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PVC UP 2 CENTS A POUND

Raw Material Prices Pose Industry Hurdle

By STEPHEN TRAIMAN & ROMAN KOZAK

NEW YORK—Two-cent-a-pound price increases July 1 for polyvinyl chloride (PVC) and polystyrene cap a continuing round of basic raw material hikes which is applying steady pressure on wholesale and retail pricing.

In the last few months everything from the base ingredients for LPs

(PVC) and singles (Polystyrene) to base film for magnetic tape, solvents, paper and ink has gone up anywhere from pennies a pound to 10% or more.

Toss in the steep hikes in fuel costs during the long, cold winter to power the pressing and duplicating

(Continued on page 10)

Cassettes Take a Gigantic Step In the Country Mart

By GERRY WOOD

NASHVILLE—Cassette tapes, historically a minor force in the country music field, are finally making a breakthrough in the tape-rich country music market.

RCA Records reports cassette sales are running 94% ahead of a year ago, and several other labels contacted in a Billboard survey indicate they're pleased that the cassette

is rising from its country music dormancy. The survey also shows continued moderate growth in the 8-track field, with some releases reaching a 50-50 split between LP units and tape units.

"Our tape business is 25% ahead in net sales over the first six months of 1976," reveals Dave Wheeler, na-

(Continued on page 18)

20 Label Execs To Meet Carter Team On Industry

By ELIOT TIEGEL

LOS ANGELES Key figures in the U.S. recording industry will meet with officials of the Carter Administration Sept. 15 to discuss legislation, federal investigations and other topics relevant to the industry.

Joe Smith, chairman of Elektra/Asylum Records, and Phil Walden, president of Capricorn Records, are setting up the committee of 20 label executives to meet with government officials.

Smith and Walden were both heavily involved in fund-raising for candidate Carter, with Smith bringing Carter to NARM in Miami two years ago and Walden having as one of his guests at his annual picnic the president two years running.

"We have been given the opportunity of calling on any Administration or Cabinet official," Smith says, adding: "Our goal is a dialog between the Administration and our industry. What can we do for the country? That's what we're going to ask."

"It's exciting to be recognized as

an industry and not just something which is related to long-haired musicians and drugs. This administration is open and accepts us as a cultural medium.

"We want to ask, for example, why more contemporary artists are not touring for the U.S. We want to speak with the government officials who are involved with our industry."

Smith and Walden will present their list of record company executives to Hamilton Jordan, assistant to the president next month. Smith is also firming up a five-person smaller committee to come up with the formal subjects for discussion.

Smith says the one-day meeting in the Roosevelt Room with label officials is a result of the "Administration's recognizing this industry's importance. It's been doing this kind of thing with other industries."

"Yet who in government would ever think of talking to the record industry?" Smith asks, a smile on his face.

A government official contacted

Walden went setting up the meeting, with Walden next contacting Smith.

Does Smith have an idea who the top 20 will be? Yes, he answers. But he's not saying ... just yet.

FCC Starts L.A. Record Co. Quiz

By JEAN WILLIAMS

LOS ANGELES Shrouded in secrecy, the FCC began hearings here Monday (18) at a Downtown Federal Building into the possible improprieties of the broadcasting industry. Among questions being asked label executives are the number of records serviced to stations, who services these records and how the product is monitored.

A three-man team from the FCC's Washington headquarters began interviewing possible witnesses ap-

(Continued on page 12)



CAN'T YOU SEE (CPS 0278) is the newest single from THE MARSHALL TUCKER BAND. One of the most played lp cuts on AOR is finally being released as a single. From the Gold lp, Searchin' For A Rainbow. CAN'T YOU SEE, live, at 3:25, is shipping immediately by popular demand. On Capricorn Records, Macon, Ga. (Advertisement)

Radio Forum Finals: 80 Air Personalities

LOS ANGELES About 80 air personalities in the U.S. and Canada have made the finals in the annual competition for the International Radio Programming Forum and the persons now qualifying for the major awards not only include some of the greatest names in radio like Gary Owens of KMPC in Los Angeles and Dan Ingram of WABC in New York, but also some of those not as well known like Bernie Barnard of WBAB in Babylon, N.Y.; Nick O'Neil of WGII in Norfolk, Va.; and Mike Carta of WMAY in Springfield, Ill. (For program director finalists and radio station finalists, see separate story in radio section.)

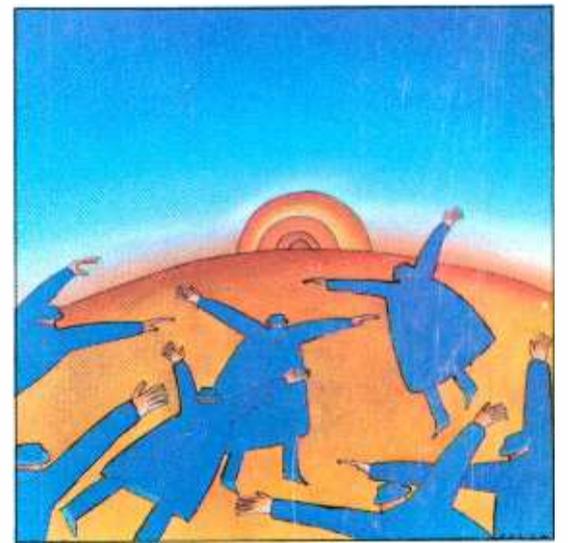
Leo Sayer, Warner Bros. Records artist now on the Hot 100 Chart with "How Much Love," will perform at

the Awards Banquet the evening of Aug. 6 at the Harbour Castle Hotel, Toronto. After his show, awards will be presented to the final winners now being determined by a national judging committee in Los Angeles. Celebrity presenters so far include Bobby Vinton and Kenny Rogers.

All of the DJ and record promotion finalists, who each won in competition at the regional level via judging by 11 regional judging committees, will receive gold-foil certificates honoring them for their achievements. These will be mailed out to all regional winners.

The major awards presented to winners at the Toronto banquet are clear lucite trophies with imbedded golden medallions, each engraved

(Continued on page 20)



Some things are just ahead of their time. A&M Records is meeting the demand for one of them with the re-release of MICHEL COLOMBIER's "pop symphony" WINGS (complete with new Wings-inspired cover art by Jean-Michel Folon). With lyrics by Paul Williams and performances by Lani Hall, Herb Alpert, Vermettya Royster, Bill Medley, and Paul Williams, Wings has been recognized worldwide as a truly monumental musical event. On A&M Records & Tapes. (SP 3503). (Advertisement)

(Advertisement)



C H E R I S H E D

is the word used to describe Cher's first collaboration with Snuff Garrett since "Gypsies, Tramps & Thieves" and "Half Breed."

Cherished: The New Album PRODUCED BY SNUFF GARRETT on Warner Bros. records & tapes (BS 3046).

C O M I N G S O O N




A&M

THE GRAND ILLUSION



"THE GRAND ILLUSION" REVEALED BEFORE YOUR EARS.

SP 4637

On A&M Records & Tapes 

Produced by Seys

MCA, McDonald's And Warehouse Tie Promo

By ED HARRISON

LOS ANGELES—MCA Records, the Warehouse retail chain and McDonald's restaurants have joined forces in a three-way cross-merchandising campaign.

Nearly 4.5 million coupons entitling customers to a 25% discount on any Warehouse LP priced \$4.95 or higher have been dispersed to some 200 McDonald's locations south of Ventura, Calif., and north of San Diego.

The coupons highlight new product by MCA's Olivia Newton-John, Roger Daltrey and Rocket's Kiki Dee in four-color

mini reproductions of the album jacket.

A radio blitz of 984 30-second spots a week are scheduled to be aired between July 5 (the day the promotion commenced) and July 24 on all Top 40 and AOR stations.

Six different spots have been assembled focusing on Rocket artists Blue, Cliff Richard and MCA's Peaches & Herb (for airing on r&b stations), Trooper and Dan McCorison. There is also a seventh spot that bears no reference to a particular artist.

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HOSTILITY IN LOS ANGELES

Sparks Fly At WEA Dealer Meet

By JEAN WILLIAMS

LOS ANGELES—An atmosphere sprinkled with hope turned into one of hostility when Joel Friedman, WEA's president, asked a group of more than 100 black retailers how they feel about the LP price hike and if they feel WEA is making a mistake by selling its black product at \$7.98.

Until this point in the next to the final WEA regional retailer communications sessions, the reaction from the group had been somewhat docile.

The meeting held Tuesday (19) at Rodger Young Center here was part of WEA's program to offer small retailers a platform from which to voice their grievances and a chance to advise the firm of ways in which it can better serve the retailers.

While there were a few retailers who feel all LPs should be hiked to \$7.98, with one set price, the others seemed to feel the \$7.98 LP not only hurts the small dealer but inches the labels as well.

A sore point with the retailers was the recent hiking of Cotillion's "Slave" LP by a group of the same name. It is the group's first LP.

"We know that you must do what you must do as to raising prices but why don't you give us a 30-day notice so that we can stock up at the old price?" asked Cletus Anderson, owner of the VIP retail chain.

Oscar Fields, WEA's director of black music marketing who seemed

to chair the meeting, promised to "look into" this matter.

Another disgruntled retailer injected, "You begged us to help you to break the Slave LP. We did and what did you do? You raised the price on us."

The retailers also suggested WEA stamp the \$7.98 list on the side of the LP jackets to cushion their job of explaining the price hike to customers.

While many label executives are pointing fingers at artists as the reason for the price increase, Friedman noted that he's not going to pass the buck to the artists. "We raised the price because we thought we could get \$7.98," he said.

He continued: "Our expenses are rising," pointing out that come January 1978 when the new copyright revision law becomes effective, his firm's LPs will increase about 15 cents.

How do small dealers establish credit?

The group was advised that credit is based on the individual dealer's situation and what his needs are.

Friedman suggested the retailers having credit problems should contact branch credit managers to work out or design special credit packages.

Many small retailers believe credit and special deals are predicated on how much product is purchased. "No," says WEA's Friedman, "not

unless there's a special program, then everyone gets it. All of our accounts are treated equally."

The subject of in-store displays, the reason for WEA's new r&b display specialists, seemed to open a can of worms.

Eddie Gilreath, national director, r&b promotion for WB, informed that 30% of retail sales are directly due to display aids.

Earl Dolphin, manager of Dolphin's retail outlet, suggested the company send displays in tubes as opposed to folded because store

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Arista Forms New Creative Services Arm

NEW YORK—Arista Records, after a year of planning, is forming a creative services division to maintain and control all aspects of creative art internally.

The division will be headed by Myron Pollemberg and will be under the over-all supervision of Rick Dobbis, vice president of artist development. In addition there will be several other personnel changes and additions (see Executive Turntable).

The division will work in areas of advertising, packaging, merchandising and publicity to create a "unique look" for Arista. In this regard Arista is adding copywriters and production artists to its staff.

Arista will continue to work with Joel Borowka and the Music Agency in areas of media planning, placement and national advertising.

Arista says that other departments in the label will feed into the creative services division with Dobbis responsible for packaging plans, advertising direction and marketing strategy. He will determine and control the budgets in this area, and then act as an extension of the creative services department into other departments of the company.

With Judd Siegel, Arista's vice president of sales, he will also map national and regional advertising dollar apportionment.

REPORT 25% DECLINE IN NEW YORK

Sales Wilting In Heat Wave

NEW YORK—Skyrocketing temperatures over the past two weeks saw sales volume plummet by as much as 25% for many record dealers in the East.

The unprecedented heat wave, which sent thermometers past the 100 degree mark for days running, kept traffic to a minimum in shopping areas as would-be-buyers strove to keep cool.

Here, King Karol reports business down 25% in the chain's six stores, with perhaps only half of the loss to be made up once the weather improves.

"Tourists are abandoning midtown for boat rides and 'cool bars,'" says Ben Karol, co-owner. His rule-

of-thumb calculation, reinforced by recent experience, is that patronage drops by a quarter for each 10 degrees above 90.

Jimmy's Music World, with 38 stores throughout the New York metro area, says the sales dip varied in intensity from store to store. Hardest hit were "inner city" outlets.

"There's no question the city stores slowed down," reports Dick Butler of Jimmy's. But he adds that after 7 or 8 o'clock at night the suburban stores get busy despite the heat.

The energy shortage was noted as a contributing factor for a decline in audio and radio sales by Debbie DeGroof of Sam Goody's store at the suburban Sunrise Mall in Long Island. After last week's blackout, mall officials had their tenants set all thermostats at 78 degrees, rather than the normal 68 or 72 degrees.

Disk sales were only slightly off, DeGroof says, but the customers were mostly young people "with not much clothes on. The salesmen

didn't know where to look next," she laughs.

But even in midtown New York not every dealer reported a serious wilt in sales. At Colony Records, a major Times Square outlet, sales suffered only a moderate drop, according to a spokesman, while reduced traffic provided an opportunity for personnel to catch up on back orders.

Washington, D.C., has been baked by a heat wave for the last three weeks and retailers there are reporting a drop of 25% and more in business.

"It's been ridiculously bad here," says Chuck Steinmetz at a Record & Tape Ltd. store in downtown Washington. "I've been here 12 years and I've never seen it so bad. Maybe it's better at our Georgetown store, but here there is hardly anybody. It's not because of the product. There is no lack of good product."

Sara Revah, assistant store manager at The Serenade Record Shop, one block from the White House, agrees that a 25% drop-off in business "sounds about right."

An exception to the rule is the Harvard Co-Op in Boston. There wasn't the usual crowd of customers, store officials admit, but the "ones who came in were buying." And sales volume was up about 1% over expectations.

Both Stu Schwartz of Harmony Huts and Bob Higgins of Record Towns feel the protracted heat wave has proven that as the mercury continued to soar, more record buyers sought relief in air-conditioned malls. Sam Shapiro of the 53-store National Record Mart which stretches from Northern New York into its Pittsburgh base, reports his stores are reporting an afternoon fall-off in business when the day's temperatures reach a peak. Steve Libman of the nine Music Scene stores and three Oz stores out of Atlanta notes weekend falloffs, blaming the decline on customers who are vacationing or just plain staying home during the torrid spell.

Alan Dulberger of the five-store 1812 Overture stores in Milwaukee says the premature soaring summer climate had pared volume somewhat but noted that Monday (18) was the biggest day the stores ever had in their seven-year history.

Franklin Mint Starts Label With 100 LPs

By MAURIE ORODENKER

PHILADELPHIA—The Franklin Mint, which has created an entire society of collectors of commemorative coins, medals, silver and gold nuggets, and other expensive items, has now turned its attention to records.

Under the name of the Franklin Mint Record Society, the giant direct-marketing firm will issue a series of 100 "great recordings" licensed from major labels via a promotional launch tied in with the 100th anniversary of the invention of the phonograph.

Test mailings to solicit subscribers will begin in August.

The plan calls for the release of an album a month, each to carry two records and be priced at \$10.95, plus \$1.65 for mailing and handling, and state taxes if any.

To heighten snob appeal, the rec-

(Continued on page 32)

N.Y. Retailers May Defy Sunday 'No Selling' Law

NEW YORK—Although some retailers are hoping Gov. Carey approves the reinstatement of New York's controversial Blue Law, most major record stores here have stated they'll defy any attempt to shutter stores on Sundays provided the new law, if adopted, only carries a small fine.

Before the ban on Sunday selling was lifted, many major record retailers here, as well as some department stores, stayed open and absorbed the cost of the minimal fines.

Colony Records, King Karol, and Alexander's department store, which stocks records, were among them.

However, there have been reports that other retailers are commencing a drive to pressure Carey into approving the measure, so they won't

be forced to stay open, "for competitive reasons," as one source put it.

A spokesman for Carey says the governor had "expressed concern" over the pending bill's "affect on unemployment." He wouldn't say whether Carey will veto the bill.

"We withhold comment on all bills," the spokesman says, "until the governor acts on them." The bill is expected to be sent to Carey this week (25). He then has 10 days to sign it. This signing period is shorter than usual because the state legislature never formally adjourned this year, but remains "in recess."

Meanwhile, both Macy's and its New Jersey affiliate, Bamberger's, have come out in favor of the veto, with Bamberger's resigning from the N.J. retail association because the group favors the Blue Law closings.



BISHOP PROMO—ABC artist Steven Bishop autographs copies of his "Careless" LP while on a promotional visit to a Jimmy's Music World store in New York.

London Producers Get Munich Funding To Develop U.K. Talent

By BRIAN MALAN

LONDON — Munich-based Ariola Records is to make a massive investment in new British talent via a deal with veteran London producers David Courtney and Tony Meehan. Ariola would give the producer access to \$2.5 million a year to discover and produce new U.K. acts.

Ironically, Meehan and Courtney were forced to go to a German label for funds to work the British talent pool after negotiations with local record companies met with a "negative and apathetic" reaction. Blisteringly critical of the "monolithic" British industry attitude, both men believe executives who are "uninformed and not qualified to judge" have taken over the reins of power here.

Courtney and Meehan have wide experience in the industry, both as

performers and producers. Meehan once was a member of the Shadows. Both produced Roger Daltrey's chart album, "One Of The Boys," as an illustration of what they term local labels' "incestuous" attitude. They say they have received no offers of production work since.

The Ariola deal grew out of their vain effort to interest British firms in an album they produced for a talented but unknown folk singer a year ago. Disillusioned, they toyed with the idea of setting up their own company before starting to deal with Ariola nine months ago. Ariola, according to Meehan, shared their conviction that the British music scene is about to regenerate and wanted a slice of the action.

The deal, concluded with Ariola managing director Monti Lufftner,

runs for a two-year minimum and a four-year maximum, allowing the producers a free hand artistically. They will have their own company, as yet unnamed, with distribution through Ariola.

The producers kick off with a talent hunt starting next week with auditions in Brighton. They will scour the entire U.K. in the next months.

They hope the Ariola investment will influence the British government to have a new look at tax laws governing the music industry. Both feel the present tax structure and resulting talent drain is likely to "kill the industry stone dead."

Meanwhile, Ariola is known to be close to setting its own independent operation in the U.K. (see story in International Dept.).

FTC Issues Its 'Final Word' On Warranty Rules

By MILDRED HALL

WASHINGTON—The FTC has put out its "final interpretations" on the commission rules implementing the 1975 Magnuson-Moss Warranty Act. They are of particular interest to audio/video hardware manufacturers, distributors and retailers.

The 36-page "advisory" on what the law requires when a consumer products manufacturer offers a written warranty, comes out of industry comment on the FTC's last "interpretive" proposals issued August 1976. Most changes are minor clarifications of existing rules and policies.

In addition to a general summary of requirements, the recent (July 13) document discusses such aspects as conditioning a warranty on tying arrangements; the use or misuse of warranty registration cards, and distinctions between written warranties

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of the equipment used in such manufacture.

While in both states unauthorized duplication of sound recordings or manufacture of bootleg recordings is a felony, the sale of such recordings is a misdemeanor. Also the sale of recordings without the name of the artist or manufacturer is also a misdemeanor.

In New Hampshire the law used to call for treble damages for record piracy.

Meanwhile in Dover, N.J., William Chaisson, doing business as the Free Market Tape Store, was arrested on charges of selling pirated tapes after an indictment by the Morris County grand jury. It is alleged he was selling pirated versions of recordings issued by several record companies, including CBS and RCA.

Catalyst Focus On Global Jazz

NEW YORK—Catalyst Records, the jazz arm of Springboard International, is celebrating its first anniversary with plans to bring more international jazz releases to U.S. audiences.

In its first year of existence the label released 13 of its 35 releases under its international series that has included jazz from Japan, Argentina, Germany and Finland. Plans call for future releases from Sweden, France and Australia.

2-Disk LP By Stones On Way

By ADAM WHITE

LONDON—The Rolling Stones' long-awaited last recordings for WEA now seem certain to surface next month. As expected, they will take the form of a "live" double album.

The material stems from the quintet's American tour of 1975, plus other shows performed since, including their well-publicized Canadian appearances. The group, via their own Rolling Stone label, signed to EMI in February. First product from this association may not be heard before 1978.

(Continued on page 63)

Executive Turntable

At United Artists Records, Los Angeles, Stan Monteiro, vice president, promotions, will also take over the firm's artist development departments. Monteiro joined the label a couple of months ago coming from Columbia where he was vice president, national promotions. . . . Rick Stevens has been promoted to vice president, a&r East at Polydor Records, New York. He was director



Monteiro

a&r. East Coast. Also at Polydor, New York, Ron Palladino has been promoted to the newly created post of national sales administrator. He was Midwest regional marketing manager. Replacing him in that capacity is Norm Leskiw, formerly director of marketing at Sweet City Records. And Tony Orr joins the label as Eastern regional marketing manager. He was a sales manager at J.K. Distributing, Detroit. . . . At ABC Records, Los Angeles, Steve Duboff moves into the post of director of a&r. He joins the firm from Irving/Almo Music where he had a publishing/production partnership for the past year and a half. . . . Mort Weiner has been appointed director, pop product merchandising at RCA Records, New York. He was director of custom label sales. . . . Marv Helfer joins the executive sales staff of WEA, Los Angeles. The 22-year industry veteran was national sales manager of Chrysalis Records. At WEA, Chicago, Rick Cohen has been upped to Chicago branch sales manager from Los Angeles branch marketing coordinator. He succeeds Al Abrams who was recently appointed Chicago branch manager. . . . Stan Layton joins Chrysalis Records, Los Angeles as national sales manager. Layton has served as vice president of operations at MCA Records for 12 years and later joined Shadybrook Records. . . . Jim Charne is named associate director, product management, East Coast for Epic, Portrait & Associated Labels, New York. He was an Epic product manager. And Ken Sasano moves into the post of associate director, product management, Columbia Records, West Coast, in Los Angeles. He was product manager. . . . Amanda Shuster has been appointed sales director for Private Stock Records, New York. She was assistant sales manager at Island Records. . . . Mike Becce has been promoted to director, national singles promotion and administration, RCA Records, New York from manager national singles promotion. Also at RCA Records, New York, Ray Harris is now director, national r&b promotion. He was national r&b promotion manager. . . . Joshua Blardo has been appointed national director of album promotion at Private Stock Records, New York. He was co-director of national promotion at Chrysalis Records. . . . At Epic Records, New York, Pete Gidion has been named associate director, national promotion. He was director of national promotion at MCA in Los Angeles. Epic, Portrait & Associated Labels have also launched a regional album promotion team, which will include Harvey Leeds as Northeast regional album promotion manager; Curtis Jones, Southeast; Lou Mann, Midwest; Jon Kirksey, Southwest; and Jim McKeon, West. . . . Arista Records, New York, has named Myron Pollenberg director of creative services. He was art director at CBS Records. Steve Feldman, who worked with him at CBS, has joined Arista as art director. . . . At Columbia Records, New York, Patty Kean has been named manager, artist development. She was coordinator of the artist development department. Philip Sandhaus has been appointed manager, artist services. He previously worked on the business management of artist Dicky Betts. Also, Larry Stessel has been appointed product manager at Epic, Portrait & Associated Labels, New York. He was manager of CBS Records' college program. . . . Dick Jacobs has joined Springboard International Records, Rahway, N.J. as director of a&r. He held a similar post at Pickwick International Records. Also at Springboard, Dick Broderick has been named director of international for the company's entire family of labels. He was director of a&r for the company's Morningstar line. . . . Ira Bal has been named to the newly created position of vice president, business affairs at Sire Records, New York. He was executive vice president of MPL Communications. . . . George Luthin has been named Southeastern album-oriented rock promotion coordinator for Capitol Records, Atlanta, and Lee "Train" Zimmerman is named promotion manager, Florida. . . . Danile S. Markus is leaving his position as director, artist relations, Atlantic Records, New York. . . . Mike Lipskin has resigned his post as an artist and repertoire executive at RCA Records. . . . Patti Wright has been appointed associate director, West Coast publicity for Arista Records, Los Angeles. She was national publicity director for UA Records. . . . At Polydor Records, New York, Ronnie Nina Rosenberg has been appointed East Coast publicist. She was an associate director of East Coast publicity at Island Records. She replaces Steve Feld, who has left the firm. . . . Teri Fantino has been named vice president of Ram Records, Inc., New York.



Stevens



Duboff



Weiner

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Cohen



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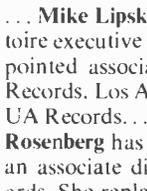


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Former RCA Records division vice president, Mike Berniker, will assume the presidency of Soultastic Productions, Inc., Memphis. He succeeds Rick Taylor who now becomes chairman of the board. . . . Nat Freedland resigns from Billboard, Los Angeles, effective Friday (29) after six years. He is relocating to the San Francisco area to start publishing a regional magazine guide, Event, for all shows serviced by BASS computerized ticket system. Jean Wil-

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Piracy Labeled a Felony In New Fla. & N.H. Laws

NEW YORK—The states of Florida and New Hampshire have beefed up their antipiracy laws, making it a felony in both states to illegally duplicate copyrighted works.

The statutes are similar in nature, providing for the seizure and destruction of all recordings manufactured in violation of the statutes, and

Mexican Clubs May Spin Disks

LOS ANGELES—The disco industry in Mexico City has won a landmark triumph with the passage of a new municipal law allowing recorded music to be played in the city's discotheques.

Formerly, the powerful musicians union, SUTM, headed by Venus Rey, had successfully blocked the development of discos in the Mexican capital by prohibiting recorded music to be played in discos.

While discos flourished in Acapulco and other fun spots in Mexico, the clubs in the capital were allowed to program only live attractions.

But under the new edict, not only will the number of disco clubs expand, but Mexican record labels will gear their releases more heavily toward the already popular disco music.

Specifically, some label executives have indicated that the new law will open greater possibilities for the expansion of the 12-inch disco single in the Mexican market.

At this time, RCA/Mexico is the only firm to have released 12-inch disco product. The label's international marketing director, Artemisa Moreno, says the new law "will be fabulous" for the Mexican disco industry.

She adds that with seven 12-inchers released since the line was established on May 20, the firm is stepping up its release schedule.

Other Mexican labels are expressing intentions of entering the 12-inch market.

Carlos Camacho, general manager of Mexico's Gamma label, says his firm is considering entering the 12-inch disco field "now that the market will be opening up in Mexico City."

Gamma is licensed for the Mexican distribution of Atlantic Records, one of the pioneers of the big disco single.

Jump in to "Lake" -
the music's fine.

PC 34762

"Lake." From Europe, the summer's first hot splash, now breaking big over FM stations throughout the country.
"Lake." Their single, "On the Run," is making waves on the charts.
"Lake." A refreshing debut album and group from Columbia Records and Tapes.



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The International Music-Record-Tape Newsweekly



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Vol. 89 No. 30

UA Shifting Its Policy On Artists 'Broadening And Building Our Acts,' Mogull Asserts

By JIM McCULLAUGH

LOS ANGELES—United Artists Records will focus more strongly on an artist broadening and building program now and in the future, states Artie Mogull, label president.

Key emphasis will be placed on pop, country, soundtrack, soul and jazz product, Mogull stresses in detailing UA's immediate direction.

"When the new management team took over," he explains referring to Gordon Bossin, marketing vice president who joined UA last January, and Stan Monteiro, newly appointed vice president of national promotion, "we decided that the label was relying too much on a few artists. We had to broaden the spectrum of our artist roster. And we are succeeding in doing that."

"Any record company that has to rely on one or two acts that much is putting itself in a position where that artist and its management exercises too much leverage."

Illustrating his point, Mogull cites an upsurge in sales and chart activity. The label currently has 12 LPs on Billboard's Top LPs & Tape chart alone.

"That's three times the number of LPs we had on the chart this time last year and it's the most in the company's history."

In addition, the label has just released six LPs which Mogull feels have strong chart potential including the soundtracks of "Spy Who Loved Me" and "Joyride," and LPs from Tim Weisberg, Steven Sinclair, Crystal Gayle, who is aiming for crossover country/pop, and Enchantment.

Slated for July release are albums from Kenny Rogers, Rod Falconer, Space, Maxine Nightingale, the Animals (which re-unites the group), and a live Paul Anka double LP.

"One clear aspect of this broadening," Mogull says, "is 'Lucille' by Kenny Rogers which could be a top country record. We also feel Crystal Gayle is ready to crossover into pop from country. Along with such artists as Dottie West and Billie Jo Spears we believe we have a strong country lineup."

"On Blue Note we now have premier jazz artists such as Donald Byrd, Ronnie Laws, Earl Klugh and

Noel Pointer. And with War, Enchantment, Walter Jackson and Morning, Noon & Night we feel we've now established a solid soul base."

Of the 12 charted LPs, Mogull adds, only four artists were with the label a year ago.

"I think," he continues, "we've signed as many artists as we should and now we will go through a weeding out process. Unless some exceptional artist becomes available to us,

we are going to concentrate now on the ones we have instead of looking for new ones. In fact, we may have oversigned but I want to build the ones we now have."

"When I first joined the label, ELO was selling 750,000 LPs. I said the number one priority was to get them to the next plateau which we've done. It's much easier getting an ELO over one million than getting a new artist to 750,000. That's the real challenge."

RCA Cuts Publishing Arm

NEW YORK—RCA Records is dismantling its Sunbury/Dunbar Music Publishing wing and will negotiate a deal with an outside firm to administer the catalogs.

Word of the decision came abruptly late Thursday (21), aborting earlier announced plans to expand the scope of the in-house operation.

Only recently, Kelli Ross, newly named vice president and general manager of Sunbury/Dunbar called in staffers to review plans for increased activity. Among moves discussed were stepped-up drives to secure European copyrights, and to seek out new co-publishing deals with record producers.

RCA spokesmen would not comment on reasons for the decision, nor on the status of Ross or her professional staff. The firm has branches

in Los Angeles and Nashville, in addition to headquarter offices here.

The music publishing operation comprises Dunbar Music (BMI), Sunbury Music (ASCAP), and Sunbar Music (SESAC).

Private Services For Record Plant Owner

LOS ANGELES—Private family services were held for Gary Kellgren, a co-owner of the Los Angeles and Sausalito, Calif., Record Plant recording studios, who drowned in his swimming pool here Thursday (21).

Kristianne Gaines, 34, Kellgren's secretary, also died in the double accidental drowning.

Kellgren, who was 38, is survived by his widow Marta and children Mark, 10, and Devon, 7.

New Companies

Associated Artists, a new booking agency, formed by Mark Hyman. Client roster will be announced shortly. Address is 8462 Sunset Blvd., Hollywood, Calif., (213) 654-6110.

Ron Henry Mgt. formed by the former general manager of Shelter Records. Initial client is the Dwight Twilley Band. Address is 323 N. Beverly Dr., Beverly Hills, Calif. 91210, (213) 273-7735.

Ron Wheeler Productions formed for concerts promotion. Address is Box 1900, Gary, Ind. 46409.

Mountain Media, Inc. formed in Denver by Stephen Holder, Jerry Johnston and Jeff Wright. Firm is available for video, film, production management and technical services. Firm can be contacted at (303) 755-7571.

(Continued on page 78)

Zappa Seeking To Zap Discreet Label

LOS ANGELES—Frank Zappa is seeking dissolution of Discreet Records, the production label in which he and his former manager, Herb Cohen, are equal partners.

In a Superior Court pleading here, Zappa claims that Cohen is mishandling the firm and appropriating its assets for himself.

Zappa alleges that Cohen and his brother, Martin Cohen, a local attorney, misled him in the three-way agreement in which Zappa recorded for Discreet, which in turn put the Zappa masters with Warner Bros. Records for distribution.

Under terms of that deal, Zappa claims he got paid 12% of 100% of

retail price royalty, of which 9% of 90% of the money was paid to him, while the remainder reverted to Discreet.

Zappa argues that in April 1973, he and Herb Cohen each got 50 shares of Discreet stock, the only shares ever delegated.

A hassle occurred between the two since then, Zappa alleges. Zappa claims that Herb Cohen has misused Discreet funds. A legal firm, Irmas, Simke & Chodos, was paid \$10,000 out of Discreet assets in a litigation Cohen has against Zappa. Dolores Barnett, described as holding a bookkeeping post with Discreet, was arbitrarily given \$2,500 so she could pay personal bills, it's argued.

Advance rental fees of \$15,000 were paid for Discreet office space and Herb Cohen used the services of a secretary hired for Discreet for his own personal business, the suit alleges. Since the start of 1977, Discreet cash flow has been meager, per the suit and Zappa wants the corporation dissolved quickly and a receiver appointed to see that he gets his share of the money.



OVERSEAS FRIENDS—A&M's international affiliates huddle around Peter Frampton following his Oakland (Calif.) Stadium concert. From left are Antonio Duncan, Brazil; Samuel Franco, Guatemala; Shin Oikawa, Japan; Frampton; Jack Lossman, A&M International operations manager; and Franz Von Auersperg, Germany.

IT SURE IS!

"THAT'S ROCK 'N' ROLL"

Shaun Cassidy's Second Single Smash

Written by Eric Carmen.



From the album **SHAUN CASSIDY** (BS 3067).

Produced by Michael Lloyd for Mike Curb Productions
on Warner/Curb records. WBS 8423



Label Earnings Aid Record RCA Quarter

NEW YORK—A strong earnings performance by RCA Records was among contributing factors in parent RCA Corp.'s net income reaching the highest level in any quarter in the company's 58-year history—up 31% from the April-June 1976 period.

The earnings gain, coming on an 8% sales increase, gives the company its eighth consecutive quarter of year-to-year profit growth, according to Edgar Griffiths, president and chief executive officer.

Added to the record first quarter, the second-quarter results puts RCA's first-half 1977 profit above the full year of 1974 or 1975, and the first six months are 35% above the previous best first half, last year.

For the three months ended June 30, net profit was \$70.1 million or 92

cents per common share, breaking the quarterly earnings mark of the fourth quarter in 1968. Figure compares with \$53.7 million or 70 cents a share in the year-ago period. Sales for the quarter hit a new high of \$1.43 billion, versus \$1.32 billion in 1976.

In the first half of fiscal 1977, earnings were \$118.6 million or \$1.55 per share, compared with \$88 million or \$1.14 a share a year ago. First-half sales were a record \$2.8 billion, up 9% from \$2.58 billion in 1976.

Profit improvements were noted in six of the company's seven basic reporting segments, including consumer electronics products and services, of which RCA Records is part. Only the communications group reported lower earnings despite a gain in revenues.

Earnings from international operations grew faster than domestic activities in the first half, with profit from abroad more than double the same 1976 period.

New earnings records were set for the quarter by these RCA operating units: Hertz Corp., NBC, RCA Service Co., Coronet Industries, Oriol Foods Group and Commercial Systems, which includes broadcast equipment.

(Continued on page 10)

Revenues At Warner's For 2nd Quarter Rocket 18%

NEW YORK—With recorded music and music publishing profits up 13% and revenues rising 18%, Warner Communications Inc. reported gains in revenues, net income and earnings per share for the second quarter ended June 30.

Commenting on second quarter results, WCI chairman Steve Ross noted, "Favorable operating performances by WCI's two largest divisions, recorded music and filmed entertainment, allowed WCI to show gains in comparison to last year's excellent results.

"Recorded music and music publishing continued to increase, with both domestic and international record divisions well ahead of last year."

For the second quarter, Warner Bros., Atlantic and Elektra/Asylum, WEA International, WEA Corp. and Warner Bros. Music combined for \$113.644 million in operating revenues, compared with \$96.032 million for the corresponding 1976 period. Operating income was \$17.938 million, up from \$15.903 million last year.

In the first half of fiscal 1977, music division operating revenues hit \$227.058 million, compared with \$181.184 million the prior year, with operating income of \$36.353 million, up more than 20% from the \$30.006 million in the fiscal 1976 period.

For WCI, net income of \$16.246 million for the second quarter was only slightly ahead of the \$16.082 million earned last year. Fully diluted earnings per share of \$1.14 were 20% higher than the 95 cents of 1976. Revenues were up about 12% to \$219.799 million from \$194.601 million in the year-ago period.

For the six months ended June 30, WCI net income was up 8% to \$34.278 million, from the \$31.619 million earned in 1976. Fully diluted earnings per share of \$2.39 were 28% above the \$1.97 of last year. First half revenues were \$473.04 million, substantially above the \$376.576 million of 1976. All were first half records for WCI.

Affecting the profit picture was electronic games, where Atari recorded a sizeable quarterly loss as a result of engineering and development costs for its new Video Music consumer line, start-up expenses for its new electronic pinball continuing amortization of WCI's purchase cost.

Shareholders of Knickerbocker Toy Co. approved WCI's merger proposal July 12, and the merger was effected on terms previously announced.

Set \$7.98 Tag On 2 Atlantic Albums

NEW YORK—Atlantic is boosting the price of two current albums, both certified RIAA gold, from \$6.98 to \$7.98. The \$7.98 price applies to LPs, 8-tracks and cassettes, the label says.

The albums are "Foreigner," by the group of the same name, on Atlantic, and "Slave," an r&b group recording under the Cotillion imprint.

Both groups have had singles from the LPs on Billboard's Hot 100 chart. "Slave" was shipped in April. "Foreigner" was released in March.

Market Quotations

As of noon, July 21, 1977

1976	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
47%	37	ABC	10	209	47	46%	47		+ 1/4
11%	7%	Ampex	13	227	11	10%	10%		- 1/4
5%	3%	Automatic Radio	4	16	4	3%	3%		- 1/4
62%	55	CBS	10	180	62%	61%	61%		- 1/4
16	7%	Columbia Pictures	5	526	15%	15			- 1/4
15%	10%	Craig Corp.	3	19	12	11%	11%		- 1/4
48%	32%	Disney, Walt	16	197	37	36%	37		+ 1/4
4%	3%	EMI	8	31	3%	3%	3%		Unch.
18%	12%	Gulf + Western	4	623	13%	13%	13%		- 1/4
8%	4%	Handleman	11	59	8%	8%	8%		+ 1/4
36%	23%	Harman Industries	10	36	36%	36%	36%		+ 1/4
5%	3%	K-Tel	9	13	4%	4%	4%		+ 1/4
9%	5%	Lafayette Radio	71	20	6%	6%	6%		Unch.
26%	21%	Matsushita Electronics	9	233	22%	22%	22%		- 1/4
44%	36%	MCA	8	382	38%	37%	38%		- 1/4
25%	16	MGM	9	52	23	22%	22%		- 3/4
57	47%	3M	16	345	50%	49%	50		+ 1/4
56%	36%	Motorola	13	498	43%	42%	43%		+ 3/4
36	31%	North American Philips	7	147	31%	31	31		- 1/4
9%	5%	Playboy	13	21	7%	7%	7%		+ 1/4
32%	25%	RCA	11	645	31%	30%	30%		- 3/4
10%	8%	Sony	15	431	8%	8%	8%		- 1/4
22%	16%	Superscope	5	57	16%	16%	16%		- 1/4
42%	21	Tandy	6	769	26%	25%	26%		+ 3/4
7%	4%	Telecor	6	15	6%	6%	6%		+ 1/4
3%	2%	Telex	10	33	3	2%	2%		- 1/4
4%	2%	Tenna	11	3	2%	2%	2%		Unch.
16%	13%	Transamerica	9	1740	16%	16%	16%		+ 1/4
24%	9%	20th Century:	11	195	22%	21%	21%		- 1/4
32%	26%	Warner Communications	7	130	29%	29%	29%		- 1/4
28	20	Zenith	11	167	23%	22%	22%		- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	-	2%	3	Kustom Elec.	7	21	2%	2%
Gates Learjet	3	78	8%	9	M. Josephson	9	6	14 1/2	15%
GRT	5	16	2%	2%	Memorex	7	203	27%	27%
Goody Sam	3	-	1%	2%	Orrox Corp.	-	-	15/16	1 1/16
Integrity Ent.	3	64	1%	1%	Recoton	4	-	2%	2%
Koss Corp.	5	1	3%	3%	Schwartz Bros.	10	-	1 1/2	2%

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

Off The Ticker

Harman International Industries Inc. stockholders meet July 29 to vote on the firm's acquisition by **Beatrice Foods Co.**, with June 10 the date of record for participating shareholders. The meeting was rescheduled from late June to permit inclusion in the proxy mailing of Harman financial statements for the second quarter and first six months ended Feb. 28, 1977, and Beatrice figures for the fiscal year ended that same date.

Subsequently, **Harman International** reported increased third-quarter and nine months sales for the period ended May 31, but decreased profits. For the three months, sales were up nearly 20% to \$37.4 million from \$31.99 million, but net income dipped more than 34% to \$1.528 million from \$2.337 million. In the nine months, sales rose about 11% to \$114.6 million from \$94.5 million, while net income of \$6.304 million was about 6% below the year-ago figure of \$6.838 million.

Radio Shack sales for June were \$65.12 million, a 17% gain from the \$55.52 million posted in June 1976, while North American stores in operation last year had a 3% increase in sales. Parent **Tandy Corp.** had consolidated sales last month of \$70.504 million, a 23% increase from the June 1976 figure of \$57.543 million. Consolidated sales include retail sales in Europe and Australia of \$2.816 million with no comparable figure from 1976 due to a fiscal year change to May 31 from June 30 in those two areas.

In a massive turnaround after nearly going out of business two years ago, **Schaak Electronics, Inc.**, St. Paul-based consumer electronics

retail chain, reported record sales and earnings for the fiscal year ended May 31. Preliminary, unaudited financial statements show sales up about 33% to \$19.511 million from \$14.921 million in 1976. Earnings before extraordinary items were \$681,000 or \$1.58 per share in fiscal 1977 compared with \$310,000 or 74 cents per share the prior year. After extraordinary items, including tax benefits of operating loss carryforwards in both years and forgiveness of debt in fiscal 1976, net earnings were \$1.246 million or \$2.89 per share in fiscal 1977, versus \$837,000 or \$1.99 per share in 1976.

Under a new agreement between **Columbia Pictures Industries** and its consortium of 10 banks, the firm's credit ceiling has been increased to \$122 million from \$110 million, with the maturity date of the revolving portion of its bank loan extended to Dec. 31, 1983, from Dec. 15, 1980. The interest rate is reduced to 3/4% over prime from the prior 1% above prime, in addition to the easing of other restrictions.

Tandy Corp., parent company of Radio Shack, is making a cash tender offer for 3.5 million shares of outstanding stock at \$29 per share, with the offer terminating July 12. For the nine months ended March 31, Tandy earned \$56.2 million per share on sales of \$732.6 million, with April and May sales up 20% and 10% respectively from the prior year. Preliminary sales for June will be announced prior to the tender offer's expiration.

Walt Disney Productions board declared a quarterly dividend of four cents per share payable Aug. 5 to holders of record July 5.



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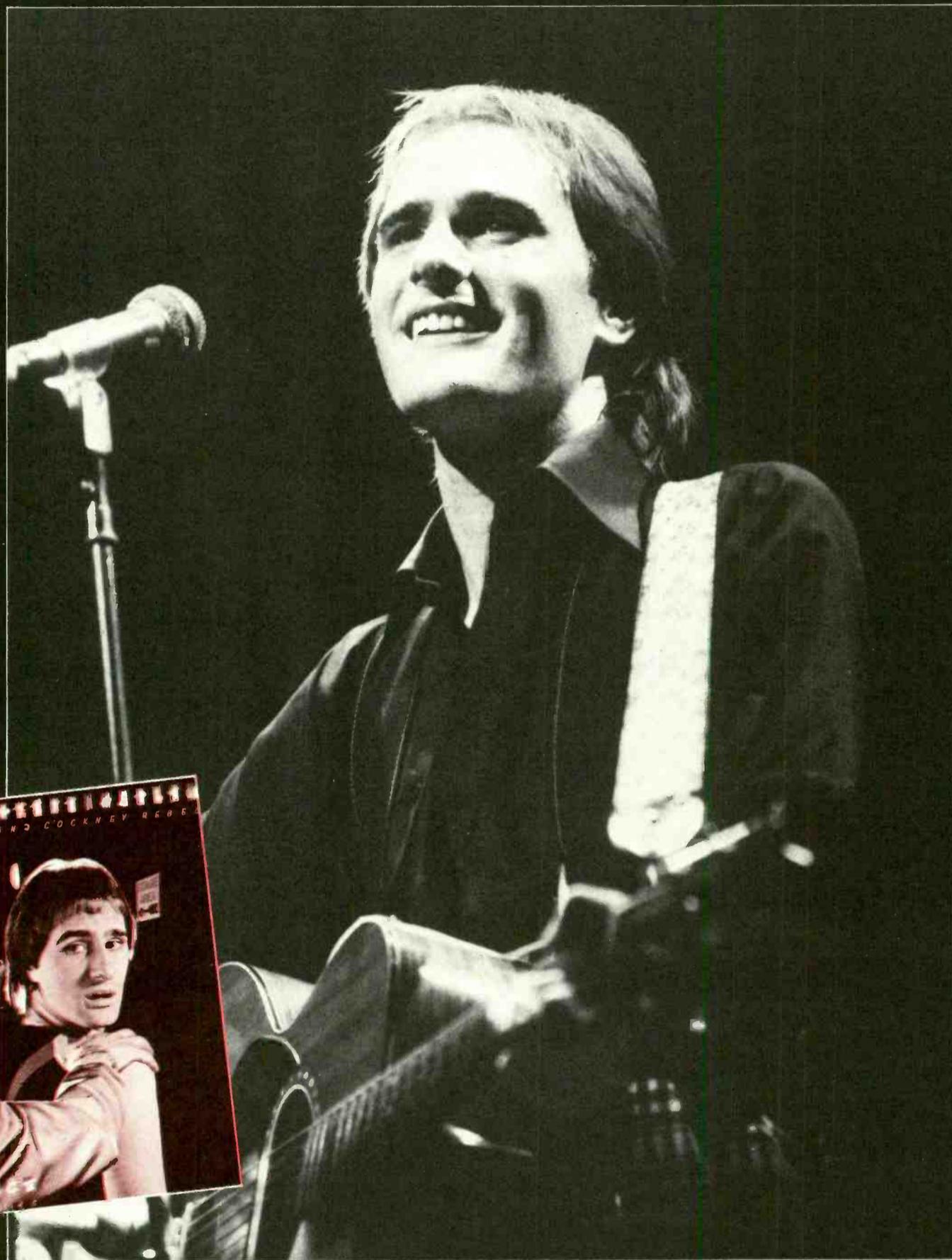
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Swig Heads New LP Promo Wing

NEW YORK—Epic, Portrait and the CBS Associated Labels have organized a combined regional album promotion department to coordinate attention on the labels' LP product around the country.

WEA Executive Mike Elliot Dies

LOS ANGELES—Mike Elliot, WEA vice president and director of branch administration, died here July 21 following a lengthy illness.

Elliot, a captain in the army in World War II, entered the industry as director of sales promotion for Musicraft Records in 1947. He joined WEA in April 1971, prior to which he served as president of the Liberty/United Artists distributor network and was also vice president of corporate development for that firm. He was an early NARAS member.

He is survived by his widow, singer/actress Shari Price, and two children, Nancy and Allen. Graveside services will be held Monday (25) at Rose Hills cemetery, Whittier, while memorial services are scheduled for Westwood Memorial Chapel at 4 p.m. the same day.

The department will be headed by Rick Swig, director, national album promotion, Epic, Portrait and Associated Labels. He will have a staff around the country (see Executive Turntable).

"Before we had a national album promotion manager who would go to progressive stations and talk to the music director or the program director and try to get the album played. He was more like a p.r. man," says Swig.

"Now there will be a shift from that into a smooth running machine, that will not be responsible so much in just getting airplay, but also to set up a national strategy making it easier for the regional promotion people," he says.

Swig says that with the new department, albums will have an equal thrust with singles. Promotion will no longer be satisfied just trying to get singles played and assume that will push the album.

Manufacturers Decry Lower Emission Rate

By MILDRED HALL

WASHINGTON — Manufacturers of vinyl chloride and polyvinyl chloride (PVC) used in making phonograph records and many other consumer plastics angrily protested the proposed tightening of present emission standards from 10 parts per million to 5 parts per million at open discussions held by the Environmental Protection Agency here July 19.

The EPA says research shows that the gasses from the chemical manu-

facturing carry danger of cancer and other disorders not only to in-plant workers, but to areas within five miles of the plant.

Manufacturers claim the reduction of stack emission would mean higher consumer costs, reduced production and jobs, without a comparable gain in reducing plant emissions. Even with the five parts per million rule, leakage of gasses from other parts of plant operation would continue, they say.

EPA replies that the rules would also cover some of the leakage areas. Also, if a plant is expanded, or additions constructed, the level of emission must be held to that of the original plant.

In 1976 industry costs for the original emission limit of 10 parts per million were estimated by EPA at about \$200 million in capital expenditure, and over \$70 million a year in maintenance for the 58 producers of the vinyl chloride chemicals.

The agency estimated pass-on costs to consumers would be about 3.5% and possibly go to 4.5% later on. Costs to the manufacturers were estimated at 7.3% plus a later increase of 2% as plants put the pollution guideline into effect, while trying to hold profit levels.

Requirements for workers' respirators were previously set by the Occupational Safety and Health Administration (OSHA) in 1975. These requirements produced some pass-through costs to manufacturers and consumers of records and other end products. (Billboard April 19, 1975).

EPA originally said it would have preferred zero emission standards, but realized this would have "closed down the entire industry."

Another government agency, the Environmental Defense Fund, took issue with EPA on the basis for its rulemaking under the Clean Air Act. But the two agencies settled their differences and came up with the proposed five parts per million standard in June.

The new emission rules could become effective 60 days after adoption by EPA, but court challenges by industry to block them are expected.

Record Quarter

• Continued from page 8

"The eight consecutive quarters of year-to-year profit improvement equal RCA's longest consistent earnings advance of the past decade," Griffiths notes. "Yet we feel the company is only in the early phase of a long-range upward movement. All of our operations, from our most successful to those still in relatively early development, have further potential for solid earnings growth."

Raw Material Prices Pose Industry Hurdle

• Continued from page 1

plants, wage contract increases and just plain inflation, and the likelihood of pass-along increases is evident.

Although aluminum has gone up about 20% and lacquer solution 5-6% since the first of the year, it does not account for one of the more dramatic increases—a 60% hike for master lacquers announced by Capitol Magnetic July 1.

Some other costs already are being reluctantly passed on to clients by custom pressing and duplicating firms. For the most part, however, major industry suppliers are "holding the line" while they study effects of increased costs on their own profit picture.

All agree that the increasing costs in all areas are underpinning the slow but steady drift toward \$7.98 list product.

Among the key increases forecast earlier this year (Billboard, Feb. 5, 1977) and recently documented:

- Tenneco raised PVC base resins and pellets 2 cents a pound July 1, bringing the price to 30 cents for resins and 42 cents for pellets. Guy Disch, marketing director, expects prices to remain at their present level to about year-end, but expects them to continue their rise as they are tied to petrochemical hikes worldwide.
- Polystyrene used in injection-molded singles went up 2 cents a pound July 1 after remaining stable for 18 months, notes Art Raiche, product manager for Richardson Co. polymeric systems division. "Barring any disaster, prices look pretty firm for the balance of the year," he says, "but we can't ignore our costs—like packaging which has gone up 5 to 10% every six months."

- Monsanto raised the price of medium-impact polystyrene used for cassette and 8-track shells 1 cent a pound, also effective July 1.

- Paper and cardboard stock used in album jackets, slipsheets and lines, tape cartons and shipping cartons have gone up 4 to 8% since January, with another 4% increase in paper announced July 1.

- Dupont increased the price of audio and video base Mylar polyester film for magnetic tape between 3 and 10% May 2, after an average 10% increase last Aug. 2 (about 15 cents a pound) for audio base film. Tensitized Mylar film used for high-end audio cassettes increased about 5% on the average May 2, after a 5 to 18% hike last Aug. 2. No further increases are foreseen for the rest of the year, according to a company spokesman.

- Lacquer solution went up about 5-6% in January, notes John Randolph of Randolph Products Co., but he emphasizes they are holding down their own margins to keep their business with the industry. Prices have doubled in the last four years, but most in one shot due to the Arab oil embargo increase.

The future is uncertain, he says, due mainly to the July 19 Dupont announcement that it was abandoning by year end the production and sale of nitrocellulose, a key ingredient in lacquer solution, leaving only Hercules as a U.S. supplier.

- Among other price hikes are carbon black for vinyl dye, up 3 cents a pound recently; solvents for vinyl and magnetics tape, up 8%; wage increases averaging 7 to 8% on recent new contracts, and fuel costs up at least 20% in the last six months alone.

"Everything that's energy-related has begun to move up very rapidly,"

notes Sam Burger, vice president, manufacturing and engineering, for CBS Records, as he ticked off many of above-mentioned price hikes. "Our cost of fuel is up 400% over the last four years, with our three pressing plants, tape duplicating, blank tape, printing, and research and development plant facilities all on interruptible gas service with backup oil."

Cal Roberts, in charge of CBS custom pressing operations, expects the price pressures ultimately will result in pass-along increases to their clients. Last increase was about 5% in January, or 1½ cents per LP, and this was the first major jump after relatively stable pricing for about 27 months.

"Our financial people are looking at our cost increases and trying to get a forecast for the next six months to a year. The object will be to keep any pass-along hikes as modest as possible," he says.

Viewlex, with custom pressing plants in New York and Los Angeles, plans an August increase to its clients of about 1½ cents an LP and 1 cent a single, reflecting basically its own recent cost hikes from suppliers, a spokesman notes.

At Capitol Magnetic, Harry Preston acknowledges that the 60% price hike for master lacquers reflects more than just raw material increases. "The commitment we made three years ago to the new facility in Winchester, Va., our plans to further improve the master disks, and the fact that we were losing money on the operation all combined to force the increase," he says.

"We have to show an adequate return on this investment or get out of the business." Capitol prices went July 1 to \$11.68 from \$7.30 for 14-inch masters, to \$8.14 from \$5.09 for 12-inch and to \$6.69 from \$4.18 for 10-inch used singles. This comes on top of hefty 30% increases last December.

Max Roth at Transco, another major supplier of master lacquers, is planning an increase soon "but we have no intention of matching the Capitol prices." Transco's prices were equivalent to Capitol's before the just-announced hike, "and another 30% increase is in line," Roth says, noting that Alcoa boosted aluminum again several months ago and prices for packing cartons have been rising steadily.

Pyrat 14-inch masters from France, imported by Gotham Audio, also went up July 1, but only about 17% to \$10.70 from the prior \$9.13, including customs duties, notes Stephen Temmer. "It's not in proportion to the increase we got from the manufacturer," he notes.

Allied Recording Products upped its prices July 15 for single-faced masters, about 60% for the 13¼-inch to \$7.50 from \$4.55, and 37% for the 10-inch, to \$3.75 from \$2.75 in quantity.

Capitol Records has to buy from Capitol Magnetic, notes Tom Hopkins, in charge of plant facilities. "The lacquer increase will hit us just like anyone else," he notes. Two of the firm's three pressing and duplicating plants, in Jacksonville, Ill., and Los Angeles, are primarily gas with oil backup, as is the Glenbrook, Conn., blank tape facility. The giant Winchester, Va., complex is oil-fired, with gas backup. "And fuel costs have hit us just as hard as everyone else," Hopkins observes.

Among the major packaging firms, Ivy Hill is making a careful

(Continued on page 70)

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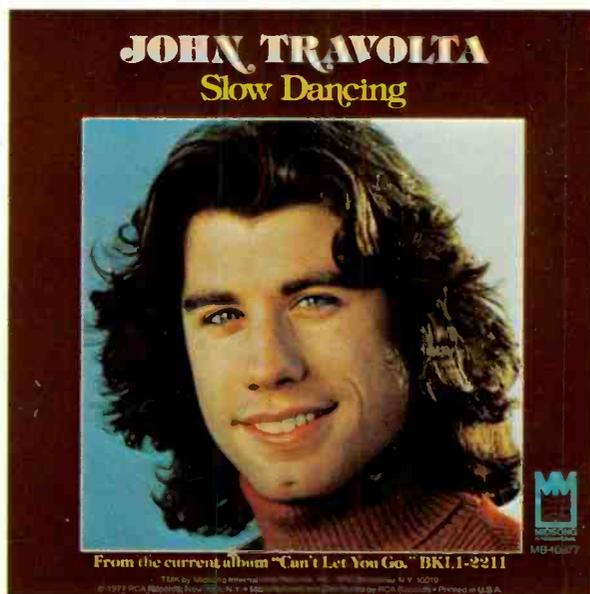
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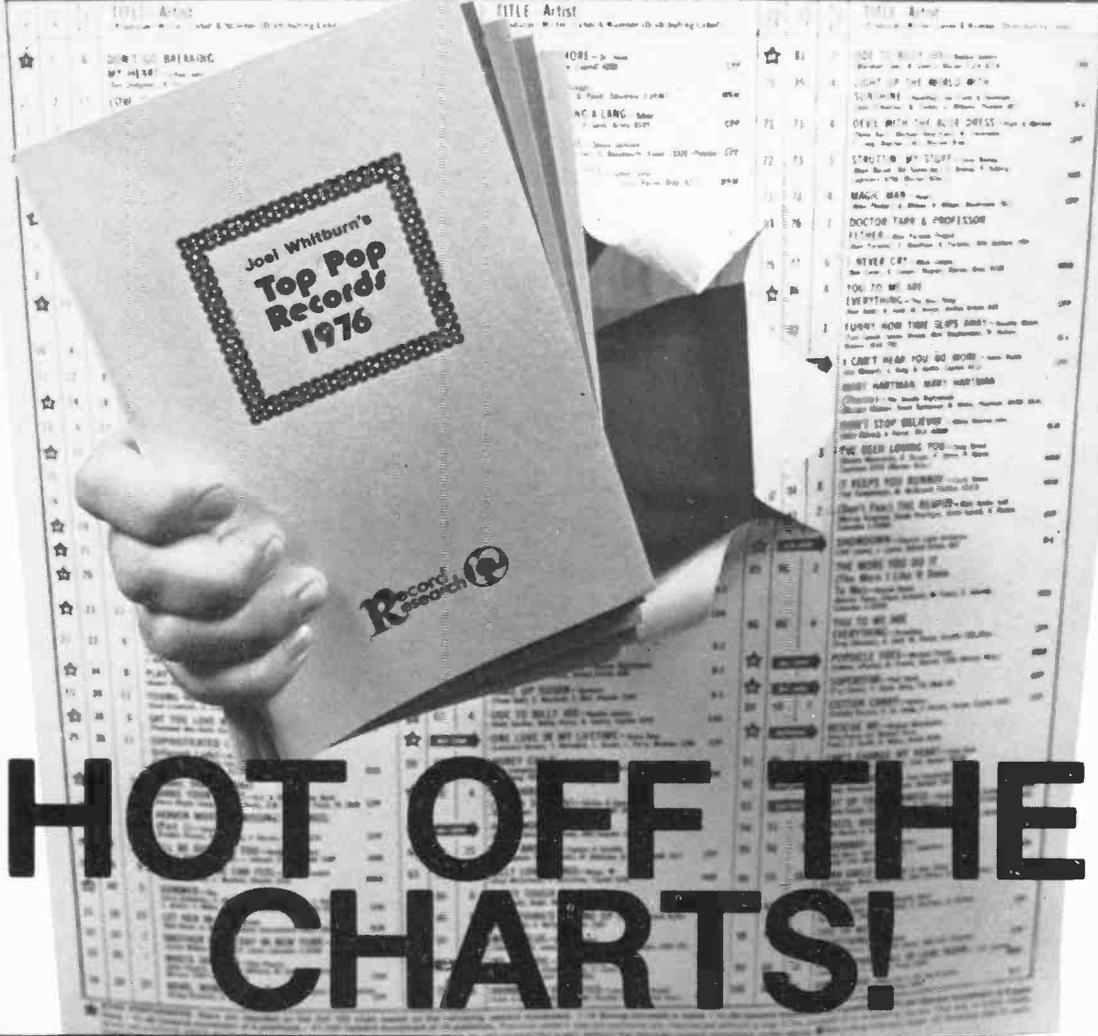
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THE ONLY COMPLETE HISTORY OF BILLBOARD'S CHARTS

General News

FCC Launches Quiz In L.A. On Records

Continued from page 1

proximately four weeks ago for the local hearings which are being conducted before an administrative law judge.

The interviews, held at the IRS building in Hollywood and dealing

primarily with West Coast stations, have resulted in more than 20 witnesses being called.

Attorneys Ted Kramer and Steve Fadem with John McDonald from the Complaints and Compliance Division are heading up this, the second phase of the FCC's payola probe which began in Washington, Dec. 23, 1976.

The hearings are closed to the public and investigators will give no names of witnesses.

Label executives are being called along with artists and station personnel, according to an informed source.

The primary questions asked the label executives deals with how their firms service records, says the source.

"They (FCC) are also asking these people about their connection with concert promotion. The FCC wants to know just how closely the record people are involved in booking tours.

"For the most part the FCC seems no longer interested in WOL (the central station in the Washington, D.C. hearings) but they are interested in Mel Edwards and are asking witnesses about Edwards," says the source.

Edwards, a former WOL staffer and head of DJ Productions, the approximately three-year-old concert promotion firm owned by six WOL announcers, was the central figure throughout the Washington hearings. DJ Productions has since been disbanded.

Witnesses are attempting to keep secret the fact they have been called. In defense of this action, FCC's Fadem says, "We must protect these people. Even though they may have nothing to tell us, when people see them walking in they immediately feel the witnesses have information for us and that's not necessarily true."

The first phase of the hearings, held in Washington, ran in February, March and May with at least 13 witnesses being called.

The FCC probe was launched when two Washington, D.C., concert promoters, William Washington, head of Dimensions Unlimited, and Jack Boyle of Cellar Door Productions, complained to the commission about what they felt were anticompetitive tactics exercised by DJ Productions.

No time limit has been placed on the local hearings but the FCC group is expected to move on to another city following the L.A. sessions.

FCC Grants 2 Immunity?

By MILDRED HALL

WASHINGTON — Immunity from prosecution will be granted to certain witnesses testifying in the FCC closed payola hearings now underway behind closed doors in Los Angeles.

At a closed FCC hearing in the Washington headquarters Wednesday (20) the commissioners were scheduled to discuss immunity reportedly for at least two witnesses refusing to testify on the grounds of self-incrimination. Names were, of course, held confidential.

When a witness is compelled to testify in spite of a fifth amendment plea, the FCC's presiding officer can grant immunity from prosecution. Such grants are first cleared with the justice department.

A witness who takes the fifth and continues to refuse to testify in spite of the offer of immunity, can be cited for contempt and brought to court.

Asked about the general attitude of the commission toward granting immunity, one FCC spokesman said, "It doesn't happen too often, but we run into these situations now and again during a formal proceeding. In informal proceedings a witness can simply refuse to testify."

In previous payola investigations the FCC has frequently been frustrated by having people report instances of payola, but refuse to testify at a hearing.

The formal proceedings, with sworn witnesses and subpoenaed documents, give the commission extra clout and access to information it needs, via the immunity offer, the commission spokesman pointed out.

'Hunchback' To Become Musical

NEW YORK—A musical version of Victor Hugo's celebrated novel, "The Hunchback Of Notre Dame," will be presented on Broadway during the theatre's 1977-78 season.

The 1830 classic is being titled "Quasimodo" for the stage. It will have music by Larry Grossman and lyrics by Hal Heckady. The book will be written by Anthony Scully. Loren Price will produce.

"The Hunchback Of Notre Dame" has enjoyed numerous film lives with such prestigious performers as Lon Chaney, Charles Laughton, and Maureen O'Hara. Anthony Quinn and Gina Lollobrigida, and more recently a BBC-TV version with Warren Clarke and Kenneth Haigh. However, it has been performed on the stage only twice, once in an 1837 British version called "Quasimodo" and in an 1850 French version called "Esmeralda."

Label To Encino

LOS ANGELES—New address for Calliope/Festival Records is 15910 Ventura Blvd., Encino, Calif. 91436. Telephone is (213) 981-9340.

Summer Free-For-All Teed As RCA Promo

NEW YORK—RCA is launching a summer promotional effort aimed at retailers, with a wide variety of prizes and giveaways as part of the pitch.

Honda mopeds, Bose speakers, CB radios and free merchandise are some of the prizes being offered to retailers and their customers.

Participating stores will get ballot boxes to be filled out by customers for a raffle to be held at summer's end. A centerpiece display, to be surrounded by RCA's current 31 LP release, sets the theme for the "Summer Free-For-All," which is what RCA calls it. Photos of the display in the stores will be submitted to RCA through its distributors and prizes will be awarded for the most imaginative use of the display.

JULY 30, 1977, BILLBOARD

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THIS BUSINESS OF MUSIC:

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By Shemel and Krasilovsky. "If you want to know how to protect yourself and your music... read this book for your own sake."—*Record World*. 544 pp. \$16.95.

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By Sidney Shemel and William Krasilovsky. The most practical guide to the music industry for publishers, writers, producers, record companies, artists, and agents. 544 pp. \$10.95

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By Lee Pincus. Here is practical and creative advice on licensing, ASCAP and BMI, contract, foreign royalty situations, copyrights, terminology, getting songs recorded... and much more. 160 pp. \$6.95 (paper).



General News



ON THE TRACK—Hugo and Luigi, owners of H&L Records, present the silver trophy to the winner of the Hugo & Luigi Race held at Meadowlands Race Track in honor of the pair after the company's distributors meeting recently.

GLEN GLANCY IN CHARGE

Tape Ignored By New Calif. Label

LOS ANGELES—The Great American Gramophone Co. has been founded in suburban Saugus by Keyser-Century Corp., manufacturer of vinyl compounds and one of the leading pressing plants on the West Coast.

And while the launching of yet another new label is hardly of national or even local import these days, there's a twist to the Great American Gramophone birth.

"Only direct-to-disk albums will be produced," says Glen Glancy, for many years a leading sound engineer in Los Angeles, who heads the new Keyser-Century division.

"Our albums will list at \$12.50 and will be distributed nationally by manufacturers of quality hi fi hardware. They know the market. They cater to consumers whose tastes in music are well above the ordinary level."

Glancy, not related to the RCA Records European chief, discloses the new label will market "at least six albums within the next 12 months and we will emphasize classy music—the best in MOR, big bands, nice marketable jazz things and at least one purely classical LP."

Direct-to-disk recording is precisely that—the music in the studio is piped to a 14-inch master disk in the control booth. No tape is used.

"The difference in sound quality,"

says Glancy, "is remarkable. And the musicians are at their best. They are aware there can be no splices, no doctoring of their music. On direct-to-disk sessions one quickly separates the boys from the men."

"We cut an entire side of an album without pausing," Glancy notes. "If there's a bad note, if someone drops a mute or if somebody ignores the warning light and walks into the studio unexpectedly then we must stop and record the entire album side over again."

But, Glancy was asked, isn't that a retrogressive return to the old days of the '40s, before tape was perfected?

"In one way, yes," he answers. "But the marked difference in sound quality makes it all worthwhile. One doesn't lose precious quality by dubbing off tape and mixing down the various channels used. We use only two channels. What the musicians play in the studio is what comes out on the final master."

Glancy talked with Benny Goodman recently about the d-d process. The venerable clarinetist, who has been making records for almost 50 years, commented favorably on the new development.

"Using tape," said Goodman, "any amateur can sound like a virtuoso. All it takes is splicing."

Glancy completed recording the new label's first LP July 12 at the Capitol Tower here with Wally Heider and Hugh Davies engineering 10 tunes by Les Brown's augmented band, enlarged to accommodate guitar, vibes and five trumpets. Stevie Wonder's "Sir Duke" and the main theme from "Rocky" were among the titles canned. Former Columbia Records executive Irving Townsend is writing annotation for the package, to be issued in September. Others will follow every 60 days. Glancy declares.

Glancy has a problem, however. How is he going to cram the logo of "The Great American Gramophone Co. division of Keyser-Century Corp." on his labels?

Bareback Labeled

NEW YORK—Bareback Records' export product will now carry the Bareback logo instead of the overseas distributor's label, the company announces.

Pye distributes Bareback in the U.K. Give & Take Productions will handle Bareback through EMI in Germany.

JIVE TOURNEY FOR JAPANESE

TOKYO—In a move aimed at bolstering the disco medium in this country, Victor Musical Industries, Music Labo and Tokyo's Live Deejay Assn. have joined forces to sponsor the All Japan Jive Tournament now being held throughout this country.

The contest will be held in 80 different discotheques throughout Japan, and from these will be drawn a number of semi-finalists. The semi-finals will be held in 14 regions, and the finalists will meet in a special contest scheduled for the end of August.

For the Record

NEW YORK—It was incorrectly stated in the July 23 issue of Billboard that the upcoming Bermuda Summerfest '77 is government sponsored. Although the three-day music festival is "under the patronage" of Bermuda Premier, Sir John Sharpe, it is being promoted in its entirety by Tamar International Enterprises, Ltd., a privately run entertainment company.

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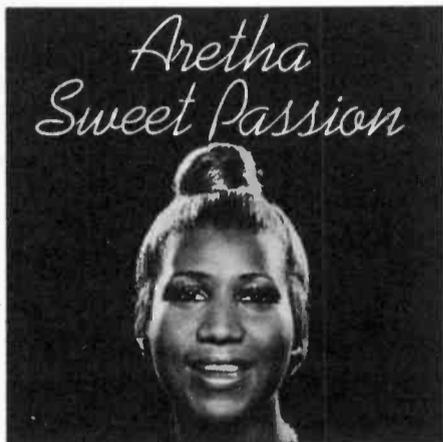
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DESIGNS OWN LP JACKET

McCann: Songwriter Who Sings

LOS ANGELES—With the advice of a leading radio consultant, Peter McCann and his manager and producer, Hal Yoergler, designed his album jacket to be "totally oriented toward display." George Burns of Burns Media Consultants, a firm which deals primarily in radio product and radio syndication, sat down with McCann, Yoergler, and the art department of 20th Century Records and designed a complete marketing concept for the album that includes \$80,000 in radio advertising buys and a \$10,000 retail display campaign. Burns also produced the radio spots.

"We wanted the LP to be displayed in stores, so we designed the LP jacket with that in mind. The front and back are similar, so if the LP is reversed in the browsing bin, it won't hurt sales. And when you put nine of the LP covers together, they make a hell of a lot of sense, a geometric design on their own," says McCann.

It's not by accident that McCann has a display-oriented album jacket for his just released album "McCann" nor that his album is backed by heavy promotion nor that his single "Do You Wanna Make Love" is No. 7 with a star this week on the Hot 100 Chart. Because McCann seems to have his career as

an artist totally in gear. He's now doing television shows such as the Merv Griffin Show, the Mike Douglas show, "American Bandstand" and "Midnight Special." And he's putting together a band now to start touring.

But, along the way, he has had to overcome obstacles that would have caused many recording artists to falter, not the least of which was having his hit single banned in Bismarck, N.D., and voted one of the top 10 worst records of the year by Los Angeles Times music critic Bob Hilburn.

McCann, without even a grin, remarks that he believes the material he's writing will be around for a lot longer than what Hilburn writes.

McCann considers himself a songwriter-singer rather than a singer who writes songs. Thus, when another obstacle cropped up some

while back, he looked at the positive side of things. "Before Russ Regan signed me to 20th Century Records (Regan now heads up his own label) my manager and I'd gone to quite a few labels and been passed on. I sat one day with Clive Davis of Arista Records and played him seven songs. He said: 'I don't like you as an artist, but I'm taking six of the seven songs.' If he'd only taken one song, I would have been pleased, because of his reputation in the industry." One of the songs Davis turned down, of course, was "Do You Wanna Make Love."

"But look what he did. He took my song 'Right Time Of The Night' and went into the studio with Jennifer Warnes and produced a record himself. I'm very grateful for all the work he's done. I really like him. I respect him. But he didn't like me as an artist. Now, I would imagine he'd say that he made a mistake. But I can't get down on people for making a business judgment, as did a lot of people who were heads of a&r departments at record companies. Fortunately, some did like my songs."

Stark & McBrian recorded "If You Like The Music" on RCA and Wayne Newton has cut "Midnight Sun" for Warner-Curb.

"I still think I'm a stronger writer than a singer. Certainly they're the

(Continued on page 78)

For the Record

LOS ANGELES—The Atlantic Records 20-volume series "That's Jazz" is being distributed by WEA International in Canada only, not the U.S. as was reported last week. The series is also available in Europe and has yet to make its American debut.

WITH OPTION TO PURCHASE

Jackie Mills Publishing Wings Going To Filmways

By JOE X. PRICE

LOS ANGELES—Filmways' music publishing division will take over administration of Jackie Mills' Wednesday's Child Productions publishing wings, Green Apple Music and Language of Sound. Also in the contract is an option to buy.

Deal has added significance in that Terri Fricon, Filmways vice president, formed Wednesday's Child with Mills in 1967 and quickly became vice president and half owner of the firm.

"It will be fun for me because I'll be taking over songs that I originally bought years ago," Fricon says. "Julie, Do You Love Me" by Tom Bahler is in that catalog, too, a 1970 smash, not to mention numerous Bobby Sherman hits cut during the '60s."

In June of 1972, Fricon sold her interests in Wednesday's Child and went to David Schine's then-new publishing company, Schine Music. Big coup for here there was the De Franco Family platinum single, "Heart Beat, It's A Love Beat," which reportedly sold more than 3 million units in 1973.

While Filmways always has had a publishing arm, Filmways Music Publishing (ASCAP) and Musicways (BMI) its catalog was almost exclusively comprised of background and filmusic. Filmways toppers Richard Bloch, chairman of the board, and Walter Schier, senior vice president/corporate, brought Fricon into the picture in August 1975, in order to make their publishing interests more pop-oriented and to coordinate with other divisions which might need music.

"They had no pop music at all when I first came to Filmways," says Fricon, "so the bulk of my time in the past 1½ years has been spent in finding and signing writers and getting their songs recorded."

Independent record produc-

tion had been unheard of at Filmways until early this year when Fricon brought writer-singer Michael Dees into the studio to cut four of his originals.

The acquisition last week of Mike Stull brings the total number of staff writers to nine. Others include Gary Zekeley, who co-wrote the 1960s smash "Yellow Balloon" with Dick St. John, another Filmways staffer. Latter (formerly of Dick & Dee Dee fame) now collaborates with his wife Sandy, also a Filmways writer; Mrs. St. John wrote "Sweet Country Woman" with Chuck Tharpe, a big Johnny Duncan hit a few seasons back.

Filmways' writers roster also includes two sets of brothers, Gene and Paul Nelson and Don and Dick Addrissi. Latter pair, who penned "Never My Love," are currently represented with the single "Slow Dancin' Don't Turn Me On" on Buddah.

Rounding out the roster is Dees, whose most recent hit as an artist was on UA—"What Are You Doing The Rest Of Your Life?"

Among Filmways film projects is a five-hour movie for tv based on the life of Martin Luther King, called "King," and a new series to air on NBC, tentatively titled "Big Island." Filmways will publish all music for both projects.

Asked if Filmways' getting into record production augurs well for the formation of a Filmways label, Fricon answers: "The probabilities are there, but we have no immediate plans for that."

The company now has 31 releases out on almost as many labels. Firm's entry into country music comes in the form of the Gary Harju song, "Born Believer," published by Filmways Music and due for an ASCAP award.

BOOK REVIEW**Oldie Disks Chronicled By British**

"The Complete Entertainment Discography" by Brian Rust with Allen G. Debus, 677 pages, Arlington House, New Rochelle, N.Y., \$14.95.

The authors have compiled astonishing data on thousands of old records cut from the mid-1890s to 1942, information of value to all who have an interest in the big name singers of the past and precisely which songs they recorded in their careers.

The Andrews Sisters, Russ Columbo, Connie Boswell, Ruth Etting, the Ink Spots, Al Jolson, Frances Langford, Tony Martin, the Mills Brothers, Helen Morgan, Dick Powell, Dinah Shore, Kate Smith, Sophie Tucker and Frank Sinatra comprise but a small part of the listings. There are almost 500 in all.

But there are two weaknesses inherent in the Rust-Debus compilations.

One is that everything ends in 1942. That's 35 years ago, and since then singers like Sinatra, Crosby and Shore have each taped hundreds of additional titles. Other powerful performers like Perry Como, Dick Haymes, Peggy Lee, Tony Bennett, Johnny Mathis, Ella Fitzgerald and scores more hadn't even started careers of their own and so their discographies are missing.

A second flaw is that at least half of the 677 pages are devoted to British acts which never, at any time through the decades, meant anything in the U.S.

A second volume bringing listings up to, say, 1970 would be more than welcome and would also certainly enjoy vastly more lucrative sales. It's an awesome challenge to the two British writers-historians whose diligent, untiring efforts are to be commended—and supported.

DAVE DEXTER JR.

Wonder & Caruso Top 'Sound' Honors

CHICAGO—A poll of more than 200 music critics and audio experts has selected "Songs In The Key Of Life," by Stevie Wonder the best produced pop/rock album of 1976. The critics were polled by Audio-Technica U.S., Inc. in the first running of that company's Audio Excellence Record Awards, a competition in which records are judged on merit in production and technical values.

A spokesman for Audio-Technica, which supplies high-end phono cartridges and accessories, indicates that the two-disk "Key Of Life" album received twice the number of votes as any other pop record endorsed by the competition.

In the competition's classical division, which was decided by a run-off ballot, "Caruso—A Legendary Performer" was selected as the year's best production effort. A revolutionary computer reprocessing of 78 r.p.m. sides, the disk was produced by RCA's John Pfeiffer with Thomas Stockham of Soundstream Inc., the digital electronic engineer.

Album producers in each of the winning categories receive \$5,000 in stereo gear of their choice from Audio-Technica (the system is built

around A-T phono cartridge and electrostatic headphones).

The award goes to Pfeiffer in the classical category, and to Wonder, who functioned as his own producer. An Audio-Technica source says the pop artist has delegated his choice of equipment to John Fischbach and Gary Olazabal. "Key Of Life" recording engineers, Fischbach and Olazabal have been cited as award co-recipients.

GOODMAN ON THE CLARINET

LOS ANGELES—Why has the clarinet virtually disappeared from pop music?

Benny Goodman, possibly the best clarinetist America has produced, has a couple of reasons. "It's a difficult instrument to master," he says. "Kids today can't play it. And also, you can't hear a clarinet—its voice is lost in today's bands making those crazy sounds."

Goodman was in Southern California on a concert tour in which he has consistently been playing to SRO houses.

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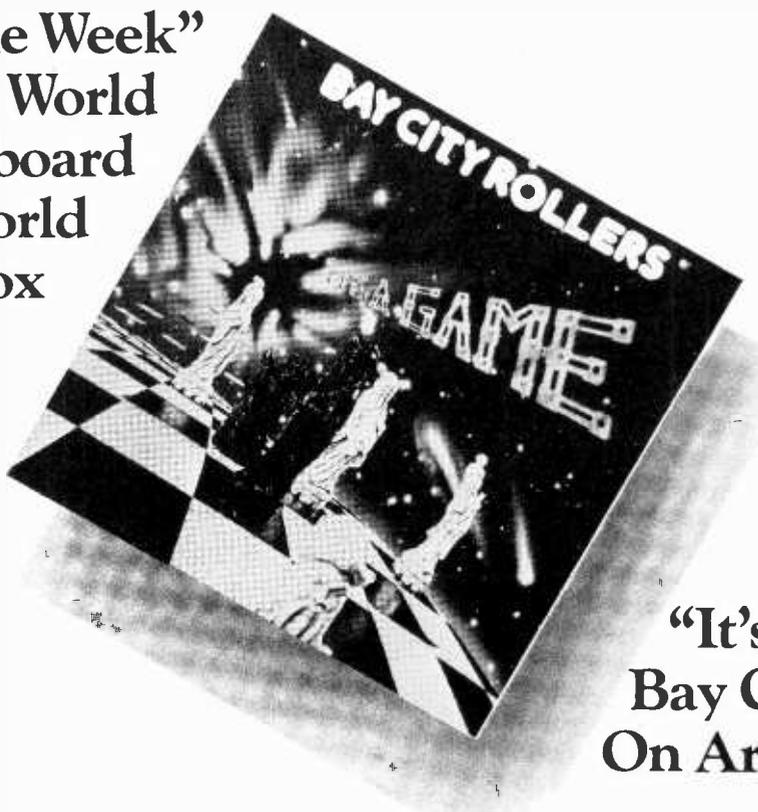
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“It’s A Game”
Bay City Rollers.
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Cassettes Taking a Gigantic Step In the Country Mart

• Continued from page 1

tional sales manager of country music for RCA, Nashville. Wheeler says 45% of RCA's total sales volume is now in tapes, up from 30%-35% a year ago.

Wheeler cites two main reasons for the upsurge: the successful crackdown on tape bootleggers and an increasing awareness by the label executives of how and where to merchandise tape.

RCA's cassette percentage of the tape business is up from 4% to 10%, says Wheeler, noting that the installation of improved cassette players

in cars is a major reason for the increase.

The over-all tape rise at RCA is also attributable to the label's special tape merchandising program in May and June, offering the entire RCA catalog at special discounts. Based on its success, RCA plans to try the program again late this year or early next year.

Wheeler feels tapes will surpass LP action within two years from the country music standpoint. "Some of our branches sell more tape than LPs now."

Another reason for the cassette country surge is that more product is

now being offered on cassette. "Cassettes used to be something we didn't even put out," comments John Brown, marketing director of country product, MCA Records, Los Angeles. "We're putting them out on everybody now."

Declaring that "cassettes are now obviously a viable thing for country music," Brown adds, "the car manufacturers are the only thing holding us off."

New cars bearing cassette equipment have caused the rise, insists Brown, who shares some interesting sales figures regarding three Con-

way Twitty releases and one by Loretta Lynn. One Twitty release sold 53% in LPs, 39% in 8-tracks and 8% in cassettes; another went 59% LPs, 36% 8-tracks and 5% cassettes; while the third tallied 58% LPs, 35% 8-tracks and 7% cassettes. The Lynn product went 58% LP, 35% 8-track and 7% cassette.

At Playboy Records, 8-tracks are on a slight rise and cassettes are "definitely" on the rise, according to Eddie Kilroy, head of Nashville operations for Playboy. Kilroy adds, "Maybe the hillbillies are getting up with the blacks who have been into cassettes a long time." At Playboy

it's LPs at 62% of sales, 8-tracks at 34%, and cassettes at 4%.

The rise in cassettes isn't taking away from the 8-track sales, claims Biruta McShane, vice president of marketing services for GRT Music Tapes, Los Angeles. She maintains that cassettes are becoming stronger in country, citing an old Crash Craddock release that was 10% cassette and 90% 8-track in tape totals. A newer Craddock release had jumped to 16% cassette against 84% 8-track. Similarly, Freddy Fender scored 9½% on an old release, compared to 19% cassette on his latest product.

McShane also cites more cassette car units as a reason for the upturn. Over-all, some tape sales are almost equal with the LP units sold, she notes.

Jim Foglesong, president of ABC/Dot, says his label's product sometimes sells as strongly in tape form as in LPs. He also notices a pickup in cassette business. "People have been forecasting the doom of the disk for years," says Foglesong. "This hasn't happened. But 8-tracks and cassettes will get bigger."

At Monument Records, Tom Rodden, vice president and general manager, reports. "The current increase in cassettes has been more dramatic than in the last few years." Previously cassettes accounted for 1%-3% of Monument's sales totals and now range as high as 6%—still small, but giant compared to previous country standards.

Describing himself "very enthusiastic" about the future of cassettes in country music, Harry Losk, national sales manager for Phonogram/Mercury, Chicago, adds, "My hunch is that the country cassette ratio is increasing every week. Cassettes are now becoming a more important factor in the country tape market."

Mercury's tape sales are on the rise, too, says Losk. A few years ago, a 100,000-seller would probably include 30,000 in tape sales. Now the tape figure has risen to some 50,000.

More car units and home units are responsible for the rise, along with a Phonogram/Mercury marketing campaign, "Summer Driving Time Tape Sales," which featured special merchandising dump boxes and incentives to dealers.

Frank Leffel, Mercury's director of national country promotion in Nashville, reports tape sales are highest on Johnny Rodriguez, Tom T. Hall and the Statler Brothers.

"There's more of a country demand for cassettes than ever before," is the picture from Rick Blackburn, vice president of marketing for CBS Records, Nashville. CBS is beefing up its cassette catalog. Once cassettes were only available on artists with the sales total of Johnny Cash and Willie Nelson; now they're available on Johnny Paycheck and Joe Stampley.

"We're going to go after the cassette market," comments Blackburn, noting that CBS plans to go back into its catalog and release cassette product on some artists such as Johnny Duncan. "The J.L. Marsh people in Dallas have seen a big demand from their accounts for cassettes."

Blackburn points to hardware improvements, a mellowing of the CB craze and effective anti-piracy action as reasons behind the continued strength of the tape market. The 8-track market continues to grow at CBS. Out of 100 units, 40 are likely to be tape, and in some cases, such as Tammy Wynette, the mix approaches 50-50.

"The hardware manufacturers will determine the future of cassettes more than the label people will,"

(Continued on page 70)

JULY 30, 1977, BILLBOARD

Celebrate: The Troubadour's 20th Anniversary



20 years of musical history will come together in Billboard's August 27th issue with Doug Weston's *Troubadour 20th Anniversary Celebration* Special.

This special section of Billboard is destined to become a collector's item and the music industry will be joining in this historic occasion.

The Troubadour's 20th Anniversary Celebration Special will contain a feature article by L.A. Times' popular music critic, Robert Hilburn.

Other guest authors will be writing about the "Troubadour" experience, too. The entire star-studded history of the "Troub" will be capsulized and all the acts that "broke" at the Troubadour will be saluted. Photos, anecdotes and personal glimpses of the man and his club, which has become a major musical landmark, will round out this "celebration."

Bonus Distribution: In addition to all regular Billboard subscribers and newsstand sales, souvenir copies of the "celebration" will be available at the Troubadour during the month of September (10,000 estimate), when Doug is bringing back as many stars that played the Troubadour as possible for a different celebration show each night for the entire month.

Billboard's "Doug Weston's Troubadour 20th Anniversary Celebration"—

Don't miss out on this 20th Anniversary Celebration for Doug Weston's Troubadour.

Call now to reserve your space and be part of the celebration.

Ad Deadline August 5, 1977—Issue Date August 27, 1977

Los Angeles
Joe Fleischman/John Halloran
Harvey Geller/Bill Moran
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Los Angeles, Ca 90069
213/273-7040

New York
Ron Willman/Ron Carpenter/
Norm Berkowitz/Mickey Addy/
J.B. Moore
1515 Broadway
New York, NY 10036
212/764-7350

Chicago
Bill Kanzer
150 N Wacker Drive
Chicago, Ill 60606
312/236-9818

Nashville
John McCartney
1717 West End Ave # 700
Nashville, Tenn 37203
615/329-3925

London
Audre de Vekey
7 Carnaby St
London W. 1, England
01/437-8090

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MICHAEL HENDERSON IS GOIN' PLACES TO THE TOP OF THE CHARTS



INCLUDES
THE SINGLE:
"I
CAN'T
HELP
IT"
BDA 578

Michael's new album is loaded with sensual rhythms and passionate melodies. His new single, "I Can't Help It" (BDA 578) from the album sounds like a solid smash hit.

And while Michael is *Goin' Places*, he's accompanied by one of today's top female vocalists. Listen for her.

**DELUXE
DOUBLE-FOLD
POSTER STYLE JACKET**

BDS 5693

MICHAEL HENDERSON IS GOIN' PLACES....

LET HIM TAKE YOU THERE

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80 Air Personalities Move Into Radio Forum's Finals

• Continued from page 1

with the winner's name and achievement. Awards are being presented to air personalities, program directors, radio stations, newsmen, producers of commercials and special programs, etc.

The finalists among air personalities include: Charlie Fernandez, WVBF, Boston; Sunny Joe White, WILD, Boston; Barry Grant, WPLR, New Haven; Joe Thomas, WJAR, Providence, R.I.; Norm Thibeault, WGIR, Manchester, N.H.; Jack Raymond, WEIM, Fitchburg, Mass.

Also, Stan Roberts, WGR, Buffalo, N.Y.; Bill St. James, WIP, Philadelphia; John Gambling, WOR, New York; Jim Quinn, WKBW, Buffalo; Bobby Jay, WWRL, New York; Gerry Bledsoe, WWRL, New York; Lee Arnold, WHN, New York; Sandy Fagin, WBAB, Babylon, N.Y.; Downes Merchant, WSEN, Baldwinsville, N.Y.; Mark Elliott, Q-102, Cincinnati; Bob James, WGAR, Cleveland; Bob Bennett, WOL, Washington; Rich & Al (two man show), WLVA, Lynchburg, Va.; and Charlie Cook, WWVA, Wheeling, W.Va.

And, C.J. Worthington, WRCS, Ahokie, N.C.; Spanky, WAPE, Jacksonville, Fla.; Len Anthony, WPLO, Atlanta; Dale Reeves, WGBS, Miami, and Deane Clark, WKLS, Atlanta.

Also, Ron Morgan, KSD, St. Louis; Scott Cassidy, KAYQ, Kansas City, Mo.; John Young, WSM, Nashville; Wayne Woods Greenwald, WMMG, Brandenburg, Ky.; Mel Jones, WLOK, Memphis; Stuart McRae, KAAY, Little Rock,

Ark.; Keith Moore, WISN, Milwaukee; John Landecker, WLS, Chicago; Mitch Michaels, WKQX, Chicago; Bob Barry, WEMP, Milwaukee; Bill Myers, WVON, Chicago; Mike Anderson, WTRX, Flint, Mich.; Steve Gramzay, WTRX, Flint, Mich.; and Mel Young, WROK, Rockford, Ill.

Also, Joe Martelle, WMT, Cedar Rapids, Iowa; Frank Hanford, WMT, Cedar Rapids, Iowa; Bill Miller, KGGF, Coffeyville, Kan.; Max Bringle, KWBW, Hutchinson, Kan.; Mike Weber, KCRG, Cedar Rapids, Iowa; and Bob Dorr, KUNI, Cedar Falls, Iowa.

Additional finalists include: Bill Saul, KOA, Denver; Pat Patterson, KULF, Houston; Michael Black, KONO, San Antonio; Ed Shane, KILT, Houston; Ken Noble, KLOL, Houston; Jewell McGowen, KMJQ, Houston; Jim Dunaway, KAKC, Tulsa; John Libynski, KBCQ, Roswell, N.M.; Don Anderson, WACO, Waco, Tex.; Don Wrinkle, KLBK, Lubbock, Tex.; Phillips & Wall, XEROX, El Paso, Tex.; Don Berns, KFMB, San Diego; Natural Neil, KYA, San Francisco; B. Mitchell

Reed, KMET, Los Angeles; Bill Collins, KNEW, San Francisco; Jerry Johnson, KSRO, Santa Rosa, Calif.; Robin Grube, KOPO, Tucson; and Sunny Jim Arnold, KCUB, Tucson.

Also, Bill Gable, CKLW, Detroit (Windsor, Canada); Reg (Gary Roberts) John, CKRC, Winnipeg; Bob Wise, KEED, Eugene, Ore.; Barney Keep, KEX, Portland, Ore.; Jim Hollister, KEX, Portland, Ore.; Alvin John Waples, KGFJ, Los Angeles; Bill Barrett & Company, KPNW, Eugene, Ore.; Dave Rogers, KHQ, Portland, Ore.; and Dean Alexander, KXXL, Boseman, Mont.

Awards will also be presented to an international air personality, plus one from the military.

Newsperson finalists include Larry Silver, CFTR, Toronto; Pete Radford, CKLW, Windsor (Detroit); Lee Marshall, KCBQ, San Diego; John O'Day, WGAR, Cleveland; Bob Gneiser, WMAL, Washington; Dave Skinner, WLEE, Richmond, Va.; Al Augustin, WLVA, Lynchburg, Va.; and Ray Canary, KPNW, Eugene, Ore.

PDs & Stations Await Awards Radio Forum Finalists Bared; Winners Named Aug. 6

LOS ANGELES—Forty radio stations and 33 program directors are finalists in the annual International Radio Programming Forum. The Forum, set for Aug. 3-6 at the plush Harbour Castle Hotel on the lakefront in Toronto, is drawing attendees from the U.S., Canada and around the world. Co-chairmen of the Forum are Gary Stevens, senior vice president of Doubleday Broadcasting and manager of KDWB in Minneapolis, and Keith James, vice president of programming for Moffat Communications, Canada. Speakers and moderators include some of the most outstanding men in radio today, ranging from Bill Tanner, program director of Y-100 in Miami, and Ken Dowe, vice president and general manager of KTSA in San Antonio, to Chuck Camroux, vice president and general manager of CFTR in Toronto, and George Burns, president of Burns Media Consultants in Los Angeles.

Awards chairman Al Herskovitz, operations manager of KPOL in Los Angeles, last week announced these finalists for MOR program director of the year, million-plus markets: Larry Anderson, WGR, Buffalo, N.Y.; Alan Hotlen, KNBR, San Francisco; Eric Norberg, KEX, Portland, Ore.; Nat Stevens, KOY,

Phoenix; Chick Watkins, WGAR, Cleveland.

Program director finalists in Top 40 include: Jimi Fox, KTNQ, Los Angeles; Dick Bozzi, CKLW, Windsor (Detroit); Bill Parris, WLPL, Baltimore; Gerry Peterson, KCBQ, San Diego; and Michael Spears (now with KHJ in Los Angeles), KFRC, San Francisco. In progressive or album rock: Sam Bellamy, KMET, Los Angeles; Denton Marr, WEBN, Cincinnati; Bob Pittman (now with WNBC in New York), WKQX, Chicago. Country finalists were: Chris Collier, KIKK, Houston; Bob Pittman (now with WNBC in New York), WMAQ, Chicago; Bill Robinson, WIRE, Indianapolis, and Ed Salamon, WHN, New York. Soul music program director finalists, major markets, were: Jerry Boulding, WVON, Chicago; Michael Frisby, WDIA, Memphis; J. J. Johnson, KDAY, Los Angeles, and Jack Patterson, KMJQ, Houston.

In markets of less than a million, the program director finalists are: MOR—Michael O'Shea, WFTL, Ft. Lauderdale, Fla.; Vance Tyler, WNDB, Daytona Beach, Fla.; Top 40—Bob Burton, WJDX, Jackson, Miss.; Dick Downes, KAAY, Little Rock, Ark.; Dave Hamilton, WROK, Rockford, Ill.; Jan Jeffries, WSGN, Birmingham, Ala., and

New Voice For Rock Via San Francisco's 69,000-Watt KMEL

By JIM KELTON

SAN FRANCISCO—Century Broadcasting Corp.'s new AOR-formatted FM outlet, KMEL, began broadcasting at 2 p.m. on July 2, a day later than planned.

"Most of the problems are physical," says general manager Rick Lee as workman put the finishing touches on the station's bayside Stockton St. facilities two days before air time.

A light plane towing a banner that read, "Kamel Radio Is On The Air," heralded the start of broadcasting to nearly 50,000 rack fans at an Oakland Coliseum concert by Peter Frampton, Lynyrd Skynyrd, Santana and the Outlaws an hour after the station made its debut.

A full-page advertisement in the July 3 Examiner-Chronicle plugged the station's policy for the first 30 days: No commercials. The ad showed a camel astride the Golden Gate Bridge and displayed the KMEL slogan, "Go For It."

Aiming for the 18-to-34-year-old audience, both Lee and program di-

rector Thom O'Hair feel their toughest competition comes not from other FM stations, but from KFRC, a Top 40 enterprise which once ran KMEL under the call letters KFRC-FM.

The station is using a 69,000-watt non-directional transmitter on Mount San Bruno, south of San Francisco. That gives KMEL a potential Bay Area audience of six million listeners.

Lee says the station intends to reflect the taste of the area rather than blindly try to alter it.

Lee came to KMEL after six years as general manager of KSHE in St. Louis, another Century outlet. Century also operates stations in Detroit and Los Angeles—five stations in all.

O'Hair, who was program director for KSAN in San Francisco from 1971 until 1974 (Billboard's program director of the year in 1974), comes to KMEL by way of WQIV in New York and KMET in Los Angeles and was most recently West Coast promotion director for Capricorn Records.

Bobby Cole, also a KSAN alumnus and former music director at San Francisco's KYA-FM, is KMEL music director.

Joining Cole and O'Hair as on-the-air disk jockeys are Bill Scott, fresh from KTIM in Marin County; Tawn Mastrey from San Jose's KSJO, Michael Hester from KWFM in Tucson and John Baracca from KRVR and KRNW in New York City.

Lee says all the broadcasting equipment at KMEL has been newly installed. The transmission process features the Optimod audio process unit.

Due to the current FM market in San Francisco (San Jose's KSJO presently tops the ratings), the KMEL staff believes the time is ripe for a progressive breakthrough.

Country Fans May Lunch On the Air

SAN FRANCISCO—KNEW, country music station located at 91 on the AM dial, is putting some old-time radio tricks into its modern country music format by inviting listeners to join mid-day personality Bill Collins for lunch on the air. Listeners will be selected by a card drawing. A catered lunch will be served while the show is on the air.

Country Gold LP Free For Asking

LOS ANGELES—Strictly for radio programming, Screen Gems-EMI Music has issued an album featuring 14 hits, 10 of which were No. 1 country music chart songs.

Danny Davis, vice president and director of national exploitation, says, "It's available to anyone who asks" from either the Los Angeles office or Michael Steele at the publishing office in Nashville.

Among the songs are Jim Reeves singing "He'll Have To Go," Anne Murray with "Snowbird," Bobby Bare with "500 Miles Away From Home" and Buck Owens with "Together Again." Davis sent the LP, titled "Country Gold," to his own key country radio station list, but it's available free to anyone who asks.



"Groups fizzle when they don't take the time to write."

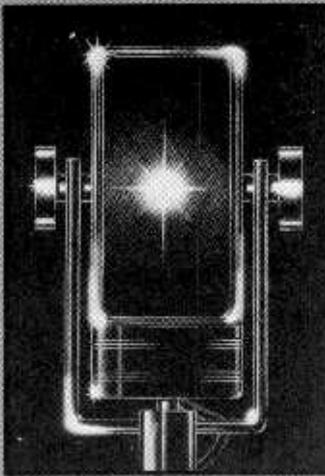
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THE ROBERT
W. MORGAN
SPECIAL OF
THE WEEK



BILLBOARD INTERNATIONAL RADIO PROGRAMMING FORUM

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



AGENDA

WEDNESDAY, AUGUST 3
10 am-6:30 pm REGISTRATION
8 pm-9:30 pm COCKTAIL RECEPTION

THURSDAY, AUGUST 4

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

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

Participants to include: JERRY DEL COLLIANO, Inside Radio; KEITH ADAMS, KDIA, San Francisco; MICHAEL SPEARS, KHJ, Los Angeles; GERRY PETERSON, KCBO, San Diego; J. ROBERT WOOD, CHUM, Toronto; BILLY PEARL, KIQQ, Los Angeles; LEE ABRAMS, Kent Burkhardt/Lee Abrams & Associates, Atlanta; BOBBY CHRISTIAN, Prog. Dir., WXXK, Pittsburgh; JOHN SEBASTIAN, Prog. Dir., KDWB, Minneapolis; GEORGE JOHNS, Nat. Prog. Dir., Fairbanks Broadcasting, Indianapolis; CHARLIE PARKER, VP Prog., WDRG, Hartford, Conn.; BILL STEWART, Prog. Consultant, Dallas; CHARLIE VAN DYKE, Music Dir., KLIF, Dallas; GEORGE DAVIES, Prog. Consultant, Victoria, Canada; BILL GARCIA, Prog. Dir., WXLO, New York; STEVE MARSHALL, Prog. Dir., KNX-FM, Los Angeles; BILL PARRIS, Prog. Consultant, United Broadcasting, Baltimore; IRA LIPSON, Oper. Mgr., KZEW, Dallas; BILL TANNER, Prog. Dir., Y-100, Miami; JOHN LUND, Prog. Mgr., WISN, Milwaukee; TODD WALLACE, Pres., Radio Index, Phoenix; ANDY BICKELL, Oper. Mgr., WBT, Charlotte, N.C.; SCOTT MUNI, Prog. Dir., WNEW-FM, New York; KEN DOWE, Vice President and General Manager, K TSA, San Antonio; CHICK WATKINS, Program Director, WGAR, Cleveland; JIM MADDOX, Station Manager, KMJQ, Houston.

11:30 a.m.-12:30 p.m.

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

"The Two-Way World of Communications"

Speaker: CLAUDE HALL, Radio-TV Editor, Billboard Magazine

"The Golden Days of Radio"

Film Presentation created by Rick Scarry, Program Director, KGLI, Los Angeles

12:30 pm-1:30 pm SPECIAL SPOUSES SESSION

"How to Help Your Mate in His or Her Career"

Coordinator: Barbara Hall

All spouses who attend this meeting will receive a certificate of attendance; attending qualifies the spouse to deduct the trip and Forum from their income tax.

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

(1) RADIO—The Realities

"How Timebuys Affect Your Station, Your Life, and Your Pocketbook"

Moderator: PAUL CASSIDY, Gen. Mgr., KTNQ & KGBS, Los Angeles
Panelists: TED ATKINS, VP & Gen. Mgr., WTAE, Pittsburgh
NICK VERBISKI, Gen. Sales Mgr., WHN, New York
BILL BROWN, Sales Executive, Major Market Broadcasters, Toronto

(2) MUSIC—The Realities

"How Records Affect Your Station, Your Life, and Your Pocketbook"

Moderator: DANNY DAVIS, VP Promotion Screen Gems/EMI, Los Angeles
Panelists: DAVID URSO, Nat. Promo. Dir., Warner Bros. Records, Los Angeles
SHELLY COOPER, Dir. of Adv., Warner Bros. Records, Los Angeles
ROSALIE TROMBLY, Music Dir., CKLW, Detroit
MIKE KLENFNER, Sen. VP, Atlantic Rec., New York
LENNY SILVER, Owner, Best & Gold Rec. Dist., Buffalo
SCOTT SHANNON, VP A&R, Casablanca Rec., Los Angeles
LARRY GREEN, Promo. Executive, WEA, Toronto

1:30 pm LUNCH BREAK

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

3 pm-4:30 pm PROMOTION SUMMIT MEETING

Coordinator: JOHN LUND, Prog. Mgr., WISN, Milwaukee

"Television Is The Way To Win In Radio"

... a presentation of successful TV commercials and a frank discussion of their value, pro and con.

Panelists: BRUCE DAVIDSON, Compro, Winnipeg, Canada
MICHAEL SPEARS, Oper. Dir., KHJ, Los Angeles
SCOTT BURTON, Prog. Dir., KFMB, San Diego

"Billboard Signs That Sign You On"

... a presentation of successful billboard signs and a personal dis-

Panelists: ANDY BICKELL, Asst. VP, Oper. Mgr., WBT, Charlotte
GEORGE JOHNS, Nat. Prog. Dir., Fairbanks Broadcasting, Indianapolis
GERRY KENDRICKS, Prog. Dir., CHNS, Halifax, Canada

"Airborne promotions That Score With Listeners"

... an audio presentation of successful promotions and a more-than-acoustic analysis of why they worked or didn't work.

Panelists: BOBBY CHRISTIAN, Prog. Dir., WXXK, Pittsburgh
CHUCK CAMROUX, VP & Gen. Mgr., CFTR, Toronto
BOB PITTMAN, Prog. Dir., WNBC, New York

4:30 pm-6 pm RATINGS SUMMIT MEETING

"A New Ratings Service Is Needed"

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

Moderator: STAN KAPLAN, Pres., SIS Radio, Charlotte

Panelists: MILES DAVID, Pres., Radio Adv. Bureau, New York
TODD WALLACE, Pres., Radio Index, Phoenix
JACK MCCOY, Pres., DPS, San Diego
CHARLIE PARKER, VP Prog., WDRG, Hartford, Conn.
PETER JONES, Pres., BBM Bureau of Measurement, Toronto

8 pm ENTERTAINMENT

FRIDAY, AUGUST 5

10 am-11 am

Two Concurrent Sessions

(1) SALES—The Realities

"How Sales Affect Your Station's Programming, Your Pocketbook, and Your Job"

Moderator: ALDEN DIEHL, VP & Gen. Mgr., KY-58, Winnipeg
HERB MCCORD, VP & Gen. Mgr., CKLW, Detroit
JIM ARMSTRONG, Local Sales Mgr., CHUM, Toronto
KEN DOWE, VP & Gen. Mgr., K TSA, San Antonio

(2) ENGINEERING—The Realities

"Your Sound Is More Important Than You Are"

Moderator: JOHN HARVEY REES, Con. Eng., Washington, D.C.
Panelists: JIM LOUPAS, Con. Eng., Chesteron, Ind.
CLINT NICHOL, Eng. Dir., Moffat Communication, Winnipeg
BEN FRIEDLAND, Proj. Mgr., Lighting Electric, Milburn, N.J.
MIKE DORROUGH, Con. Eng., Los Angeles

11:00 am-11:15 am BREAK

11:15 am-12:30 pm

Five Concurrent Sessions

(1) READING RATINGS—The Realities

... a one-on-one discussion that will teach you secret tricks about the ratings and how to do them yourself.

Moderator: JERRY DEL COLLIANO, Publisher, Inside Radio

Panelists: KEITH ADAMS, Prog. Dir., KDIA, San Francisco
DON HAMILTON, VP & Gen. Mgr., CKLW, Vancouver, Canada

(2) COMPUTER INROADS—The Realities

... a personal one-on-one encounter session with the computer and how it can improve your ratings.

Panelists: STEVE MARSHALL, Prog. Dir., KNX-FM, Prog. Consultant to CBS-FM, Los Angeles
STEVE CASEY, Corp. Research Dir., Doubleday Broadcasting, Minneapolis
GORDON KYLE, Developer of Moffat Computer-Assisted Programming System, Winnipeg, Canada
NICK ANTHONY, Pres., Computer Broadcast Services, Los Angeles

(3) PRODUCTION MAGIC—The Realities

... a unique one-on-one demonstration on modern production techniques with outstanding authorities in the field.

Speakers: DOUG THOMPSON, Ind. Producer, Douglas Communications, Toronto
DON ELLIOTT, Prod. Mgr., KIIS, Los Angeles
CHICK WATKINS, Prog. Dir., WGAR, Cleveland
JIM MADDOX, Sta. Mgr., KMJQ, Houston

(4) NEWS TO IMPROVE RATINGS—The Real Realities

... leading newsmen reveal how they built #1 ratings that disk jockeys took credit for; you have a chance to contradict and question.

Moderator: RYAN MCGREGOR, News Dir.

Speakers: J. PAUL EMERSON, News Dir., KUPD, Phoenix
EDDIE KEEN, News Dir., CHED, Edmonton, Canada
DICK SMYTHE, News & Public Affairs Dir., CHUM, Toronto

(5) SYNDICATION TO BUILD RATINGS AND DOLLARS

... those radio specials might make you a hero with the audience and management if you know how to use them properly.

Panelists: BOB MEYROWITZ, Pres., DIR Broadcasting, New York
GEORGE BURNS, Pres., Burns Media Consultants, Los Angeles

12:30 pm-2:30 pm LUNCH

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

3 pm-5:30 pm HOT SEAT SESSION

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

Moderator: GARY STEVENS, Senior VP Doubleday Broadcasting, KDWB, Minneapolis
Targets: KEN PALMER, Ken Palmer Enterprises, Denver
MICHAEL SPEARS, Oper. Dir., KHJ, Los Angeles
CHUCK RENWICK, Dir. Affiliate Relations, NBC Radio, New York
BOB PITTMAN, WNBC, New York
BILL STEWART, Prog. Consultant, Dallas
CHARLIE VAN DYKE, Morning Personality and Music Dir., KLIF, Dallas
GEORGE DAVIES, Prog. Consultant, Victoria, Canada
FRANK WARD, Owner, WXYR, Columbia, S.C.
JIM MADDOX, Sta. Mgr., KMJQ, Houston
GEORGE BURNS, Pres., Burns Media Consultants, Los Angeles

SATURDAY, AUGUST 6

10 am-11 am

THE REGULATORS

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

Moderator: GARY SMITHWICK, Broadcast Atty., Winston-Salem, N.C.

Speakers: KEN DOWE, Gen. Mgr., K TSA, San Antonio
RON MITCHELL, Pres., Moffat Communications, Winnipeg, Canada

Speakers: BOB STORY, Harrison Story & Sak, Ottawa (CRTC Consultants)
JOHN HILTON, Commissioner, CRTC, Ottawa

11 am-11:15 am BREAK

11:15 am-12:30 pm

"FM Faces The Future"

Panelists: BILL PARRIS, Prog. Consultant United Broadcasting, Baltimore
LEE ABRAMS, Kent Burkhardt/Lee Abrams & Associates, Atlanta
BILL TANNER, PD, Y-100 Miami
IRA LIPSON, Oper. Mgr., KZEW, Dallas
BILL GARCIA, Prog. Dir., WXLO, New York
SCOTT MUNI, Prog. Dir., WNEW-FM, New York

12:30 pm-6:30 pm FREE TIME

6:30 pm AWARDS BANQUET

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

Music: JODIE LYONS, Arranger and Conductor, Compro, Winnipeg

Presenters: BOBBY VINTON
KENNY ROGERS

Entertainment: LEO SAYERS, Warner Bros. Records

SEE
RADIO
SECTION
FOR
REGISTRATION

Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/21/77)

TOP ADD ONS - NATIONAL

- FLOATERS—Float On (ABC)
- FLEETWOOD MAC—Don't Stop (W.B.)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)

PRIME MOVERS - NATIONAL

- RITA COOLIDGE—Higher And Higher (A&M)
- FLEETWOOD MAC—Don't Stop (W.B.)
- HEART—Barracuda (Portrait)

BREAKOUTS - NATIONAL

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- LEO SAYER—How Much Love (W.B.)
- COMMODORES—Easy (Motown)

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

- ROD STEWART—The Killing Of Georgie (W.B.)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- NONE

KTKT—Tucson

- KISS—Christine Sixteen (Casablanca)
- SUPERTRAMP—Give A Little Bit (A&M)
- MECO—Theme From Star Wars (Millenium) 30-24
- LEO SAYER—How Much Love (W.B.) 25-20

KQEO—Albuquerque

- CAROLE KING—Hard Rock Cafe (Capitol)
- DRIVER—A New Way To Say I Love You (A&M)
- JAMES TAYLOR—Handy Man (Columbia) 21-14
- COMMODORES—Easy (Motown) 18-13

KENO—Las Vegas

- BEE GEES—Edge Of The Universe (RSO)
- MECO—Theme From Star Wars (Millenium)
- PABLO CRUISE—Whatcha' Gonna Do (A&M) 18-13
- HEART—Barracuda (Portrait) 29-24

Pacific Southwest Region

TOP ADD ONS:

- FLEETWOOD MAC—Don't Stop (W.B.)
- LEO SAYER—How Much Love (W.B.)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)

PRIME MOVERS:

- DONNA SUMMER—I Feel Love (Casablanca)
- HEART—Barracuda (Portrait)
- RITA COOLIDGE—Higher And Higher (A&M)

BREAKOUTS:

- ROD STEWART—The Killing Of Georgie (W.B.)
- DONNY & MARIE OSMOND—You've Got Me Dangling On A String (Kolob)
- SMOKEY ROBINSON—Vitamin U (Tamla)

KHJ—Los Angeles

- FLEETWOOD MAC—Don't Stop (W.B.)
- LEO SAYER—How Much Love (W.B.)
- RITA COOLIDGE—Higher And Higher (A&M) 21-13
- SUPERTRAMP—Give A Little Bit (A&M) 16-11

TEN-Q (KTNQ)—Los Angeles

- DONNY & MARIE OSMOND—You've Got Me Dangling On A String (Kolob)
- KISS—Christine Sixteen (Casablanca) 25-18
- PETER McCANN—Do You Wanna Make Love (20th Century) 18-14

KDAY—Los Angeles

- SMOKEY ROBINSON—Vitamin U (Tamla)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- DONNA SUMMER—I Feel Love (Casablanca) HB-21
- GLORIA ANN TAYLOR—World That's Not Real

KEZY—Anaheim

- NONE
- BARRY MANILOW—Looks Like We Made It (Arista) 12-8
- TATA VEGA—You'll Never Rock Alone (Tamla) 24-20

KFXM—San Bernardino

- FLEETWOOD MAC—Don't Stop (W.B.)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M) (LP)
- JIMMY BUFFETT—Margaritaville (ABC) 17-8
- HEART—Barracuda (Portrait) 26-19

KCBQ—San Diego

- FLEETWOOD MAC—Don't Stop (W.B.)
- LEO SAYER—How Much Love (W.B.)
- EMOTIONS—Best Of My Love (Columbia) 27-18
- JOHNNY RIVERS—Swayin' To The Music (Big Tree) 30-26

KAFY—Bakersfield

- NONE
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 23-17
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 12-8

Pacific Northwest Region

TOP ADD ONS:

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)

PRIME MOVERS:

- EMOTIONS—Best Of My Love (Columbia)
- FLEETWOOD MAC—Don't Stop (W.B.)
- COMMODORES—Easy (Motown)

BREAKOUTS:

- DOOBIE BROS.—Little Darling (I Need You) (W.B.)
- BEE GEES—Edge Of The Universe (RSO)
- LEO SAYER—How Much Love (W.B.)

KFRC—San Francisco

- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- FLEETWOOD MAC—Don't Stop (W.B.) 27-20
- JAMES TAYLOR—Handy Man (Columbia) 28-24

KYA—San Francisco

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- BOB SEGER—Rock & Roll Never Forgets (Capitol)
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 19-11
- COMMODORES—Easy (Motown) 11-4

KLIV—San Jose

- RAM JAM—Black Betty (Epic)
- TIM MOORE—In The Middle (Asylum)
- MERI WILSON—Telephone Man (GRT) 12-8
- ANDREW GOLD—Lonely Boy (Asylum) 4-2

KNDE—Sacramento

- DEAN FRIEDMAN—Ariel (Lifesong)
- MERI WILSON—Telephone Man (GRT)
- RITA COOLIDGE—Higher And Higher (A&M) 16-3
- BARRY MANILOW—Looks Like We Made It (Arista) 15-9

KROY—Sacramento

- EMOTIONS—Best Of My Love (Columbia)
- BEE GEES—Edge Of The Universe (RSO)
- HEART—Barracuda (Portrait) 17-12
- MERI WILSON—Telephone Man (GRT) 20-15

KYNO—Fresno

- GLEN CAMPBELL—Sunflower (Capitol)
- COMMODORES—Easy (Motown) 10-4
- BARRY MANILOW—Looks Like We Made It (Arista) 8-3

KJOY—Stockton, Ca.

- BEE GEES—Edge Of The Universe (RSO)
- DAN FOGELBERG—Love Gone By (Full Moon)
- JAMES TAYLOR—Handy Man (Columbia) 18-10
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 12-8

KGW—Portland

- LEO SAYER—How Much Love (W.B.)
- DOOBIE BROS.—Little Darling (I Need You) (W.B.)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 10-6

D* EMOTIONS—Best Of My Love (Columbia) 22-18

KING—Seattle

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- PETER FRAMPTON—Signed, Sealed & Delivered (A&M) (LP)
- NONE

KJRB—Spokane

- DOOBIE BROS.—Little Darling (I Need You) (W.B.)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- NONE

KTAC—Tacoma

- EMOTIONS—Best Of My Love (Columbia)
- COMMODORES—Easy (Motown)
- PABLO CRUISE—Whatcha Gonna Do (A&M) 19-15
- JIMMY BUFFETT—Margaritaville (ABC) 4-1

KCPX—Salt Lake City

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- EMOTIONS—Best Of My Love (Columbia) 26-19
- PABLO CRUISE—Whatcha Gonna Do (A&M) 16-10

KRSP—Salt Lake City

- FOREIGNER—Cold As Ice (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- EMOTIONS—Best Of My Love (Columbia) 24-16
- KISS—Christine Sixteen (Casablanca) 21-14

KTLK—Denver

- STEPHEN BISHOP—On And On (ABC)
- LONDON SYMPHONY ORCHESTRA—Theme From Star Wars (20th Century)
- FLEETWOOD MAC—Don't Stop (W.B.) 19-7
- LEO SAYER—How Much Love (W.B.) 27-18

North Central Region

TOP ADD ONS:

- RAM JAM—Black Betty (Epic)
- EMOTIONS—Best Of My Love (Columbia)
- FLOATERS—Float On (ABC)

PRIME MOVERS:

- COMMODORES—Easy (Motown)
- RITA COOLIDGE—Higher And Higher (A&M)
- ISLEY BROS.—Livin' In The Life (T-Neck)

BREAKOUTS:

- HOT CHOCOLATE—So You Win Again (Big Tree)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)

CKLW—Detroit

- RAM JAM—Black Betty (Epic)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 25-19
- BARRY MANILOW—Looks Like We Made It (Arista) 9-5

WJLB—Detroit

- NO LIST
- NO LIST

WTAC—Flint, Mich.

- FOREIGNER—Cold As Ice (Atlantic)
- FLEETWOOD MAC—Don't Stop (W.B.)
- EMOTIONS—Best Of My Love (Columbia) 27-17
- COMMODORES—Easy (Motown) 19-13

WGRD—Grand Rapids

- HEART—Barracuda (Portrait)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- SYLVERS—High School Dance (Capitol) 11-5

Z-96 (WZZM-FM)—Grand Rapids

- RAM JAM—Black Betty (Epic)
- JAMES TAYLOR—Handy Man (Columbia)
- HEART—Barracuda (Portrait) 21-12
- ALICE COOPER—You And Me (W.B.) 27-18

WAKY—Louisville

- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- HOT CHOCOLATE—So You Win Again (Big Tree)
- ALICE COOPER—You And Me (W.B.) 10-2
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 16-10

WBGW—Bowling Green

- CARLY SIMON—Nobody Does It Better (Elektra)
- DONNA SUMMER—I Feel Love (Casablanca)
- B J THOMAS—Don't Worry Baby (MCA) 29-19
- MICHAEL STANLEY BAND—Nothing's Gonna Change My Mind (Epic) 30-22

WGCL—Cleveland

- EMOTIONS—Best Of My Love (Columbia)
- FLOATERS—Float On (ABC)
- ISLEY BROS.—Livin' In The Life (T-Neck) 29-20
- RITA COOLIDGE—Higher And Higher (A&M) 22-17

WMGC—Cleveland

- NO LIST
- NO LIST

WSAI—Cincinnati

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- JAMES TAYLOR—Handy Man (Columbia) 23-11
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 25-14

Q-102 (WKRQ-FM)—Cincinnati

- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- ALICE COOPER—You And Me (W.B.)
- HEART—Barracuda (Portrait) 19-13
- RITA COOLIDGE—Higher And Higher (A&M) 9-4

WCOL—Columbus

- FOREIGNER—Cold As Ice (Atlantic)
- FLOATERS—Float On (ABC)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 33-24
- JOHNNY RIVERS—Swayin' To The Music (Big Tree) 36-28

WCUE—Akron, Ohio

- CAROLE KING—Hard Rock Cafe (Capitol)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- ISLEY BROS.—Livin' In The Life (T-Neck) 22-12
- EMOTIONS—Best Of My Love (Columbia) 10-2

13-Q (WKTQ)—Pittsburgh

- EMOTIONS—Best Of My Love (Columbia)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- COMMODORES—Easy (Motown) 14-8
- MERI WILSON—Telephone Man (GRT) 6-1

WPEZ—Pittsburg

- LEO SAYER—How Much Love (W.B.)
- STEPHEN BISHOP—On And On (ABC)
- COMMODORES—Easy (Motown) 23-12
- PETER McCANN—Do You Wanna Make Love (20th Century) 21-13

WRIE—Erie, Pa.

- MARY MacGREGOR—For A While (Ariola America)
- HOT CHOCOLATE—So You Win Again (Big Tree)
- STEPHEN BISHOP—On And On (ABC) 21-13
- COMMODORES—Easy (Motown) 17-12

WJET—Erie, Pa.

- BEE GEES—Edge Of The Universe (RSO)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.) 27-17
- RITA COOLIDGE—Higher And Higher (A&M) 19-10

Southwest Region

TOP ADD ONS:

- FOREIGNER—Cold As Ice (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- FLOATERS—Float On (ABC)

PRIME MOVERS:

- HEART—Barracuda (Portrait)
- ALICE COOPER—You And Me (W.B.)
- RITA COOLIDGE—Higher And Higher (A&M)

BREAKOUTS:

- JAMES TAYLOR—Handy Man (Columbia)
- SUPERTRAMP—Give A Little Bit (A&M)
- RAM JAM—Black Betty (Epic)

KILT—Houston

- DEAN FRIEDMAN—Ariel (Lifesong)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- EMOTIONS—Best Of My Love (Columbia) 25-15
- FLEETWOOD MAC—Don't Stop (W.B.) EX-34

KRBE—Houston

- FLOATERS—Float On (ABC)
- WAR—L.A. Sunshine (Blue Note)
- LEO SAYER—How Much Love (W.B.) 38-22
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 30-25

KNOK—Dallas

- NO LIST
- NO LIST

KLIF—Dallas

- RAM JAM—Black Betty (Epic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 17-8
- EMOTIONS—Best Of My Love (Columbia) 25-19

KNUS-FM—Dallas

- NO LIST
- NO LIST

KFJZ-FM (Z-97)—Ft. Worth

- JAMES TAYLOR—Handy Man (Columbia)
- ALICE COOPER—You And Me (W.B.) 18-7
- ABBA—Knowing Me, Knowing You (Atlantic) 10-5

KINT—El Paso

- FOREIGNER—Cold As Ice (Atlantic)
- SUPERTRAMP—Give A Little Bit (A&M)
- ROD STEWART—The Killing Of Georgie (W.B.) 29-10
- RITA COOLIDGE—Higher And Higher (A&M) 13-3

WKY—Oklahoma City

- EMOTIONS—Best Of My Love (Columbia)
- SUPERTRAMP—Give A Little Bit (A&M)
- RITA COOLIDGE—Higher And Higher (A&M) 6-2
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 7-3

KOMA—Oklahoma City

- JAMES TAYLOR—Handy Man (Columbia)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- HEART—Barracuda (Portrait) 27-2
- ALICE COOPER—You And Me (W.B.) 14-7

KAAC—Tulsa

- FOREIGNER—Cold As Ice (Atlantic)
- FLEETWOOD MAC—Don't Stop (W.B.)
- JAMES TAYLOR—Handy Man (Columbia) 30-20
- ALICE COOPER—You And Me (W.B.) 19-11

KELI—Tulsa

- FOREIGNER—Cold As Ice (Atlantic)
- B J THOMAS—Don't Worry Baby (MCA)
- PETER FRAMPTON—I'm In You (A&M) 8-4
- HELEN REDDY—You're My World (Capitol) 10-6

WTIX—New Orleans

- FOUR SEASONS—Down The Hall (Warner/Curb)
- FLOATERS—Float On (ABC)
- RITA COOLIDGE—Higher And Higher (A&M) 19-8
- PABLO CRUISE—Whatcha' Gonna Do (A&M) 13-5

KEEL—Shreveport

- FOREIGNER—Cold As Ice (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- HEART—Barracuda (Portrait) 26-9
- COMMODORES—Easy (Motown) 9-6

Midwest Region

TOP ADD ONS:

- FLEETWOOD MAC—Don't Stop (W.B.)
- PABLO CRUISE—Whatcha' Gonna Do (A&M)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)

PRIME MOVERS:

- RITA COOLIDGE—Higher And Higher (A&M)
- PABLO CRUISE—Whatcha' Gonna Do? (A&M)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)

BREAKOUTS:

- LEO SAYER—How Much Love (W.B.)
- MECO—Theme From "Star Wars" (Millenium)
- COMMODORES—Easy (Motown)

WLS—Chicago

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- RAM JAM—Black Betty (Epic) 28-20
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 12-8

WMET—Chicago

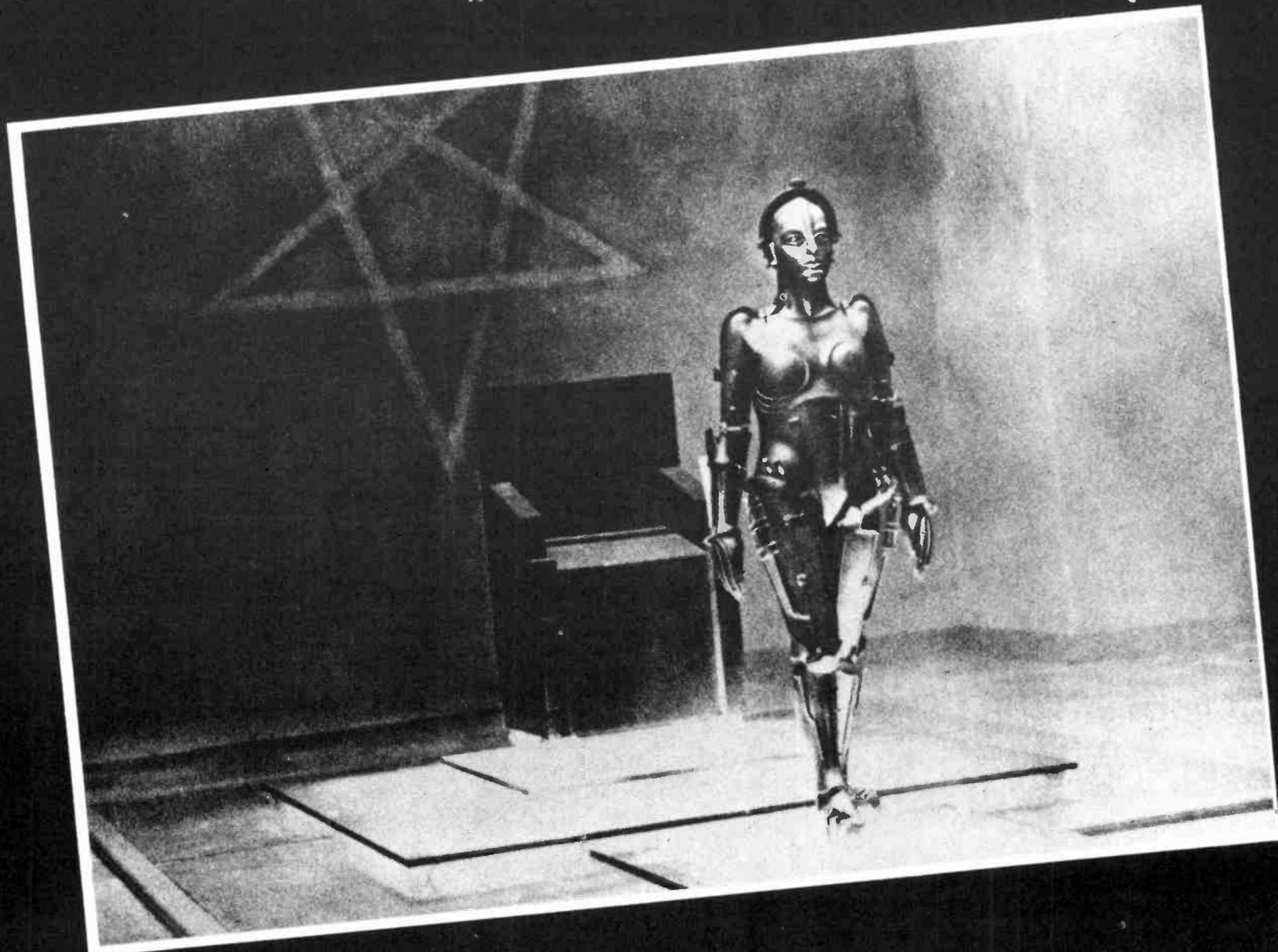
- LEO SAYER—How Much Love (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 18-12
- JIMMY BUFFETT—Margaritaville (ABC) 8-3

(Continued on page 24)

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Billboard Singles Radio Action

Based on station playlists through Thursday (7/21/77)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 22

WVON—Chicago

- IMPRESSIONS—Can't Get Along (Cotillion)
- O'JAYS—Work On Me (Phila. Int'l.)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 30-23
- ★ WHISPERS—Make It With You (Soul Train) 27-21

WNDE—Indianapolis

- JAMES TAYLOR—Handy Man (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 14-7
- ★ ALICE COOPER—You And Me (W.B.) 19-12

WOKY—Milwaukee

- FLEETWOOD MAC—Don't Stop (W.B.)
- COMMODORES—Easy (Motown)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 33-22
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 23-16

WZUJ-FM—Milwaukee

- B J THOMAS—Don't Worry Baby (MCA)
- KENNY LOGGINS—I Believe In Love (Columbia)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 17-5
- ★ ALICE COOPER—You And Me (W.B.) 15-10

WIRL—Peoria, Ill.

- D● EMOTIONS—Best Of My Love (Columbia)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 19-13
- D★ MECO—Theme From Star Wars (Millenium) EX-20

KSQJ-FM—St. Louis

- GLADYS KNIGHT & THE PIPS—Baby, Don't Change Your Mind (Buddah)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 33-25
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 14-10

KXOK—St. Louis

- DEAN FRIEDMAN—Ariel (Lifesong)
- D● MECO—Theme From Star Wars (Millenium)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 20-14
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 14-10

KIOA—Des Moines

- KISS—Christine Sixteen (Casablanca)
- JENNIFER WARNES—I'm Dreaming (Arista)
- ★ ENGLAND DAN / JOHN FORD COLEY—It's Sad To Belong (Big Tree) 21-14
- ★ ABBA—Knowing Me, Knowing You (Atlantic) 23-16

KDWB—Minneapolis

- ROD STEWART—The Killing Of Georgie (W.B.)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 29-23
- ★ RITA COOLIDGE—Higher And Higher (A&M) 7-2

KSTP—Minneapolis

- FLEETWOOD MAC—Don't Stop (W.B.)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 15-11
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 8-5

WHB—Kansas City

- FLOATERS—Float On (ABC)
- WAYLON JENNINGS—Luckenbach, Texas (RCA)
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 37-9
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 23-7

KKLS—Rapid City, S.D.

- FLEETWOOD MAC—Don't Stop (W.B.)
- MARY MacGREGOR—For A While (Ariola America)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 10-4
- ★ GLEN CAMPBELL—Sunflower (Capitol) 28-22

KQWB—Fargo, N.D.

- LEO SAYER—How Much Love (W.B.)
- LONDON SYMPHONY ORCHESTRA—Theme From Star Wars (20th Century)
- ★ HELEN REDDY—You're My World (Capitol) 18-12
- ★ VALENTINE—Take You Back (U.A.) 21-17

Northeast Region

● TOP ADD ONS:

- FLEETWOOD MAC—Don't Stop (W.B.)
- BEE GEES—Edge Of The Universe (RSO)
- FLOATERS—Float On (ABC)

★ PRIME MOVERS:

- FLEETWOOD MAC—Don't Stop (W.B.)
- RITA COOLIDGE—Higher And Higher (A&M)
- ANDY GIBB—I Just Want To Be Your Everything (RSO)

BREAKOUTS:

- CAROLE KING—Hard Rock Cafe (Capitol)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ALICE COOPER—You And Me (W.B.)

WABC—New York

- FLOATERS—Float On (ABC)
- ALICE COOPER—You And Me (W.B.)
- D★ EMOTIONS—Best Of My Love (Columbia) 13-6
- ★ RITA COOLIDGE—Higher And Higher (A&M) 18-13

WBLS—New York

- NEW YORK CITY COMM. CHOIR—Express Yourself (RCA)
- D● BRUCE JOHNSON—Pipeline (CBS)
- ★ NONE
- ★

99-X—New York

- JAMES TAYLOR—Handy Man (Columbia)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ ALICE COOPER—You And Me (W.B.) 33-25
- ★ LOU RAWLS—See You When I Git There (Phila. Int'l.) 24-19

WWRL—New York

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- CANDI STATON—Nights On Broadway (W.B.)
- ★ JOHNNY "GUITAR" WATSON—A Real Motha For Ya (DJM) 18-12
- D★ WHISPERS—Make It With You (Soul Train) 19-14

WPTR—Albany

- D● EMOTIONS—Best Of My Love (Columbia)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) HB-23
- ★ SUPERTRAMP—Give A Little Bit (A&M) HB-25

WTRY—Albany

- CAT STEVENS—Old School Yard (A&M)
- CAROLE KING—Hard Rock Cafe (Capitol)
- ★ LEO SAYER—How Much Love (W.B.) 17-9
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 23-16

WKBW—Buffalo

- KISS—Christine Sixteen (Casablanca)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 11-6
- ★ RITA COOLIDGE—Higher And Higher (A&M) 15-10

WYSL—Buffalo

- FOREIGNER—Cold As Ice (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ RAM JAM—Black Betty (Epic) 20-5
- ★ RITA COOLIDGE—Higher And Higher (A&M) 14-4

WBBF—Rochester, N.Y.

- PABLO CRUISE—Whatcha Gonna Do (A&M)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ JAMES TAYLOR—Handy Man (Columbia) 27-15
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 13-3

WRKO—Boston

- BEE GEES—Edge Of The Universe (RSO)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 27-19
- ★ HELEN REDDY—You're My World (Capitol) 29-23

WBZ-FM—Boston

- BEE GEES—Edge Of The Universe (RSO)
- CAROLE KING—Hard Rock Cafe (Capitol)
- ★ KISS—Christine Sixteen (Casablanca) 18-8
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 11-6

WVBF-FM—Boston

- FLOATERS—Float On (ABC)
- LEO SAYER—How Much Love (W.B.)
- ★ COMMODORES—Easy (Motown) 20-17
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 21-18

WORC—Worcester, Mass.

- NONE
-
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 20-15
- ★ CLIFF RICHARD—Don't Turn The Light Out (MCA) 14-10

WDRG—Hartford

- HEART—Barracuda (Portrait)
- FLEETWOOD MAC—Don't Stop (W.B.)
- D★ EMOTIONS—Best Of My Love (Columbia) 12-6
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 24-18

WPRO—Providence

- FLEETWOOD MAC—Don't Stop (W.B.)
-
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 16-11
- ★ JIMMY BUFFETT—Margaritaville (ABC) 17-13

Mid-Atlantic Region

● TOP ADD ONS:

- ENGLAND DAN / JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- FOREIGNER—Cold As Ice (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)

★ PRIME MOVERS:

- FLEETWOOD MAC—Don't Stop (W.B.)
- RITA COOLIDGE—Higher And Higher (A&M)
- JAMES TAYLOR—Handy Man (Columbia)

BREAKOUTS:

- London Symphony Orchestra—Theme From Star Wars (20th Century)
- KISS—Christine Sixteen (Casablanca)
- COMMODORES—Easy (Motown)

WFIL—Philadelphia

- FLEETWOOD MAC—Don't Stop (W.B.)
- ENGLAND DAN / JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 14-7
- ★ RITA COOLIDGE—Higher And Higher (A&M) 15-10

WIBG—Philadelphia

- KISS—Christine Sixteen (Casablanca)
- COMMODORES—Easy (Motown)
- ★ JAMES TAYLOR—Handy Man (Columbia) 21-12
- ★ RITA COOLIDGE—Higher And Higher (A&M) 12-9

WIFI-FM—Philadelphia

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ KISS—Christine Sixteen (Casablanca) 15-8
- ★ COMMODORES—Easy (Motown) 21-15

WPGC—Washington

- FOREIGNER—Cold As Ice (Atlantic)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) HB-23
- ★ HEART—Barracuda (Portrait) HB-25

WOL—Washington

- MOTHER'S FINEST—Baby Love (Epic)
- MAZE FEATURING FRANKIE BEVERLY—Lady Of Magic (Capitol)
- ★ NONE
- ★

WHG—Washington

- B J THOMAS—Don't Worry Baby (MCA)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) HB-18
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) HB-20

WCAO—Baltimore

- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- LONDON SYMPHONY ORCHESTRA—Theme From Star Wars (20th Century)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 13-5
- ★ JAMES TAYLOR—Handy Man (Columbia) 14-10

WYRE—Baltimore

- BEE GEES—Edge Of The Universe (RSO)
- LONDON SYMPHONY ORCHESTRA—Theme From Star Wars (20th Century)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) AO-23
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 15-12

WLEE—Richmond, Va.

- SUPERTRAMP—Give A Little Bit (A&M)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 21-16
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 16-12

Southeast Region

● TOP ADD ONS:

- FLOATERS—Float On (ABC)
- B J THOMAS—Don't Worry Baby (MCA)
- CARLY SIMON—Nobody Does It Better (Elektra)

★ PRIME MOVERS:

- JAMES TAYLOR—Handy Man (Columbia)
- (D) DONNA SUMMER—I Feel Love (Casablanca)
- LEO SAYER—How Much Love (W.B.)

BREAKOUTS:

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- LEO SAYER—How Much Love (W.B.)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)

WQXI—Atlanta

- KISS—Christine Sixteen (Casablanca)
- SLAVE—Slide (Cotillion)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 20-11
- ★ JAMES TAYLOR—Handy Man (Columbia) 12-4

Z-93 (WZGC-FM)—Atlanta

- B J THOMAS—Don't Worry Baby (MCA)
- FLOATERS—Float On (ABC)
- ★ JAMES TAYLOR—Handy Man (Columbia) 17-9
- ★ ELVIS PRESLEY—Way Down (RCA) 19-11

WBBQ—Augusta

- CARLY SIMON—Nobody Does It Better (Elektra)
- SHAUN CASSIDY—That's Rock & Roll (Warner Curb)
- ★ JAMES TAYLOR—Handy Man (Columbia) 15-10
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 28-23

WFOM—Atlanta

- POCO—Indian Summer (ABC)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ HEATWAVE—Boogie Nights (Epic) 16-5
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 14-4

WPGA—Savannah, Ga.

- FOREIGNER—Cold As Ice (Atlantic)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ FLOATERS—Float On (ABC) 24-16
- ★ ALICE COOPER—You And Me (W.B.) 7-3

WQAM—Miami

- FLOATERS—Float On (ABC)
- LOU RAWLS—See You When I Git There (Phila. Int'l.)
- ★ DEAN FRIEDMAN—Ariel (Lifesong) 25-17
- ★ COMMODORES—Easy (Motown) 13-7

Y-100 (WHYI-FM)—Miami

- HEATWAVE—Boogie Nights (Epic)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 7-1
- ★ FLOATERS—Float On (ABC) 25-19

BJ-105 (WBJW-FM)—Orlando

- BOB SEGER—Rock & Roll Never Forgets (Capitol)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ HEATWAVE—Boogie Nights (Epic) 28-21
- ★ RITA COOLIDGE—Higher And Higher (A&M) 19-14

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- NONE
-
- ★ LEO SAYER—How Much Love (W.B.) 23-15
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 19-13

WQPD—Lakeland, Fla.

- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- GEILS BAND—You're The Only One (Atlantic)
- ★ SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.) 23-5
- ★ ABBA—Knowing Me, Knowing You (Atlantic) 24-14

WMFJ—Daytona Beach

- JAMES TAYLOR—Handy Man (Columbia)
- JENNIFER WARNES—I'm Dreaming (Arista)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 18-8
- ★ LE BLANC & CARR—Something About You (Big Tree) 14-9

WAPE—Jacksonville

- OUTLAWS—Hurry Sundown (Arista)
- SLAVE—Slide (Cotillion)
- ★ WAYLON JENNINGS—Luckenbach, Texas (RCA) 9-4
- ★ JAMES TAYLOR—Handy Man (Columbia) 15-10

WAYS—Charlotte

- LEO SAYER—How Much Love (W.B.)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 20-12
- D★ EMOTIONS—Best Of My Love (Columbia) 9-2

WGIV—Charlotte

- BOB MARLEY & THE WAILERS—Exodus (Island)
- GRAHAM CENTRAL STATION—Stomped Beat-Up & Whooped (W.B.)
- D★ DONNA SUMMER—I Feel Love (Casablanca) 47-13
- ★ O'JAYS—Work On Me (Phila. Int'l.) 29-11

WKIX—Raleigh, N.C.

- B J THOMAS—Don't Worry Baby (MCA)
- HELEN REDDY—You're My World (Capitol)
- ★ KISS—Christine Sixteen (Casablanca) AO-14
- ★ JAMES TAYLOR—Handy Man (Columbia) 16-9

WTOB—Winston/Salem

- STEPHEN BISHOP—On And On (ABC)
- GLEN CAMPBELL—Sunflower (Capitol)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 29-22
- ★ EMOTIONS—Best Of My Love (Columbia) 14-8

WTMA—Charleston, S.C.

- FLOATERS—Float On (ABC)
- LEO SAYER—How Much Love (W.B.)
- ★ ALICE COOPER—You And Me (W.B.) 14-9
- ★ HEART—Barracuda (Portrait) 27-22

WORD—Spartanburg, S.C.

- NEIL SEDAKA—Alone At Last (Elektra)
- KENNY ROGERS—Daytime Friends (U.A.)
- ★ WAR—L.A. Sunshine (Blue Note) 23-12
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 22-13

WLAC—Nashville

- D● EMOTIONS—Best Of My Love (Columbia)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ RAM JAM—Black Betty (Epic) 11-5
- ★

WMAK—Nashville

- LEO SAYER—How Much Love (W.B.)
- BROWNSVILLE STATION—Lady (Put The Light On Me) (Private Stock)
- ★ JAMES TAYLOR—Handy Man (Columbia) 10-5
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 25-20

WHBQ—Memphis

- FLOATERS—Float On (ABC)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ ALICE COOPER—You And Me (W.B.) 27-21
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 23-18

WMPS—Memphis

- FLEETWOOD MAC—Don't Stop (W.B.)
- JAMES TAYLOR—Handy Man (Columbia)
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 22-14
- ★ LONDON SYMPHONY ORCHESTRA—Theme From Star Wars (20th Century) 20-15

WGOW—Chattanooga

- MAC McANALLY—It's A Crazy World (A

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Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY, JULY 20, 1977

Top Add Ons-National

CAROLE KING—Simple Things (Capitol)
WAR—Platinum Jazz (Blue Note)
YES—Going For The One (Atlantic)
RUMOURS—Max (Mercury)

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.

KWST-FM—Los Angeles (Charlie Kendall)

- **STYX**—Grand Illusion (A&M)
- **RUMOURS**—Max (Mercury)
- **DRIVER**—No Accident (A&M)

- **STEVE MILLER BAND**—Book Of Dreams (Capitol)
- **GEILS**—Monkey Island (Atlantic)
- **CROSBY, STILLS, NASH**—CSN (Atlantic)
- **STEVE WINWOOD**—(Island)

KISW-FM—Seattle (Bill Bartlett)

- **AC/DC**—Let There Be Rock (Atco)
- **JOAN BAEZ**—Blowin' Away (Portrait/CBS)
- **ALAN PARSONS PROJECT**—I Robot (Arista)
- **JAMES TAYLOR**—JT (Columbia)
- **LITTLE RIVER BAND**—Diamantina Cocktail (Capitol)
- **U.F.O.**—Too Hot To Handle (W.B.)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **STEVE MILLER BAND**—Book Of Dreams (Capitol)
- **HEART**—Little Queen (Portrait/CBS)
- **SUPERTRAMP**—Even In The Quietest Moments (A&M)

KFIG-FM—Fresno (Art Farikas)

- **CAROLE KING**—Simple Things (Capitol)
- **TIM MOORE**—White Shadow (Asylum)
- **YES**—Going For The One (Atlantic)
- **TIM WEISBURG BAND**—TWB (United Artists)
- **NEIL YOUNG**—American Stars 'N' Bars (Reprise)
- **NILSSON**—Kniilsson (RCA)
- **CROSBY, STILLS, NASH**—CSN (Atlantic)
- **JAMES TAYLOR**—JT (Columbia)
- **CAT STEVENS**—Is It So (A&M)
- **KENNY LOGGINS**—Celebrate Me Home (Columbia)

Top Requests/Airplay-National

CROSBY, STILLS, NASH—CSN (Atlantic)
FLEETWOOD MAC—Rumours (W.B.)
YES—Going For The One (Atlantic)
JAMES TAYLOR—JT (Columbia)

KMOD-FM—Tulsa (Bill Bruin)

- **YES**—Going For The One (Atlantic)
- **AVERAGE WHITE BAND & BEN E. KING**—Benny And Us (Atlantic)
- **MANDRE**—(Motown)
- **COUNTRY JOE & THE FISH**—Reunion (Fantasy)
- **ALAN PARSONS PROJECT**—I Robot (Arista)
- **LITTLE RIVER BAND**—Diamantina Cocktail (Capitol)
- **HEART**—Little Queen (Portrait/CBS)
- **STEVE MILLER BAND**—Book Of Dreams (Capitol)

KBBC-FM—Phoenix (J.D. Freeman)

- **PETER McCANN**—(20th Century)
- **ALAN PARSONS PROJECT**—I Robot (Arista)
- **NAVERO**—Listen (Capitol)
- **FOOLS GOLD**—Mr. Lucky (Columbia)
- **ROGER DALTRY**—One Of The Boys (MCA)
- **TIM WEISBURG BAND**—TWB (United Artists)
- **WAR**—Platinum Jazz (United Artists)
- **CAROLE KING**—Simple Things (Capitol)
- **NILSSON**—Kniilsson (RCA)
- **TIM WEISBURG BAND**—TWB (United Artists)

KMYR-FM—Albuquerque (Bruce McCaleb)

- **CAROLE KING**—Simple Things (Capitol)
- **NILSSON**—Kniilsson (RCA)
- **STYX**—Grand Illusion (A&M)
- **WAR**—Platinum Jazz (United Artists)
- **STUFF**—More Stuff (W.B.)
- **TIM WEISBURG BAND**—TWB (United Artists)
- **PETER FRAMPTON**—I'm In You (A&M)
- **STEVE MILLER BAND**—Book Of Dreams (Capitol)
- **GEILS**—Monkey Island (Atlantic)
- **JAMES TAYLOR**—JT (Columbia)

WCOL-FM—Columbus (Guy Evans)

- **ILLUSION**—Out Of The Mist (Island)
- **LAKE**—(Columbia)
- **CHUNKY, NOWIE AND ERNIE**—(W.B.)
- **AL JARREAU**—Live In Europe (W.B.)

- **AC/DC**—Let There Be Rock (Atco)
- **PETER FRAMPTON**—I'm In You (A&M)
- **YES**—Going For The One (Atlantic)
- **CROSBY, STILLS, NASH**—CSN (Atlantic)

WRIF-FM—Detroit (Gloria Johnson)

- **YES**—Going For The One (Atlantic)

- **PETER McCANN**—(20th Century)
- **ALAN PARSONS PROJECT**—I Robot (Arista)
- **NAVERO**—Listen (Capitol)
- **FOOLS GOLD**—Mr. Lucky (Columbia)
- **ROGER DALTRY**—One Of The Boys (MCA)
- **TIM WEISBURG BAND**—TWB (United Artists)
- **WAR**—Platinum Jazz (United Artists)
- **CAROLE KING**—Simple Things (Capitol)
- **NILSSON**—Kniilsson (RCA)
- **TIM WEISBURG BAND**—TWB (United Artists)

WZMF-FM—Milwaukee (Don Rockwell)

- **PAICE ASHTON LORD**—Malice In Wonderland (W.B.)
- **CAROLE KING**—Simple Things (Capitol)
- **ROBERT GORDON**—With Link Ray (Private Stock)
- **LAURYN RO**—In Concert (Columbia)
- **BILLION DOLLAR BABYS**—Battleaxe (Polydor)
- **EARTHQUAKE**—Leveled (Beserkley)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **HEART**—Little Queen (Portrait/CBS)
- **ALAN PARSONS PROJECT**—I Robot (Arista)
- **STEVE MILLER BAND**—Book Of Dreams (Capitol)

KADI-FM—St. Louis (Peter Paris)

- **CAROLE KING**—Simple Things (Capitol)
- **STYX**—Grand Illusion (A&M)
- **YES**—Going For The One (Atlantic)
- **WAR**—Platinum Jazz (United Artists)
- **AC/DC**—Let There Be Rock (Atco)
- **DAN FOGELBERG**—Nether Lands (Full Moon/Epic)
- **HEART**—Little Queen (Portrait/CBS)
- **KISS**—Love Gun (Casablanca)
- **LITTLE RIVER BAND**—Diamantina Cocktail (Capitol)

National Breakouts

STYX—The Grand Illusion (A&M)
ROBERT GORDON WITH LINK WRAY—(Private Stock)
RUMOURS—Max (Mercury)
STRAWBS—Burning For You (Oyster/Polydor)

WSHE-FM—Ft. Lauderdale (Gary Granger)

- **STYX**—Grand Illusion (A&M)
- **JOHNNY WINTER**—Nothin' But The Blues (Blue Sky)
- **PAT TRAVERS**—Makin' Magic (Polydor)
- **BURTON CUMMINGS**—My Own Way To Rock (Portrait/CBS)
- **PETER FRAMPTON**—I'm In You (A&M)
- **OUTLAWS**—Hurry Sundown (Arista)

WORJ-FM—Orlando (Bill McGathy)

- **OMAHA SHERIFF**—Come Hell Or Waters High (RCA)
- **CAROLE KING**—Simple Things (Capitol)
- **WAR**—Platinum Jazz (United Artists)
- **LARRY CORRELL & ALPHONSE MOUZON**—Back Together Again (Atlantic)
- **YES**—Going For The One (Atlantic)
- **CAROLE KING**—Simple Things (Capitol)
- **PETER FRAMPTON**—I'm In You (A&M)
- **CROSBY, STILLS, NASH**—CSN (Atlantic)

WKDF-FM—Nashville (Jack Crawford, Dave Walton)

- **CAROLE KING**—Simple Things (Capitol)
- **BLUE**—Another Night Time Flight (MCA)
- **RUMOURS**—Max (Mercury)
- **STYX**—Grand Illusion (A&M)
- **STRAWBS**—Burning For You (Oyster/Polydor)
- **LAKE**—(Columbia)
- **JAMES TAYLOR**—JT (Columbia)
- **CROSBY, STILLS, NASH**—CSN (Atlantic)
- **DAN FOGELBERG**—Nether Lands (Epic)
- **YES**—Going For The One (Atlantic)

WQDR-FM—Raleigh (Chris Miller)

- **TIM WEISBURG**—TWB (United Artists)
- **ILLUSION**—Out Of The Mist (Island)
- **AC/DC**—Let There Be Rock (Atco)
- **NAZARETH**—Hot Tracks (A&M)
- **MELISSA MANCHESTER**—Singin' (Arista)
- **STRAWBS**—Burning For You (Oyster/Polydor)
- **JAMES TAYLOR**—JT (Columbia)
- **CROSBY, STILLS, NASH**—CSN (Atlantic)
- **BONNIE RAITT**—Sweet Forgiveness (W.B.)
- **PETER FRAMPTON**—I'm In You (A&M)

WLIR-FM—New York (Denis McNamara)

- **DINGOS**—(A&M)
- **WAR**—Platinum Jazz (United Artists)
- **CAROLE KING**—Simple Things (Capitol)
- **RHEAD BROTHERS**—(EMI)
- **RUMOURS**—Max (Mercury)
- **AC/DC**—Let There Be Rock (Atco)
- **JAMES TAYLOR**—JT (Columbia)
- **STEVE WINWOOD**—(Island)
- **ALAN PARSONS PROJECT**—I Robot (Arista)
- **ROGER DALTRY**—One Of The Boys (MCA)
- **WOUR-FM**—Syracuse/Utica (Jeff Chard)

- **TIM WEISBURG BAND**—(United Artists)
- **STYX**—Grand Illusion (A&M)
- **RUMOUR**—Max (Mercury)
- **BERNIE LEADON & MICHAEL GEORGIADIS BAND**—(Elektra)
- **LINDA LEWIS**—Woman Overboard (Arista Import)
- **DR. FEELGOOD**—Live (United Artists Import)
- **LITTLE RIVER BAND**—Diamantina Cocktail (Capitol)
- **TAKALAMERDETH**—(Elektra)
- **JESSE WINCHESTER**—Nothing But A Breeze (Bearsville)
- **NEIL YOUNG**—American Stars 'N' Bars (Reprise)

WBUF-FM—Buffalo (Eric Traver)

- **NOREPORT**
- **YES**—Going For The One (Atlantic)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **CROSBY, STILLS, NASH**—CSN (Atlantic)
- **HEART**—Little Queen (Portrait/CBS)
- **WCOZ-FM**—Boston (Begonia Mire)

- **AVERAGE WHITE BAND & BEN E. KING**—Benny And Us (Atlantic)
- **ROBERT GORDON**—With Link Ray (Private Stock)
- **STYX**—Grand Illusion (A&M)
- **YES**—Going For The One (Atlantic)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **CROSBY, STILLS, NASH**—CSN (Atlantic)
- **HEART**—Little Queen (Portrait/CBS)
- **WMMR-FM**—Philadelphia (Paul Fuhr)

- **CAROLE KING**—Simple Things (Capitol)
- **ATLANTA RHYTHM SECTION**—Dog Days (Polydor)
- **YES**—Going For The One (Atlantic)
- **BOB MARLEY & THE WAILERS**—Exodus (Island)
- **CROSBY, STILLS, NASH**—CSN (Atlantic)
- **LITTLE FEAT**—Time Loves A Hero (W.B.)
- **WBUR-FM**—Providence (Glen Stewart)

- **AVERAGE WHITE BAND**—Bennie & Us (Atlantic)
- **BLUE**—Another Night Time Flight (MCA)
- **CAROLE KING**—Simple Things (Capitol)
- **BERNIE LEADON & MICHAEL GEORGIADIS BAND**—(Elektra)
- **RUMOUR**—Max (Mercury)
- **ROBERT GORDON**—With Link Ray (Private Stock)
- **YES**—Going For The One (Atlantic)
- **JAMES TAYLOR**—JT (Columbia)
- **CRUSADERS**—Free As The Wind (ABC)
- **CROSBY, STILLS, NASH**—CSN (Atlantic)
- **WHCF-FM**—Hartford (Barry Neal)

- **ILLUSION**—Out Of The Mist (Island)
- **LAKE**—(Columbia)
- **OMAHA SHERIFF**—Come Hell Or Waters High (RCA)
- **BROWNSVILLE STATION**—(Private Stock)
- **STYX**—Grand Illusion (A&M)
- **CAROLE KING**—Simple Things (Capitol)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **DAN FOGELBERG**—Nether Lands (Epic)
- **YES**—Going For The One (Atlantic)
- **JAMES TAYLOR**—JT (Columbia)

- **EARL KLUGH**—Finger Painting (Blue Note)
- **CAROLE KING**—Simple Things (Capitol)
- **NILSSON**—Kniilsson (RCA)
- **RUMOUR**—Max (Mercury)
- **WAR**—Platinum Jazz (United Artists)
- **STEVE HARLEY & COCKNEY REBEL**—(Capitol)
- **GARLAND JEFFERIES**—Ghost Writer (A&M)
- **LITTLE FEAT**—Time Loves A Hero (W.B.)
- **JAMES TAYLOR**—JT (Columbia)
- **MINK DeVILLE**—Cabretta (Capitol)

Western Region

TOP ADD ONS:

CAROLE KING—Simple Things (Capitol)
YES—Going For The One (Atlantic)
WAR—Platinum Jazz (Blue Note)
TIM WEISBURG BAND—TWB (United Artists)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

STYX—The Grand Illusion (A&M)
ROBERT GORDON WITH LINK WRAY—(Private Stock)
RUMOURS—Max (Mercury)
LAKE—(Columbia)

KSAN-FM—San Francisco (Bonnie Simmons)

- **STRANGLERS**—Attus Norvegicus (A&M)
- **LAKE**—(Columbia)
- **ROBERT GORDON**—With Link Ray (Private Stock)
- **CAROLE KING**—Simple Things (Capitol)
- **WAR**—Platinum Jazz (United Artists)
- **MINK DeVILLE**—Cabretta (Capitol)
- **GEIL**—Monkey Island (Atlantic)
- **GREG KIHN**—Greg Kihn Again (Beserkley)
- **FRANKIE MILLER BAND**—Full House (Chrysalis)

KLOS-FM—Los Angeles (Dabarr Horrelbeke)

- **PABLO CRUISE**—A Place In The Sun (A&M)
- **CAROLE KING**—Simple Things (Capitol)
- **YES**—Going For The One (Atlantic)
- **SUPERTRAMP**—Even In The Quietest Moments (A&M)
- **ELECTRIC LIGHT ORCHESTRA**—A New World Record (United Artists)
- **ROD STEWART**—A Night On The Town (W.B.)
- **TED NUGENT**—Cat Scratch Fever (Epic)

KMET-FM—Los Angeles (Billy Juggs)

- **MINK DeVILLE**—Cabretta (Capitol)
- **STEVE MILLER BAND**—Book Of Dreams (Capitol)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **HEART**—Little Queen (Portrait/CBS)
- **FOREIGNER**—(Atlantic)
- **KGB-FM**—San Diego (Steve Capan)

- **STEVE WINWOOD**—(Island)
- **YES**—Going For The One (Atlantic)
- **CAROLE KING**—Simple Things (Capitol)
- **ROGER DALTRY**—One Of The Boys (MCA)
- **RAINBOW**—On Stage (Polydor)
- **MELISSA MANCHESTER**—Singin' (Arista)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **FOREIGNER**—(Atlantic)
- **CROSBY, STILLS, NASH**—CSN (Atlantic)
- **HEART**—Little Queen (Portrait/CBS)

KOME-FM—San Jose (Dana Jang)

- **CAROLE KING**—Simple Things (Capitol)
- **TIM WEISBURG BAND**—TWB (United Artists)
- **WAR**—Platinum Jazz (United Artists)
- **RODERICK FALCONER**—Victory At Rock City (United Artists)
- **FAITH BAND**—Excuse Me I Have An Album To Do (Village)
- **BRENT MAGLIA**—Down At Hard Rock Cafe (Fantasy)
- **CROSBY, STILLS, NASH**—CSN (Atlantic)
- **ALAN PARSONS PROJECT**—I Robot (Arista)
- **STEVE WINWOOD**—(Island)
- **YES**—Going For The One (Atlantic)

Southwest Region

TOP ADD ONS:

WAR—Platinum Jazz (Blue Note)
CAROLE KING—Simple Things (Capitol)
ALAN PARSONS PROJECT—I Robot (Arista)
TIM WEISBURG BAND—TWB (United Artists)

TOP REQUEST/AIRPLAY:

YES—Going For The One (Atlantic)
FLEETWOOD MAC—Rumours (W.B.)
CROSBY, STILLS, NASH—CSN (Atlantic)
JAMES TAYLOR—JT (Columbia)

BREAKOUTS:

AC/DC—Let There Be Rock (Atco)
STRAWBS—Burning For You (Oyster/Polydor)
JUDY COLLINS—So Early In The Spring (Elektra)
RUMOURS—Max (Mercury)

KZEW-FM—Dallas (Mike Hedges)

- **AC/DC**—Let There Be Rock (Atco)
- **STRAWBS**—Burning For You (Oyster/Polydor)
- **WAR**—Platinum Jazz (United Artists)
- **JAMES TAYLOR**—JT (Columbia)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **JIMMY BUFFETT**—Changes In Latitudes—Changes In Attitudes (ABC)
- **WAYLON JENNINGS**—Ol' Waylon (RCA)

KLOL-FM—Houston (Sandy Mathis)

- **CAROLE KING**—Simple Things (Capitol)
- **JUDY COLLINS**—So Early In The Spring (Elektra)
- **RUMOUR**—Max (Mercury)
- **CROSBY, STILLS, NASH**—CSN (Atlantic)
- **YES**—Going For The One (Atlantic)
- **PETER FRAMPTON**—I'm In You (A&M)
- **FLEETWOOD MAC**—Rumours (W.B.)

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

- **ALAN PARSONS PROJECT**—I Robot (Arista)
- **MELISSA MANCHESTER**—Singin' (Arista)
- **SERGIO MENDES & BRASIL '77**—(Elektra)
- **SANFORD-TOWNSEND BAND**—(W.B.)
- **AC/DC**—Let There Be Rock (Atco)
- **STEVEN SINCLAIR**—A Plus (United Artists)
- **YES**—Going For The One (Atlantic)
- **CROSBY, STILLS, NASH**—CSN (Atlantic)
- **HEART**—Little Queen (Portrait/CBS)
- **AL JARREAU**—Live In Europe (W.B.)

Midwest Region

TOP ADD ONS:

CAROLE KING—Simple Things (Capitol)
BERNIE LEADON & MICHAEL GEORGIA BAND—(Elektra)
YES—Going For The One (Atlantic)
RUMOURS—Max (Mercury)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

AC/DC—Let There Be Rock (Atco)
STYX—The Grand Illusion (A&M)
WAR—Platinum Jazz (Blue Note)
ROBERT GORDON WITH LINK WRAY—(Private Stock)

WABX-FM—Detroit (Jim Owens)

- **FIREFALL**—Just Remember I Love You (Atlantic)
- **CAROLE KING**—Simple Things (Capitol)
- **BERNIE LEADON & MICHAEL GEORGIA BAND**—(Elektra)
- **RUMOUR**—Max (Mercury)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **PETER FRAMPTON**—I'm In You (A&M)
- **STEVE MILLER BAND**—Book Of Dreams (Capitol)
- **CROSBY, STILLS, NASH**—CSN (Atlantic)

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

- **RUMOUR**—Max (Mercury)
- **SECTION**—Fork It Over (Capitol)
- **JUDY COLLINS**—So Early In The Spring (Elektra)
- **BURNING SPEAR**—Dry & Heavy (Island)
- **WILLIE NELSON**—To Lefty From Willie (Columbia)
- **NILSSON**—Kniilsson (RCA)
- **YES**—Going For The One (Atlantic)
- **DAN FOGELBERG**—Nether Lands (Epic)
- **ALAN PARSONS PROJECT**—I Robot (Arista)
- **STEVE WINWOOD**—(Island)

WMMS-FM—Cleveland (Shelly Styles)

- **CAROLE KING**—Simple Things (Capitol)
- **BERNIE LEADON & MICHAEL GEORGIA BAND**—(Elektra)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **PETER FRAMPTON**—I'm In You (A&M)
- **CROSBY, STILLS, NASH**—CSN (Atlantic)
- **STEVE WINWOOD**—(Island)

Southeast Region

TOP ADD ONS:

CAROLE KING—Simple Things (Capitol)
STYX—The Grand Illusion (A&M)
MELISSA MANCHESTER—Singin' (Arista)
STRAWBS—Burning For You (Oyster/Polydor)

TOP REQUEST/AIRPLAY:

CROSBY, STILLS, NASH—CSN (Atlantic)
JAMES TAYLOR—JT (Columbia)
PETER FRAMPTON—I'm In You (A&M)
YES—Going For The One (Atlantic)

BREAKOUTS:

CAROLE KING—Simple Things (Capitol)
STYX—The Grand Illusion (A&M)
STRAWBS—Burning For You (Oyster/Polydor)
RUMOURS—Max (Mercury)

WRAS-FM—Atlanta (John Wynn)

- **JOHN MICHAEL JARRE**—Oxygene (Polydor Import)
- **MICHAEL KATAKIS**—A Simpler Time (A&M)
- **CAROLE KING**—Simple Things (Capitol)
- **BRENT MAGLIA**—Down At The Hard Rock Cafe (Fantasy)
- **MELISSA MANCHESTER**—Singin' (Arista)
- **JEREMY STEIG**—Firefly (CTI)
- **CHARLIE**—No Second Chance (Janus)
- **ULTRAVOX**—(Island)
- **SCARLETT RIVERA**—(W.B.)
- **DEMONS**—(Mercury)

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

- **NIGHT HAWKS**—Side Pocket Shot (Adelphi)
- **DINGOS**—Five Times The Sun (A&M)
-



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(It's Caught Me In Its Spotlight)"

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4 Services Cover Russian Radio

By BOB MILLER

MOSCOW—Russian radio programs a great deal of music on all stations, with four major services covering the nation. Included in the mix are some U.S., U.K. and other nations' rock material.

The main line is cable broadcasting. The cable system is operational in almost every large city and in many towns here and is based on Moscow-transmitted material along with local programming in Russian or the local language. This is the most listened to program in the Russian network system.

A second line is the round-the-clock Mayak (the Beacon) radio station, a Moscow-based facility, continuously programming latest news and music.

VHF stations broadcast partly or fully in stereo. There are fewer than 30 stations, in Moscow, Leningrad, Kazan, Riga, Gorki, Novosibirsk, Khabarovsk, Uljyanovsk, Saratov, Kiev, Tallin, Vilnius and other cities in the Caucasus and Middle Asia areas.

The fourth service is FM. A Leningrad FM station, for example, airing daily on the 4.44 meter band, works around 34 hours a week. It is a fully stereo station of mainly classical format, leaving around seven hours a week to easy-listening, pop, jazz or rock-orientated music.

As for contemporary music, this station sometimes presents special shows dedicated to Russian rock-slanted groups, as well as to some U.S., U.K., West and East European groups and performers. One finds more of this kind of music pro-

grammed by similar stations in Tallin, Riga and Vilnius.

Incidentally, marketing surveys here some three years ago revealed that there were only about 70,000 stereo radio receivers in private use in Russia, with Russian FM bands, mainly deluxe and first class radio/phonograph combinations. Stereo broadcasting has considerably expanded its possibilities here since then, as the national consumer electronics companies introduced new models of FM stereo tuners, retailing on average at about \$100.

In the cable broadcasting programs (the same features are also aired by local stations in the long, medium and short-wave meter bands), music accounts for around one-third of the air time, though that is a rough estimate.

WLIB Offers Felt Forum Gig

NEW YORK—WLIB, which programs mostly reggae and other West Indian music, sponsored a West Indian Festival at the Felt Forum here Friday (25), featuring acts drawn largely from the city's 500,000-strong West Indian community as well as established names.

Admission to the afternoon show featuring locals was free. Tickets for the two concerts at night ran \$8-\$10. Acts included Mighty Shadow, Lord Short Shirt, Calypso Ross and others.

An important aspect of Russian radio activity is the foreign broadcasting, carried through in many foreign languages. This is a function of Radio Moscow and foreign broadcasting stations are on the air several hours a day on short-wave meter bands. Today's music programming on the foreign broadcasting service may be divided into three categories. And the major one comprises exclusively Russian national material, balalaika, folk songs and choirs.

The second category is that which can be described as a kind of modern Russian classical, sometimes advertised and offered by the VAAP copyright agency. The third is of Russian contemporary material, songs by Russian songwriters, interpreted by vocal and instrumental ensembles and groups.

Special radio shows are dedicated to Russian composers, songwriters, soloists, ensembles and historical dates in various aspects of Russian music development.

The music department of Inoveshtchanie (foreign broadcasting) headed by Yekaterina Andreeva, has maintained contacts with some AM and FM stations in the U.S. and Canada for some 20 years. Specially-devised and taped radio shows of 30, 45 or 60 minutes are sent to the 50 stations by the music department from Moscow, to be aired in the northern part of America.

Programming Comments

BILL SHANNON, program director K-104, Erie, Pa.

K-104 is a 50,000-watt contemporary stereo radio station with a target audience of 12-35. We program a 35-40 record rotation with several LP cuts intermixed. We are the only station in Erie that regularly researches local music tastes with contacts at local record outlets. We also talk to every caller on our request line gathering information about music, the caller's age, sex, and likes and dislikes about the radio station.

I've been programming the station for about eight months now, although I have been at this station for six years. Our general manager is Larry Garrett, former general manager at 13-Q and KQV in Pittsburgh and most recently sales manager at WTAE. He is now part owner of K-104 and its sister station WWGO.

We are running 10 minutes of commercials per hour and are generally sold out. The only syndication program we air is "American Top 40." We are using JAM's "Logoset," which they customized for us using our station theme: "K-104, You Got It."

Our station is heavily into promotion. We are constantly running our K-104, You Got It promotion. We are on the streets asking persons what radio station they listen to. If the response is K-104, You Got It, we hand them a \$50 bill on the spot. The whole sequence is recorded and played back on the air.

Another recent contest was the K-104 Prize Pyramid. Over \$7,000 in prizes were given away. Over the Fourth of July weekend, we ran the K-104th of July Picnic and K-104 jocks were on the beaches of Presque Isle State Park awarding a picnic bucket of Kentucky Fried Chicken, a six-pack of Coke, and a bag of Gobble's Potato Chips.

Arbitron sweeps the market only once per year and the book won't be out until the end of July, but several local retail outlets conduct daily radio station surveys and in every one in the past three months, K-104 has come out on top.

Erie has a metropolitan population of about 250,000 and is about to grow with the construction of a huge steel plant nearby.

K-104 covers an area 100 miles north, east, and west and about 80 miles south of Erie. We are regularly heard in Cleveland, Buffalo, and just north of Pittsburgh. The station also covers a good deal of southern Ontario.

We have become very important to many record companies as a breakout station. Our music meeting is usually held at 11 a.m. Tuesday and the list is published on Wednesday. We talk to promotion people from 10 a.m.-2 p.m. weekdays except Tuesday. The promo people in our area have done a hell of a job for us, especially Jerry Meier/Jack Silverstein, independents; Jerry Grady, Transcontinent; Carroll Hardy, WEA; Barry Hughlin, Capitol; Mike Van Arsdale, A&M; and Don George, Mercury.

These guys really work hard and I've found them extremely cooperative when I need something. They rarely push a record they do not believe in. The point is, I can trust them.

The market is very under-radioed and less fragmented than many markets this size. K-104 and WJET are the Top 40 outlets, WRIE is personality MOR, WWYN will be TM country soon, WLVU is Schulke, and our sister station WWGO is TM's Beautiful Rock.

The current lineup on K-104 has myself 6-10 a.m., Terry Lee Collins 10 a.m.-2 p.m., Tom Lopez 2-6 p.m., Denny Alexander 6-11 p.m., and J.J. Sanford at 11 p.m. Tony Bonzini and Charlie Mitchell work weekends.

CMBA Debuts Newsletter

CLEVELAND—The Concert Music Broadcasters Assn. has launched a newsletter for members called "News From CMBA."

The first issue features six pages of news, including data on its negotiations for lower ASCAP rates. One item concerns the Metropolitan Opera. "It took longer this time to get a renewal of the Met from Texaco

than it has ever taken before. There are some Texaco executives who are definitely anti-opera.

"The elimination of the stereo network was an attempt to appease those in the company who feel the Met broadcasts cost too much." Evidently, a 15 khz monaural line will feed the Met to Cleveland, Detroit, Chicago, Madison, and Minneapolis. WQXR will supposedly receive a stereo feed, but in reality it will be over two 15 khz monaural lines.

The newsletter is free to CMBA members; others may write the CMBA at Penthouse East, Terminal Tower, Cleveland, Ohio 44113 and ask details on receiving copies.

Forum Finalists

• Continued from page 20

Beach, Fla. Top 40—KAAY, Little Rock, Ark.: WJDX, Jackson, Miss.: WKYX, Paducah, Ky.: WROK, Rockford, Ill., and WSGN, Birmingham, Ala. Progressive (album rock)—KZAP, Sacramento, Calif.: WPLR, New Haven, Conn. Country music—KEED, Eugene, Ore.: KRAK, Sacramento, Calif.: WTCR, Catlettsburg, Ky., and WWVA, Wheeling, W. Va.

Winners in these categories will be presented Saturday, Aug. 6, at the Awards Banquet. Leo Sayer, hot Warner Bros. artist, will perform prior to the awards presentations. Special music for the ceremonies is being written and will be conducted by Jodie Lyons, Compro, Canada.

Other awards presented will cover community service, produced commercials, station-produced specials, radio syndication specials and series. In addition, Grand International Awards will be presented to the best radio station in the world, the best program director in the world and the best air personality in the world.

TM Productions Offering Unique Radio 'Takeoff'

DALLAS—TM Productions has produced a unique—and slightly ridiculous—takeoff on radio in a demonstration album called "Tomorrow Radio."

Side one contains a radio drama of what radio will be like a few years from now. It was conceived by Jim Long, chief operating officer, TM; and George Burns, president of Burns Media Consultants. Performers include such as Jack Hines, Tony Richland, Bob Wilson, Mike Harrison, Long, Burns, Charlie Van Dyke, Sally Smaller and others.



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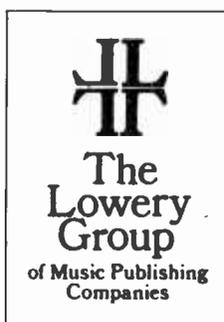
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Exclusive interviews. And there's more. SUPERHIT COUNTDOWN also features exclusive, behind-the-scenes interviews with dozens of the superstars who recorded the superhits. Top artists like Tony Orlando, Frankie Avalon, Bobby Vinton, Leslie Gore, Wayne Newton, Chubby Checker, Jimmy Dean, Tommy Roe, Harry Chapin, Tennessee Ernie Ford, and many others.

Dramatic news flashbacks. And SUPERHIT COUNTDOWN also presents actual radio news clips of the most important events of the fifties, sixties, and seventies. Hear reports about exciting national election, top sporting events, the space race, and more.

A prestige promotion. SUPERHIT COUNTDOWN is hosted by Don K. Reed, top evening personality at WCBS-FM, New York. And the SUPERHIT COUNTDOWN package includes pre-taped promos (featuring the voices of the stars), advertising copy and lay-outs, ideas for contests and tie-ins, press releases, and more. In short, everything needed to make sure that SUPERHIT COUNTDOWN will be a profitable attraction.

A natural for Labor Day. SUPERHIT COUNTDOWN is a perfect promotion for Labor Day — and that's why it has already been reserved in markets from coast to coast! SUPERHIT COUNTDOWN is the kind of prestige attraction guaranteed to attract listeners and advertisers. If that's the winning combination you've been looking for, call Media International right now, collect — and grab exclusive rights to broadcast SUPERHIT COUNTDOWN in your market. Before someone else does.

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SUPERHIT COUNTDOWN

THE TOP 100 OF ROCK ~ A 7 HOUR SPECIAL!

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Rock Singles Best Sellers

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As Of 7/18/77

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

- | | |
|---|---|
| 1 DA DOO RON RON —Shaun Cassidy—Warner/Curb 8365 | 21 TELEPHONE LINE —Electric Light Orchestra—United Artists/Jet 1000 |
| 2 UNDERCOVER ANGEL —Alan O'Day—Pacific 001 | 22 LUCKENBACH, TEXAS (Back To The Basics Of Love) —Waylon Jennings—RCA 10924 |
| 3 DO YOU WANNA MAKE LOVE —Peter McCann—20th Century 2335 | 23 DREAMS —Fleetwood Mac—Warner Bros. 8371 |
| 4 I JUST WANT TO BE YOUR EVERYTHING —Andy Gibb—RSO 872 | 24 GONNA FLY NOW (Theme From "Rocky") —Bill Conti—United Artists 940 |
| 5 LOOKS LIKE WE MADE IT —Barry Manilow—Arista 0244 | 25 EASY —Commodores—Motown 1418 |
| 6 HIGHER AND HIGHER —Rita Coolidge—A&M 1922 | 26 ANGEL IN YOUR ARMS —Hot—Big Tree 16085 |
| 7 YOU MADE ME BELIEVE IN MAGIC —Bay City Rollers—Arista 0256 | 27 IT'S SAD TO BELONG —England Dan & John Ford Coley—Big Tree 16088 |
| 8 KNOWING ME, KNOWING YOU —Abba—Atlantic 3387 | 28 SIR DUKE —Stevie Wonder—Tamla 54281 |
| 9 ARIEL —Dean Friedman—Lifesong 45022 | 29 BEST OF MY LOVE —Emotions—Columbia 3-10544 |
| 10 I'M IN YOU —Peter Frampton—A&M 1941 | 30 ON AND ON —Stephen Bishop—ABC 12260 |
| 11 MARGARITAVILLE —Jimmy Buffett—ABC 12254 | 31 HOW MUCH LOVE —Leo Sayer—Warner Bros. 8319 |
| 12 MY HEART BELONGS TO ME —Barbra Streisand—Columbia 3-10555 | 32 HIGH SCHOOL DANCE —Sylvers—Capitol 4405 |
| 13 BARRACUDA —Heart—Portrait/CBS 6-70004 | 33 SMOKE FROM A DISTANT FIRE —Sanford-Townsend Band—Warner Bros. 8370 |
| 14 LONELY BOY —Andrew Gold—Asylum 45384 | 34 FEELS LIKE THE FIRST TIME —Foreigner—Atlantic 3384 |
| 15 YOU AND ME —Alice Cooper—Warner Bros. 8349 | 35 SLOW DANCIN' DON'T TURN ME ON —Addrisi Brothers—Buddah 566 |
| 16 TELEPHONE MAN —Meri Wilson—GRT 127 | 36 JET AIRLINER —Steve Miller Band—Capitol 4424 |
| 17 I'M YOUR BOOGIE MAN —K.C. & The Sunshine Band—TK 1022 | 37 GIVE A LITTLE BIT —Supertramp, A&M 1938 |
| 18 LUCILLE —Kenny Rogers—United Artists 929 | 38 JUST A SONG BEFORE I GO —Crosby, Stills & Nash—Atlantic 3401 |
| 19 WHATCHA GONNA DO? —Pablo Cruise—A&M 1920 | 39 WHEN I NEED YOU —Leo Sayer—Warner Bros. 8332 |
| 20 HANDY MAN —James Taylor—Columbia 3-10557 | 40 GOT TO GIVE IT UP, Pt. 1 —Marvin Gaye—Tamla 54280 |

Rock LP Best Sellers

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As Of 7/18/77

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

- | | |
|---|---|
| 1 LIVE —Barry Manilow—Arista AL 8500 | 21 COMMODORES —Motown M7-884R1 |
| 2 RUMOURS —Fleetwood Mac—Warner Bros. BSK 3010 | 22 SILK DEGREES —Boyz Scaggs—Columbia PC 33920 |
| 3 I'M IN YOU —Peter Frampton, A&M 4704 | 23 SHAUN CASSIDY —Shaun Cassidy—Warner/Curb BS 3067 |
| 4 SUPERMAN —Barbra Streisand—Columbia JC 34830 | 24 DREAMBOAT ANNIE —Heart—Mushroom MRS 5005 |
| 5 HOTEL CALIFORNIA —Eagles—Asylum 7E-1084 | 25 DESTROYER —Kiss—Casablanca NBLP 7025 |
| 6 LOVE GUN —Kiss—Casablanca NBLP 7057 | 26 LEFTOVERTURE —Kansas—Kirshner PZ 34334 |
| 7 BOOK OF DREAMS —Steve Miller Band—Capitol SO 11630 | 27 NIGHT MOVES —Bob Seger & The Silver Bullet Band—Cap. ST 1157 |
| 8 BOSTON —Epic PE 34188 | 28 CAT SCRATCH FEVER —Ted Nugent—Epic PE 34700 |
| 9 STAR WARS/SOUNDTRACK —20th Century 2T 541 | 29 GREATEST HITS —Linda Ronstadt—Asylum 7E-1092 |
| 10 LITTLE QUEEN —Heart—Portrait/CBS JR 34799 | 30 FRAMPTON COMES ALIVE —Peter Frampton—A&M SP 3703 |
| 11 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING —Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 31 SONGS IN THE KEY OF LIFE —Stevie Wonder—Tamla T13-340C2 |
| 12 THEIR GREATEST HITS 1971-1975 —Eagles—Asylum 7E-1052 | 32 CAROLINA DREAMS —Marshall Tucker Band—Capricorn CP 0180 |
| 13 OL' WAYLON —Waylon Jennings—RCA APL1-2317 | 33 FLEETWOOD MAC —Reprise MS2225 |
| 14 HERE AT LAST . . . LIVE —Bee Gees—RSO RS-2-3901 | 34 GO FOR YOUR GUNS —Isley Brothers—T-Neck PZ 34432 |
| 15 THIS ONE'S FOR YOU —Barry Manilow—Arista AL 4090 | 35 CHANGES IN LATITUDES—CHANGES IN ATTITUDES —Jimmy Buffett—ABC AB 990 |
| 16 ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK —United Artists UA-LA693-G | 36 TRYIN' TO GET THE FEELING —Barry Manilow—Arista 4060 |
| 17 CSN —Crosby, Stills & Nash—Atlantic SD 19104 | 37 ALIVE! —Kiss—Casablanca NBLP 7020 |
| 18 JT —James Taylor—Columbia JC 34811 | 38 PART 3 —K.C. & The Sunshine Band—TK 605 |
| 19 THE BEST OF THE DOOBIES —Doobie Bros.—BS 2978 | 39 EVEN IN THE QUIETEST MOMENTS —Supertramp—A&M SP 4634 |
| 20 FOREIGNER —Foreigner—Atlantic SD 18215 | 40 NETHER LANDS —Dan Fogelberg—Full Moon/Epic PE 34105 |

Music Conference Chooses Pascucci

NEW YORK—The American Music Conference, in addition to electing officers for the coming year, has also added an executive committee and an economic council to its organizational structure.

New officers are Vito Pascucci, chairman; Robert Campbell, vice chairman; Leslie B. Propp, president

and chief administrative officer; John McLaren and Nicholas Peck, vice presidents; William "Ziggy" Cole, secretary; and Leonard Dreyer, treasurer.

The 60-man economic council is charged with identifying, analyzing and making suggestions to alleviate problems within the industry.

Radio-TV Programming

Vox Jox

By CLAUDE HALL

LOS ANGELES—With Aug. 3—the day the 10th annual International Radio Programming Forum opens at the Harbour Castle in Toronto—marching down upon me, things begin to get a little hectic around my office as I try to sew up some loose ends. Such as getting the agenda handbook underway, making sure all of the speakers and moderators have been notified by mail of their sessions and other details. Too, the national judging committee is plowing through all of the entries and that's a time-consuming chore. So far, I've really been impressed with the caliber of entries for the radio station of the year award. The entries have been excellent, by and large.

For everyone coming, may I remind you to bring a cassette aircheck of your radio show or your radio station. Because some of the best program directors and station managers in the world will be guiding breakfast critique sessions Thursday, Aug. 4, and this will be your chance to have your aircheck evaluated by men such as **Charlie Van Dyke, Scott Muni, Chick Watkins, Bill Tanner, George Johns, Michael Spears, Bill Garcia, Lee Abrams, J. Robert Wood, Keith Adams, Jim Maddox**, etc., etc.

One of the highlights of the four-day meeting will be a screening of a new film on radio produced by **Rick Scarry**, program director of KGIL in Los Angeles, that is slated to be installed in the tour at Universal Studios, Los Angeles. It's about old-days radio and the film is really a kick in the head.

Marshall McLuhan told me he was coming to the Forum this year.

You can still register for the convention—pay at the registration desk in Toronto, if you wish. I'll see you there and autograph copies of "This Business Of Radio Programming" for you, if you care anything about having the signature of an old Texan messing up your book.

KEED, Eugene, Ore., is looking for a midnight-6 a.m., country air personality with at least two years of experience. Contact **Tom Edwards**.

Ron Harper writes: "Any correspondence concerning my entry to the personality competition should be sent to my new gig, KRIG, Odessa, Tex. This changes my previous address from KQIZ, Amarillo, where I was canned for being a per-

sonality." Last year, one program director advanced to the stage during the awards ceremonies of the International Radio Programming Forum to pick up an award for an air personality he'd just fired. And that's show biz, folks!

Ron Jacobs, morning air personality at KKUA, Hawaii, has just married **Kristi** and celebrated the wedding by signing a new contract with the radio station. He's in the process of buying a house in Honolulu; I don't know if this means he'll keep his ancestral abode on Maui or not, but I imagine he'll have to just in order to have a place to store all of his T-shirt collection. . . . **Phil Stanley**, mid-day personality at WMAK in Nashville, is leaving to become a promotion person with Polydor Records, Nashville. WMAK program director **Chris Hampton** moved **Don Gatlin** from evening into the mid-day slot and made him assistant program director and promotion director; afternoon personality **Cleveland Wheeler** has been appointed music director (a position he has held many times in the past), which was Stanley's old position. . . . CKGM in Montreal has an opening. Pay is supposed to be extraordinary. Send tape and resume to **Reg Johns**, who's the brother of **George Johns**, now that I think about it.

Casablanca Records will give out 1,000 zipper cases at the International Radio Programming Forum on a first come basis. . . . **Jerry Stevens**, veteran program director of the album rock and Top 40 formats, is looking. His phone is 215-629-0974. And he is good. WMMR, Philadelphia, was great during his days there and hasn't been the same since.

Bruce Morrow, "Cousin Brucie" to his legions of fans from his days at WABC and later WNBC in New York, is quitting radio to concentrate on his music newsman role for WNBC-TV's local nightly news. He also plans to develop other television projects and work on a book about his radio years. Among his reasons for leaving, Morrow cites his disenchantment with the growing trend to automation in radio. . . . **Jack Alix**, long-time Washington, D.C. air personality and now sales development manager of WRVQ in Richmond, Va., is developing a three-hour

syndicated radio program, "Rock 'n' Roll Roots." Alix will also host the weekly documentary weekly program. Record product and research information may be sent to "Rock 'n' Roll Roots," P.O. Box 5367, Richmond, Va. 23221.

Bubbling Under The HOT 100

- 101—**HOLD TIGHT**, Vicki Sue Robinson, RCA 11028
- 102—**THIS I SWEAR**, Tyrone Davis, Columbia 3-10528
- 103—**MAKE IT WITH YOU**, Whispers, Soul Train 10996 (RCA)
- 104—**ROLLING WITH THE FLOW**, Charlie Rich, Epic 8-50392
- 105—**CAN'T STAY AWAY**, Bootsy's Rubber Band, Warner Bros. S403
- 106—**GETAWAY/MAGIC BIRD OF FIRE**, Salsoul Orchestra, Salsoul 2038
- 107—**LOVE AND HAPPINESS**, Al Green, London 2324
- 108—**THEME FROM STAR WARS**, David Matthews, CTI 039
- 109—**I GET LIFTED**, Latimore, Glades 174 (TK)
- 110—**FUNKY MUSIC**, Juar Universal Orchestra, Ju Par 8002 (Motown)

Bubbling Under The Top LPs

- 201—**PABLO CRUISE**, A&M SP 4528
- 202—**MINK DEVILLE**, Capitol ST 11631
- 203—**ENGELBERT HUMPERDINCK**, Engelbert Sings For You, London BP 688/9
- 204—**BROWNSVILLE STATION**, Private Stock PS 2026
- 205—**SYLVERS**, Something Special, Capitol ST 11580
- 206—**SHIRLEY BASSEY**, You Take My Heart Away, United Artists UA-LA751-H
- 207—**JUDAS PRIEST**, Sin After Sin, Columbia PC 34787
- 208—**MOTHER'S FINEST**, Another Mother Further, Epic PE 34699
- 209—**PAT TRAVERS**, Makin' Magic, Polydor PD-1-6103
- 210—**THE SANFORD-TOWNSEND BAND**, Warner Bros. BS 2966

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

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- Regular Radio Station **\$220**
- Regular Non-Radio Station **\$250**
- Combination Radio Station Rate (3 people) **\$475**
Any combination of three persons at one Radio Station. (Example: Gen. Mgr., P.D., D.J.)

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RARE GOLD—Dr. Werner Vogelsang, president of Polydor International, center, accepts RIAA certified gold for U.S. retail sales of Deutsche Grammophon's 8-record set of the complete Beethoven Symphonies conducted by Herbert von Karajan. Only four other classical albums have achieved similar status, the last being Walter Carlos' "Switched-on-Bach" on Columbia in 1969. Flanking Vogelsang are Lou Simon, executive vice president of Polydor Inc., right; and Jim Frey, vice president, classical division.

100 ALBUMS

Mint Eyes Disks As Coin Producer

• Continued from page 3

ords will be packed in custom-designed library cases, with the disks held in a dust-free compartment bearing a distinctive gold label and the mark of the Franklin Mint. Each library case will also contain a specially written and illustrated musical commentary.

While collectors must subscribe to the complete series of 100 albums, which will take some four years to complete, cancellations will be accepted on 30 days written notice.

Promotion will stress the heirloom nature of the collection and special rights to the product of some of the most prestigious artists of recent and past generations are claimed by Franklin.

Among conductors to be featured are Arturo Toscanini, Bruno Walter, Arthur Fiedler, Eugene Ormandy, Sir Thomas Beecham, Leonard Bernstein, Sir Georg Solti and Herbert von Karajan.

Pianists include Van Cliburn, Arthur Schnabel, Dinu Lipatti, Rudolf Serkin, Vladimir Horowitz and Andre Watts. Violinists featured will be Jascha Heifetz, Yehudi Menuhin, Joseph Szigeti, Isaac Stern and Zino Francescatti, while singers will include such as Enrico Caruso, Giovanni Martinelli, Jussi Bjoerling,

New Intl Award Completes First Balloting Round

NEW YORK—The International Record Critics Award, established by High Fidelity Magazine after its separation from the Montreux International Record Award last year, has fixed its list of nominations from which winners will be chosen in September.

The Montreux group has also issued its nominations list. Eight albums are duplicated on the two competing lists, with Deutsche Grammophon garnering the most nominations on both, six in the Montreux and eight in the High Fidelity.

Rosa Ponselle, Kirsten Flagstad, Elizabeth Schwartzkopf and Leontyne Price.

Early releases will feature Fiedler and the Boston Pops, the New York Philharmonic under Bernstein in a Gershwin program; Verdi arias with Caruso and Ponselle; concertos played by Pablo Casals and Heifetz; and Toscanini performances of Beethoven and Mozart symphonies.

Franklin Mint's Stanley Walker is in charge of the program. Advisors assisting in product selection include critics Martin Bookspan, Irving Kolodin and William Mann; composer William Schuman; and educators Schuyler Chapin (New York), H.H. Stuckenschmidt (West Berlin), Marcel Prawy (Vienna), Franco Ferrara (Rome), and R. Gallois Montbrun (Paris).

Ariola Classics Signed To Vanguard In License Pact

By IS HOROWITZ

NEW YORK—Vanguard Records has signed a license agreement with Ariola calling for a "large part" of the German company's classical production to be released in this country.

First albums to be issued under the new deal will hit the domestic market before the end of the year, says Seymour Solomon, Vanguard president. Until now, Ariola classics have been available here only on an import basis.

Initially, 10 albums are planned, with others to follow on a regular release schedule. Among early titles will be several Bruckner symphonies, the five Mendelssohn symphonies, the Monteverdi "Vespers," and Mozart and Bach concertos featuring Soviet violinist Gidon Kremer as soloist.

Some of the titles, says Solomon, will be carried on Vanguard's \$6.98 label, while others will appear on the firm's \$3.98-list Everyman and Cardinal series.

Vanguard's most recent license deal with a European manufacturer was with Supraphon, but that ar-

Publishers Hurry On Janacek Manuscripts To Avoid P.D. Status

PRAGUE—Steps to publish works by Leos Janacek still remaining in manuscript are being taken to insure copyright protection in countries where they would otherwise fall into the public domain at the end of 1978.

All Janacek compositions first published in Czechoslovakia go into public domain then, 50 years after the death of the composer in 1928. But some of his works, including most of his operas, were published in Austria, where copyright protection extends for an additional 20 years.

Publishers here are hurrying to publish the manuscript pieces in conjunction with foreign publishers Universal Editions or Barenreiter to acquire the extended rights in countries which have such provisions.

Among the works to be published are part songs, an orchestral suite, and a ballet. Representatives of Universal and Barenreiter visited here recently to confer with local publishers on the project.

At the same time, Supraphon here is preparing a completed edition of Janacek works, with new sets of orchestral parts to conform with revised scores. A first volume, including piano pieces, is scheduled to appear next year.

Union Deadlock May Cancel Opera Season

NEW YORK—The Metropolitan Opera has warned that its 1977-78 season will be cancelled if agreement on new contracts is not reached with unions by Sept. 9. Negotiations with 14 labor groups have so far proven fruitless.

Local 802 of the AFM has turned down an offer by the Metropolitan to increase wages by 4% as "insufficient." The musicians are also asking for work rule modifications that could increase operational costs.

The new Metopera season is due to begin Oct. 10.

Billboard
Top50

Billboard SPECIAL SURVEY For Week Ending 7/30/77

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	9	MY HEART BELONGS TO ME Barbra Streisand, Columbia 310555 (Kiki/Koppelman-Bandier, BMI)
2	1	11	IT'S SAD TO BELONG England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Ironside, ASCAP)
3	3	13	LOOKS LIKE WE MADE IT Barry Manilow, Arista 0244 (Irving, BMI)
4	4	7	HANDY MAN James Taylor, Columbia 3-10557, (Unart, BMI)
5	8	6	DON'T WORRY BABY B.J. Thomas, MCA 60735, (Irving, BMI)
6	6	9	JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
7	12	4	SUNFLOWER Glen Campbell, Capitol 4445 (Stonebridge, ASCAP)
8	5	14	HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)
9	11	13	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor) (Stigwood/Unichappell, BMI)
10	7	18	MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
11	9	16	YOU'RE MY WORLD Helen Reddy, Capitol 4418 (Chappell, ASCAP) (Gruppo Editoriale Ariston, BMI)
12	16	4	I'M DREAMING Jennifer Warnes, Arista 0252 (Almo, ASCAP/Irving, BMI)
13	10	11	ALL YOU GET FROM LOVE IS A LOVE SONG Carpenters, A&M 1940 (Hampstead Heath, ASCAP)
14	21	6	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
15	15	12	KNOWING ME, KNOWING YOU Abba, Atlantic 3387 (Countless, BMI)
16	13	8	COME IN FROM THE RAIN Captain & Tennille, A&M 1944 (Times Square/Rumanian Pickle Works, BMI)
17	22	15	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
18	27	3	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
19	18	5	WAY DOWN Elvis, RCA 10998 (Ahab, BMI)
20	17	14	DREAMS Fleetwood Mac, Warner Bros. 8371 (Gentoo/Welsh Witch, BMI)
21	14	9	AMARILLO Neil Sedaka, Elektra 45406 (Neil Sedaka, BMI)
22	19	9	LUCKENBACH, TEXAS (Back To The Basics Of Love) Waylon Jennings, RCA 10924 (Baby Chick, BMI)
23	26	6	YOU AND ME Alice Cooper, Warner Bros. 8349, (Ezra/Early Frost, BMI)
24	24	4	EASY Commodores, Motown 1418 (Jobete/Commodores, ASCAP)
25	40	2	STAR WARS (Main Theme) London Symphony Orchestra, 20th Century 2345 (Fox Fanfare, BMI)
26	30	10	DO YOU WANNA MAKE LOVE Peter McCann, 20th Century 2335 (American Broadcasting, ASCAP)
27	20	15	LUCILLE Kenny Rogers, United Artists 929 (Brougham Hall/Andite Invasion, BMI)
28	50	2	ARIANNE Johnny Mathis, Columbia 3 10574 (E.H. Morris, ASCAP)
29	23	7	TIMELESS LOVE Burton Cummings, Portrait/CBS 670003, (Shilleagh, BMI)
30	34	3	(Remember The Days Of The) OLD SCHOOL YARD Cal Stevens, A&M 1948 (Colgems-EMI, ASCAP)
31	45	2	SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP)
32	29	7	MAKING A GOOD THING BETTER Olivia Newton-John, MCA 40737, (Uncle Doris/Ackee, ASCAP)
33	31	10	UNDERCOVER ANGEL Alan O'Day, Pacific 001 (Atlantic), (Warner Bros., ASCAP)
34	35	4	IT'S A CRAZY WORLD Mac Macnally, Ariola 7665 (I've Got The Music, ASCAP)
35	42	5	I'M IN YOU Peter Frampton, A&M 1941 (Almo/Fram-Dee, ASCAP)
36	28	8	PICKING UP THE PIECES OF MY LIFE Mac Davis, Columbia 3-10535 (Song Painter, BMI)
37	33	5	DA DOO RON RON Shaun Cassidy, Warner-Curb 8365 (Trio/Mother Bertha, BMI)
38	25	17	LOVE'S GROWN DEEP Kenny Nolan, 20th Century 2331 (Sound Of Nolan/Chelsea, BMI)
39	48	3	WALK RIGHT IN Dr. Hook, Capitol 4423 (Peer, BMI)
40	37	5	GOODBYE MY FRIEND Engelbert Humperdinck, Epic 850365 (Silver Blue, ASCAP)
41	NEW ENTRY		DON'T STOP Fleetwood Mac, Warner Bros. 8413 (Gentoo, BMI)
42	43	4	PIANO DANCIN' George Fischhoff, Columbia 310533 (April, ASCAP)
43	NEW ENTRY		HOW MUCH LOVE Leo Sayer, Warner Bros. 8319 (Screen Gems-EMI/Summerhill/Chrysalis, ASCAP)
44	39	4	NEON NITES Atlanta Rhythm Section, Polydor 14397 (Low-Sal, BMI)
45	NEW ENTRY		I CAN'T GET YOU OUTA MY MIND Yvonne Elliman, RSO 877 (Polydor) (Perren-Vibes, ASCAP)
46	NEW ENTRY		HARD ROCK CAFE Carole King, Capitol 4455 (Colgems-EMI, ASCAP)
47	46	3	ROLLIN' WITH THE FLOW Charlie Rich, Epic 8-50392 (Algee, BMI)
48	NEW ENTRY		KENTUCKY MORNING Al Martino, Capitol 4444 (Silver Blue, ASCAP)
49	NEW ENTRY		I BELIEVE IN LOVE Kenny Loggins, Columbia 3-10569 (First Artists/Emanuel/Gnosso/Three-Some, ASCAP)
50	NEW ENTRY		HOLD ME, THRILL ME Bobby Vinton, ABC 12293 (Mills, ASCAP)

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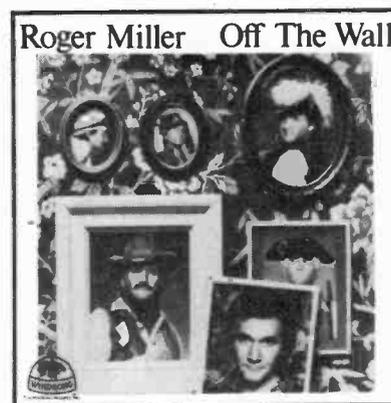
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KC Of Sunshiners: Not Just Disco Band

By ED HARRISON

LOS ANGELES—"There's no explanation for writing successful songs," says Harry Wayne Casey, also known as KC of KC & the Sunshine Band.

"We just put our songs together based on how our feelings are. We try to make the record feel good and come across as commercially as possible."

KC & the Sunshine Band has found its commercial niche. In the past two years, the band has had four No. 1 singles: "Get Down Tonight," "That's The Way (I Like It)," "Shake Your Booty" and most recently "I'm Your Boogie Man." And the group's first three albums are disco classics.

Yet despite success, Casey feels the band is unjustifiably being categorized as only disco, which he claims it's not.

"We're a soul group," Casey says, "I feel that every soul group coming out now is being put into the disco category."

Casey is also quick to deny that his songs are basically filled with repetitive lyrics set to essentially two chords.

"I've seen plenty of hit records by top groups that have three lines to the whole song. And these are supposedly the top people. I don't go along with that repetitive sounding thing," he says.

The nine-piece Sunshine Band began taking form when Casey, then employed in T.K.'s Hialeah, Fla., warehouse, began to make use of TK's studio facilities and experi-

ment with his own ideas and concepts.

Says Casey: "To have a hit record you need money. Fortunately T.K. didn't charge. Everything was there to use."

Together with engineer/bassist Richard Finch, they began doing studio sessions, figuring most prominently on George McCrae's "Rock Your Baby," written and produced by the duo.

"Get Down Tonight," from the second Sunshine Band LP, proved to be the breakthrough. And "That's The Way (I Like It)" immediately followed despite "Get Down Tonight" still on the charts.

Casey is humble enough to admit, "I haven't completely mastered my piano yet. And I probably haven't mastered my voice yet either. I know I have a long way to go."

When asked if the next album will contain any distinguishable alterations in the KC sound, Casey says, "As a writer/producer/arranger, I find it difficult when someone asks if my sound is going to be different."

"Anyone who is into KC and familiar with our albums will know each one is different. You must be careful how to make changes. If I go country there goes my audience," he says.

A new album is due in October and then possibly a "best of" or live album.

Casey admits that each record is becoming more of a challenge. "There's that added pressure now," he says, "everytime we do an album."

High Milwaukee Grosses

• Continued from page 34

manager for the Milwaukee Peaches outlet, says he pushed for the sponsorship and his plan was accepted. T-shirts with the Peaches logo and other promo items were sold near

the stage and the wearers of the shirts could get in free on a couple of days. "We'd like to do this again next year, work with the labels on booking suggestions and generally get involved a bit earlier," Gast says.

A space increase of 25% in the Miller jazz oasis was often not enough during the shows there, with crowds spilling out onto the main walkways through the grounds. Seating is now 3,000 in the facility, with often double that number standing around the fringes. "We would even like to make the oasis larger," says Bob Slawter, special events director for Miller. This year more than \$200,000 in improvements were added to the oasis.

The other stages were also expanded and improved with seating at Schlitz accommodating 2,400; Pabst with 3,000 and the main stage with 20,000.

The capacity crowds have prompted discussion on enlarging the site, perhaps moving into some of the parking or carnival midway space—all unimproved land.

Talent In Action

BOZ SCAGGS

Avery Fisher Hall, New York

Boz Scaggs brought his brand of urbane adult rock to New York for three nights, and the audience of young and old loved every minute of his 100-minute performance July 12.

Beginning with "Lowdown" and proceeding through 16 songs including two encores, Scaggs and his eight-man backup band covered material from various facets in Scaggs' long and varied career.

Dressed casually in tan slacks and a white shirt, Scaggs alternated between singing stage center and playing rhythm guitar and keyboards. A fine rhythm section showed that though he no longer plays bass, his music still has a funky beat.

Scaggs' sound is now close to lush soul, but as the evening progressed it moved more into the blues and rock, climaxing with "Lido Shuffle" which shows that though Scaggs' music has moved considerably toward MOR, his days when he was rocking with Steve Miller have not been forgotten.

Scaggs is no longer a kid, and though he voiced a preference for playing in the park, instead of a place like Avery Fisher Hall, it suited him perfectly.

He is a performer with a great deal of sex appeal, and the golden surroundings of the hall certainly did not hurt his appeal with the ladies.

ROMAN KOZAK

MANHATTAN TRANSFER

Wollman Rink, New York

With a new sponsor (Dr Pepper) and a shorter 30-show season, this year's series of Central Park concerts kicked off July 6 with one of New York's most popular live attractions, Manhattan Transfer. The evening was a graphic display of the Transfer's popularity as the audience ignored a driving thunderstorm to call the group back for four encores.

The 85-minute, 18-song set featured most of the material that the two-man two-woman group has become famous for, including "Scotch & Soda," "Java Jive," "That Cat Is High" and the Erskine Hawkins classic "Tuxedo Junction." Visually Manhattan Transfer is as interesting as any act working today. Frequent costume changes, cute stage antics and humorous characterizations help make the Transfer's live act fun to watch.

But musically the Manhattan Transfer has very little to offer. The material is culled mostly from the '40s and '50s but very little is done to freshen up the evergreens. For the most part the group merely imitates the original recordings. Of course, New York crowds tend to be more impressed with presentation than substance and so Manhattan Transfer should continue to be a popular Big Apple attraction.

ROBERT FORD JR.

MINK DEVILLE POP

Whiskey, Los Angeles

New York's DeVille leans heavily upon a loose r&b style in a casual, uncalculated stage presence. And with its saxophones, backup singers, guitar, bass, drums and keyboards playing in vibrant southside style, it resembles the Asbury Jukes and E Street Band more than the punk rockers at CBGB's where the group got its start.

Dominating the stage and guiding the entire

(Continued on page 38)

Parsons LP Promo Uses Non-Tour Trip

By DICK NUSSER

NEW YORK—Would you sign an act that can't tour and spends four months in the studio on one album?

You would if you were Clive Davis, president of Arista Records, and the act was two Englishmen called the Alan Parsons Project.

Parsons, former staff engineer at EMI's Abbey Road studios in London, worked on several Beatles' projects including "Abbey Road," Pink Floyd's phenomenally successful "Dark Side Of The Moon" LP, as well as the Hollies and Al ("Year Of The Cat") Stewart.

Partner and manager Eric Woolfson writes the words and music, plays most of the keyboards, sings background vocals and is described as "the architect" of the Alan Parsons Project, which now has two LPs to its credit, "Tales Of Mystery And Imagination" (20th Century) and "I, Robot," its Arista debut.

Both are composed almost entirely of electronic machinations that can't be duplicated in concert.

"Don't call them 'concept albums' either," says Woolfson. "They're 'thematic albums.'"

"They're albums," Parsons interjects, "not a collection of songs flung together."

"Synthesizer epics' is what we conceived them to be originally," Woolfson says. "That's accurate," Parsons says nodding.

Orchestras, choirs, banks of tape recorders and synthesizers, sophisticated devices for controlling attack and decay, tape loops and something called the "Projectron" which draws cosmic wind from a vacuum

cleaner blower all had something to do with "I, Robot."

"But how do you make contact with the public if you're not a touring band?" Woolfson asks rhetorically.

How indeed?

"With a tour of 10 cities, where we staged listening parties for press and merchandisers in the best available recording studios, put the tape on, served drinks, turned the lights down, and hoped we were making contact with America," he answers.

Since the release of the Arista LP, which the label views as a long-term investment, sales have also picked up on the first Alan Parsons Project L, "Tales Of Mystery And Imagination," a musical interpretation of Edgar Allen Poe's stories, initially misconstrued in the industry as a spoken word record.

The "listening sessions" across America have proved valuable for other reasons. "We've learned a tremendous amount meeting people and getting their opinion on both records," Woolfson says.

Although the possibility for a visual accompaniment to a future Alan Parsons project exists, Woolfson sees the current LPs as "non-visual theatre" geared toward consumption in the quiet of one's room.

"On the visual angle, let me say something more," Parsons concludes. "We're not anxious to produce something visual so we can tour like a band. We feel the music we've constructed is enough right now. Film and visual images of that sort can destroy a person's sense of the picture in their mind."

Talent Talk

The lights may have gone out, but in many places the show went on anyway during New York's big blackout. **NRBQ** at the Bottom Line and the **Star Spangled Washboard Band** at Tramps kept right on playing, though acoustically of course. In fact many candle-lit bistros around town just kept going normally, their normal fare of acoustic entertainment not affected at all.

On Broadway, "Beatlemania" turned into an acoustic singalong, "Grease" was finished by flashlight and the cast of "Oh Calcutta" had to borrow clothes from members of the audience since the lights went out during their nude scene and it was too dark for them to find their way to the dressing rooms where they had left their clothes.

Boz Scaggs' performance was rescheduled for the day after the lights went back on, and **Avery Fisher Hall** did not charge extra. A caviar party for visiting Yugoslavian singer **Josipa Lisac** was also rescheduled, while a planned screening by Warner Bros. of the film "One On One" was not.

Elsewhere the patrons of the darkened Plaza Hotel were entertained in the lobby by visiting **UA** artist **Rod Falconer** on piano for 45 minutes. **Frank Sinatra** was reported stranded in his high rise hotel room. Reggae artist **Max Romeo** was in a Brooklyn apartment playing music with friends while the looting swirled in streets below.

Meanwhile the folks at Mercury and Island in New York have more than just hot records and no lights to contend with. Neither label has had any air conditioning for a while. Mercury expects its unit to be fixed soon, but it's a hot summer for Island.

Cleveland punks, the **Dead Boys** had a photo session at the local **Swingos** Hotel. By the time it was finished the \$450-a-day suite was a wreck. But the Boys have been added to the hotels VIP list of favored customers anyway.

Rick Wakeman's racehorse "Tropical Saint" died of a heart attack in England recently. . . . **Marvel Comics** is so happy with the response to the **Kiss** comic book that it is talking to other acts about similar projects. . . . **Bob Seger's** saxophonist **Alto Reed** did his solo while sus-

ended in a balloon above the crowd at a race-track in Michigan.

New York tabloid, the **Village Voice** has a front-page article titled "If **Peter Frampton** Can Get Into Trax, Why Can't You?" about the exclusive industry bistro. It advises young females not to chew gum if they want to get in to be part of the action.

Orleans is losing founder **John Hall**, who is leaving to solo with an LP due in the fall on **Asylum** Records. Hall started Orleans 5½ years ago, and wrote most of the group's hits with his wife, **Johanna**, including "Dance With Me," "Still The One" and "Half Moon." Hall plans to form a new band and tour upon the album's release. "There were things that I wanted to do musically that weren't Orleans and now it's time to do them," Hall notes, adding that he and Orleans "are still the best of friends."

Orleans will continue to record for **Asylum** without Hall.

★ ★ ★

E/A's Eagles and the group's manager, **Irving Azoff** named honorary Texas citizens by **Gov. Dolph Briscoe** at ceremonies following a concert July 9 at Houston's **Jeppson Stadium**. . . . **Andy Warhol** superstar **Ultra Violet** returning to her original role as a chanteuse, breaking in her new act at the **Bushes** in New York. . . . Broadway singing star **Ben Vereen** teams with the **Boston Pops** for a PBS special television variety show July 31. He'll sing, dance and pay tribute to **Bert Williams**, the **Ziegfeld Follies'** black comic.

Japanese DJ **Kink Kume** was among the visitors backstage during fiddler **Vassar Clements'** recent **Bottom Line** gig. Clements is a big star in Japan, where bluegrass music is widespread. . . . **RCA** hoping that **Ronnie Milsap's** current single "It Was Almost Like A Song" nudges the singing pianist into a major pop crossover. Label is rushing to complete an album of the same name to cash in on MOR and Top 40 airplay the tune is getting.

Sam Wooding, the 82-year-old band leader who pioneered the introduction of black jazz in Europe with his **Chocolate Kiddies** combo in

(Continued on page 38)

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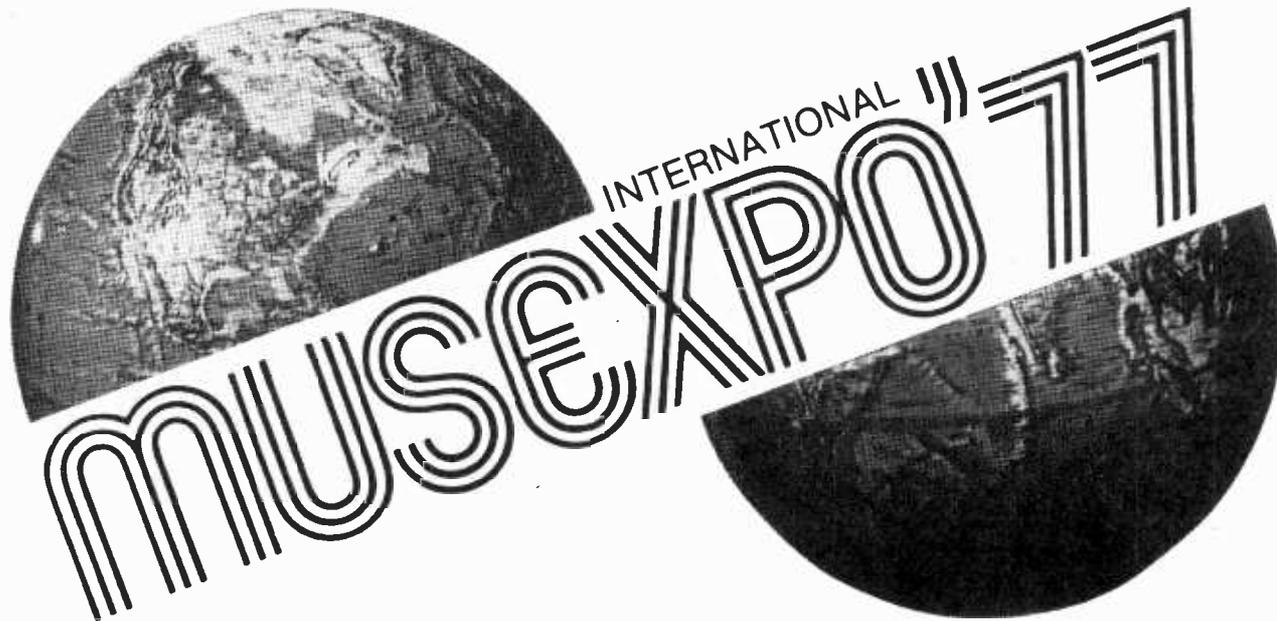
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Signings

Donovan to Arista Records for U.S. and Canada. LP is expected soon. . . . **Starwood** to Columbia. . . . **Eric Mercury** to CAM Productions. . . . Country artist **Del Reeves** to William Morris for exclusive representation. . . . **Daybreak** to L&R Productions for management, to Doc Dick Ent. for publishing and H&L Records for recording. . . . Also **Sweet Tooth** to L&R and Doc Dick, but to Beulahland Records for recording. . . . **Margo Thunder** to Boston International Productions.

Lalomie Washburn, writer-singer, to Russ Regan's Casablanca-distributed Parachute Records. . . . **Kellee Patterson**, Shady Brook artist, to Regency Artists for booking. . . . **James Darren**, Private Stock artist, to Marty Richinson for management. . . . **Steve Hoffman** to Madelon Baker's Madelon Music for publishing.

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IN BOSTON

1st Student Radio Meet Oct. 14-16

By ED HARRISON

LOS ANGELES—The first national Student Broadcasters Convention is slated for Oct. 14-16 at the Boston Plaza Hotel in Boston.

A regional confab in conjunction with the Intercollegiate Broadcasting System (IBS) was held last October and because of its success, reports convention coordinator Nancy Aquinde, a larger, more encompassing convention is planned for this year.

The three-day college radio get-together will include workshops, seminars, exhibits and representatives from the FCC and record companies.

Says Aquinde: "The main emphasis will be on the FCC since all stations must reapply for licenses this year. There will be people from Washington conducting workshops."

A guidebook that will be mailed to 1,200 college stations is in the process of being assembled. It will provide student radio broadcasters with complete information.

The convention is being sponsored by WUMB of the Univ. of Massachusetts at Dorchester. All representatives will be from non-commercial stations.

For additional convention information write Nancy Aquinde or station manager Pat Riccio Monteith at WUMB, Univ. of Massachusetts, Harbor Campus, Dorchester, Mass. 02125. (617) 287-1900 ext. 2249.

Slagle a New Man At NECAA Office

LOS ANGELES—Steve Slagle has joined the national office staff of the NECAA in the newly created position of director of information services.

Slagle will be responsible for the coordination and development of all publications, including the bimonthly "Student Activities Programming," advertising and promotion, corporate public relations and information resources.

He will work out of the NECAA's national office in Columbia, S.C.

Delaware Concerts

DOVER, Del.—A Summer Celebrity Series, with a \$20 ticket for five shows, will be presented at the Univ. of Delaware this summer.

Appearing in the series will be Allen Funt, of "Candid Camera," July 12; concert violinist Eugene Fodor, July 19; the Duke Ellington Band with Mercer Ellington, July 27; Dick Cavett, Aug. 2, and country act Doc and Merle Watson, Aug. 9.

At its nearby Wilmington Center, the university is setting up a four week "come as you are" concert series to be held outdoors if weather permits. The weekly concerts, beginning in July, will offer the Outbursts Singers, the DuPont Concert Band, the Dick Durham Duo and the Banjo Dusters.

Spinners Donate

LOS ANGELES—The Spinners awarded a medical scholarship to an underprivileged student July 8, through UCLA's College Of Medicine.

The scholarship, worth four years of college, was provided through the Spinners' Scholarship Fund established in 1976.

Talent In Action

• Continued from page 36

band stands Willy DeVille on vocals and rhythm guitar. DeVille's pompadour and pointed shoes strike a tough loner image which hides a touch of perceptive tenderness.

Though many influences and comparisons, especially Bruce Springsteen and Lou Reed, surfaced in viewing his act July 7, DeVille's fresh and sincere approach filled his character with vitality and authority.

His image well carved, DeVille's strongest asset lies in his gruff and shouting vocal delivery that bends sensitively during parts of greater emotion. Both "Mixed Up, Shook Up Girl" and "She's So Tough" shined as prime examples of how DeVille can portray rather than simply narrate the moods and events of each song.

DeVille devoted his 10 selections most convincingly to relationships and life on the streets. His 50-minute set included "Little Girl," "Spanish Stroll" and "Cadillac Walk" while featuring bright solo spots by members of his group who abandoned sterile perfection for a loose and lively sound.

DeVille in both execution and attitude knows how to be cool and casual in his own way, seemingly uninfluenced by convention or unconventionalism, making him a perfect cult hero candidate and one of the brighter hopes of the New Wave movement.

Pop, a local quintet of two guitars, bass, drums and lead vocals, opened with a 45-minute set of tightly punctuated driving rock 'n' roll. Flowing full of enthusiasm throughout its nine songs, the group successfully projected its catchy harmonies and bouncy arrangements to a crowd eagerly awaiting the headliner. Closing with its anthem-like single "On The Boulevard," Pop's young and energetic charm surpassed that of most token warm-up acts.

KEVIN MERRILL

MUCHA SALSA

Madison Square Garden, New York

The highlight of the June 18 eight-act yearly salsa show gathering was a relatively new dance band on the scene from the Dominican Republic called Wilfrido Vargas Y Sus Benuinos. The Benuinos, a 12-plus member group, gave the demanding 15,000-strong crowd 45 minutes of rip roaring merengues (the native dance of Dominican Republic) all choreographed around the vocalists and even added a hustle number which was a Latinized version of "2001," in a six-song set.

Dominican music here has of late been receiving much airplay from the commercial Latin radio stations. The audience response to this music, which in the past was outdated, was overwhelming.

The purpose of the show, produced by Fania Records president Jerry Masucci, was essentially to present to the audience some of the company's hottest selling groups in a concert format. However, the audience reacted as though it was in a huge ballroom getting ready to dance to its favorite band.

In comparison to the Benuinos, flutist/bandleader Johnny Pacheco's group was found anti-climatic. Coming on right after the Benuinos' set to close the 3½ hour long show, Pacheco played a 20-minute four-song set which featured recent tunes from his latest LP, "The Artist." Vocals were excellently handled by Hector Cassanova but right after the hit tune "Esa Prieta" ("That Dark Woman") the band quickly packed up and left without an encore.

Excellent performance was also given by famed Puerto Rican vocalist/bandleader Ismael Rivera. Rivera also sang some of his most popular tunes from his current LP "De Todas Maneras Rosas" opening his half hour four-song set with the title tune from the LP and titulating the overly excited crowd with "Si Te Cojo" ("If I Catch You"), and "Mi Son Sabrososo" ("My Sweet Song"). Rivera received a thunderous request for an encore from the screaming crowd which was obviously familiar with the vocalist's traditional style of singing native rhythms in their purest forms.

Another acclaimed performance was given by female vocalist "La Lupe" who after three years of absence has returned to the scene 35 pounds slimmer and cooking up a storm as if she had never left.

She also sang songs from her upcoming LP and did one particular tune "Besitos Pa' Ti" ("Little Kisses For You") which was on the same order as Celia Cruz's "Besitos de Coco" ("Little Coconut Kisses"). She appeared onstage in a cloud of smoke wearing brightly colored clothes and spewing out the lyrics of the songs. She threw her rings and other ornaments into the crowd and gave it a blast from the past when

she did "Me Boto," a tune which was dedicated to Tito Puente on her farewell from his band 10 years ago. She was backed by orchestra Tipica '73 and did five songs in 45 minutes.

Orchestra Novel opened the show with five of its latest tunes. The band was signed to the Fania label this year and is known for its hit charanga (violin and flute incorporated into the heavy percussion rhythm) tunes.

Bobby Rodriguez Y La Compania followed in a 35-minute set doing the bilingual hit, "Wha' Happen" written by Ruben Blades and playing tunes from its "Live At Woodstock" LP including a bebop rendition of "Sunday Kinda Love."

Ricardo Ray & Bobby Cruz also performed 75 minutes for the first time in New York after a long absence. The two who were big in the boogaloo era (circa 1968) have of late converted to Christianity. This is heavily reflected in their music. Although the crowd was patient there was a certain amount of anxiety in the air when they began to conduct a pseudo mass garnished with the lighting of candles.

AURORA FLORES

T CONNECTION

Other End, New York

This five-man Bahamas-based band, whose initial notoriety has come by way of discos, took to this legendary showcase club for an imposing five-day stand which displayed the group as a competent pop music outfit.

If this June 3 set is any indication, this band's biggest problem will be breaking out of the disco stereotype.

The one-hour, nine-song set featured much of the material from the group's current TK album "Magic" including "Crazy Mixed Up World" and the group's biggest single, "Do What You Wanna Do."

All group members are superlative and disciplined young musicians with drummer Berkley Van Byrd and bassist Kurt Coakley being particularly meritorious. Keyboardist-leader T. Coakley writes most of the material and handles lead vocal chores with fine harmonic support from other band members.

The group still has a lot to learn about showmanship but that should come in time if the band continues to work steadily. Steady work should also help the band prove that it is a lot more than a disco band.

ROBERT FORD JR.

MOMENTS

Imus, New York

This successful All Platinum vocal trio opened the new live music policy at this classy midtown bistro. The club, which allegedly seats 110, was a bit confining for the group which relies heavily on choreography. The Moments' back up band, the Rimshots, took up all the stage area leaving the singers to compete for floor space with waiters and patrons.

The Moments performed most of their hits in the 50-minute eight-song set. High spots included "Look At Me," "Love On A Two-Way Street," "With You," "Girls" and "Sexy Mama."

The set's only disappointment was that the Rimshots, who recently had a hit on their own with "Super Disco," were not given enough of a chance to display their considerable talents. The Rimshots are one of the better soul instrumental combos working today.

ROBERT FORD JR.

Talent Talk

• Continued from page 36

1925, opens the Zurich Jazz Festival Sept. 1. Among his other firsts, Wooding claims to be the first American black to record overseas (1926) and the first to tour Russia (1926). He'll be joined by vocalist **Rae Harrison** for the gig.

Lenny LeBlanc and **Pete Carr**, Muscle Shoals vets with a current LP on Big Tree, have a hot single "Something About You," so they're putting session work behind them for a while, forming a group, and touring. . . Atlantic's **Yes** kicks off a 3-month U.S. tour July 30 in Columbus, Ohio, with **Rick Wakeman** at keyboards. . . The Mobile Music Machine in Lancaster, Pa., says it's auditioning all sorts of talent in the area for possible gigs.

Daryl Hall is making an RCA solo album, but not splitting his duo with **John Oates**. Most of the Hall solo LP sidemen will be former **Elton John** instrumentalists.

Billboard

Top Boxoffice

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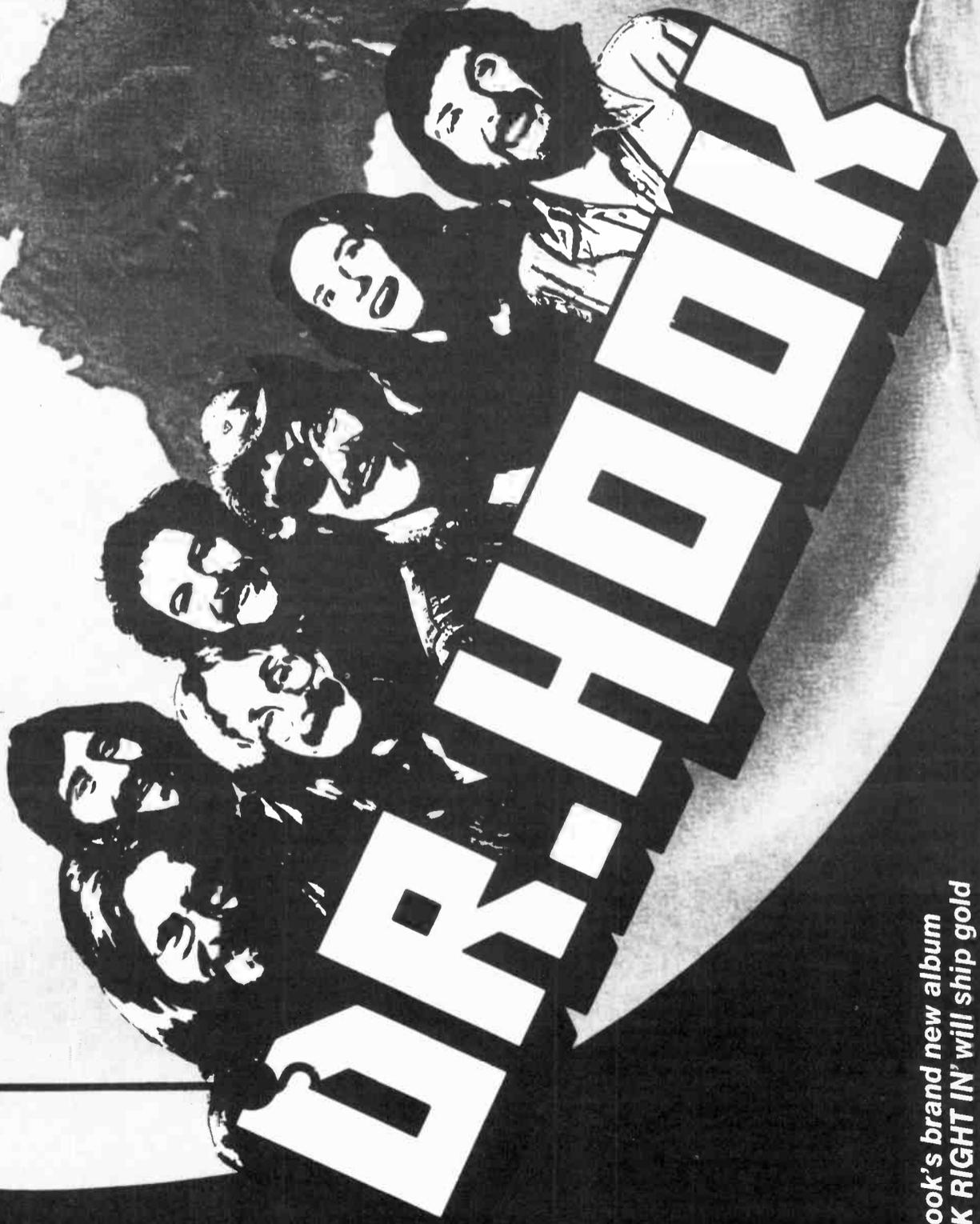
Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	FLEETWOOD MAC/KENNY LOGGINS—Sunshine Promotions/Entam Ltd., Rupp Arena, Lexington, Ky., July 16	20,422	\$6.50-\$8.50	\$157,001*
Arenas (6,000 To 20,000)				
1	COMMODORES/EMOTIONS/SLADE—Electric Factory Concerts, Spectrum, Philadelphia, Pa., July 16	19,034	\$5.50-\$7.50	\$127,788*
2	AMERICA/POCO—Feyline Presents Inc., Red Rocks Amphitheatre, Denver, Colo., July 16, 17 (2)	16,526	\$7.70-\$8.80	\$127,782
3	COMMODORES/EMOTIONS/SLADE—Electric Factory Concerts, Civic Arena, Pittsburgh, Pa., July 14	17,480	\$5-\$7	\$111,408*
4	PETER DINKlage/DARYL HALL & JOHN OATES/38 SPECIAL—Feyline Presents Inc., McNichols Sports Arena, Denver, Colo., July 16	13,385	\$5.50-\$7.70	\$97,153
5	CHICAGO—Cross Country Concert Corp., Col., New Haven, Conn., July 14	10,380	\$6.50-\$8.50	\$82,244
6	TED NUGENT/STARZ—Electric Factory Concerts, Spectrum, Philadelphia, Pa., July 15	11,712	\$6-\$7	\$71,807
7	JAMES TAYLOR/THE SECTION—Ruffino & Vaughn, Civic Center, Providence, R.I., July 17	9,983	\$5.50-\$7.50	\$70,550
8	HERBIE HANCOCK VSOP QUINTET/JOHN KLEMMER GROUP/MARLENA SHAW—MorningSun Prod./Comm. For Arts & Lectures, Greek Theatre, University Berkeley, Calif., July 16	9,030	\$6.50	\$58,695*
9	WAYLON JENNINGS/JESSI COLTER/DON WILLIAMS—Feyline Presents Inc., Hilton Col., Ames, Iowa, July 16	8,852	\$6-\$7	\$58,081
10	JAMES TAYLOR/THE SECTION—Don Law Co., Civic Center, Portland, Me., July 15	8,598	\$6.50-\$7.50	\$56,428*
11	TED NUGENT/REX—Entam Ltd., Col., Greensboro, N.C., July 16	7,417	\$6-\$7	\$47,757
12	HERBIE HANCOCK VSOP QUINTET/JOHN KLEMMER GROUP/MARLENA SHAW—Feyline Presents Inc., Red Rocks Amphitheatre, Denver, Colo., July 15	6,459	\$7.15-\$8.25	\$46,423
13	RENAISSANCE/POUSETTE-DART BAND—Electric Factory Concerts, Robin Hood Del West, Philadelphia, Pa., July 15	6,233	\$4-\$10	\$44,017
14	WAYLON JENNINGS/JESSI COLTER/ASLEEP AT THE WHEEL—Feyline Presents Inc., Arena, Duluth, Minn., July 14	6,425	\$6-\$7	\$43,761
15	HEART/OUTLAWS—Aladdin Theatre, Aladdin Theatre, Las Vegas, Nev., July 17	5,436	\$6.50-\$7.50	\$40,232
16	BLUE OYSTER CULT/REO SPEEDWAGON—Don Law Co., Cape Cod Col., So. Yarmouth, Mass., July 16	4,324	\$7.50-\$8.50	\$33,218
17	ENGLAND DAN & JOHN FORD COLEY/MEISBERG & WALTERS—Sound 70 Prod., Hermitage Landing, Nashville, Tenn., July 16	5,578	\$5-\$6	\$28,489
18	WAYLON JENNINGS/JESSI COLTER/ASLEEP AT THE WHEEL—Feyline Presents Inc., Civic Center, Bismarck, N.D., July 12	4,696	\$6	\$28,176
19	GRAHAM CENTRAL STATION/BRASS CONSTRUCTION/UNDISPUTED TRUTH—Sunshine Promotions, Gardens, Louisville, Ky., July 16	4,207	\$6-\$7	\$27,072
Auditoriums (Under 6,000)				
1	HEART/JOHN McEUE—Universal Amphitheatre, Amphitheatre, Universal City, Calif., July 15, 16 (2)	10,540	\$6.50-\$8.50	\$79,796*
2	DARYL HALL & JOHN OATES/ANDREW GOLD—Danny Bramson, Amphitheatre, Universal City, Calif., July 12, 13 (2)	10,290	\$6.50-\$8.50	\$76,857
3	BOZ SCAGGS/SOUTHSIDE JOHNNY & THE ASBURY JUKES—Don Law Co., Music Hall, Boston, Mass., July 16, 17 (2)	8,400	\$7.50-\$8.50	\$68,500*
4	HEART/HAROLD PAYNE—Berman-Carson Concerts, College Amphitheatre, San Diego, Calif., July 13	3,752	\$6.50-\$7.50	\$27,329*
5	JOAN BAEZ/HOWARD PAYNE—Berman-Carson Concerts, College Amphitheatre, San Diego, Calif., July 12	3,390	\$6.50-\$7.50	\$24,872
6	LEO SAYER/MELISSA MANCHESTER—Albatross Prod./Double TEE, Opera House, Spokane, Wash., July 11	2,690	\$6.50-\$7.50	\$19,507*
7	JOAN BAEZ—Fun Prod., Music Hall, Tucson, Ariz., July 15	2,247	\$7.50	\$16,853
8	LEO SAYER/MELISSA MANCHESTER—Bill Graham, Comm. Theatre, Berkeley, Calif., July 15	2,183	\$5.50-\$7.50	\$15,842
9	JIMMY BUFFETT/PROCTOR & BERGMAN—Schon Prod., Music Hall, Omaha, Neb., July 17	2,405	\$5.50-\$6.50	\$15,300
10	CRUSADERS/JOHN HANCOY—Cable Car Prod., Paramount Theatre, Oakland, Calif., July 15	2,121	\$5.50-\$7.50	\$15,015
11	LEO SAYER/MELISSA MANCHESTER—Bill Graham, Center Performing Arts, San Jose, Calif., July 13	1,943	\$6.50-\$7.50	\$14,076
12	JOHNNY WINTER—California Concerts, Music Hall, Tucson, Ariz., July 12	1,818	\$6.50-\$7.50	\$12,064
13	JERRY JEFF WALKER/VASSAR CLEMENTS/DON WILLIAMS—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., July 13	1,857	\$4.50-\$6.50	\$11,417
14	MAHOGANY RUSH/WIDOWMAKER/PAT TRAVERS—Mike Clark-Friends Prod., Music Hall, Houston, Tex., July 16	3,000	\$2.02	\$6,100*
15	TANGERINE DREAM—Feyline Presents Inc./C.U. Program Council, Macky Aud., Boulder, Colo., July 14	1,036	\$5-\$6	\$5,944
16	MAHOGANY RUSH/WIDOWMAKER—Mike Clark-Friends Prod., Aud., Beaumont, Tex., July 13	2,305	\$1.97-\$3	\$5,200*

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Soul Sauce

Smokey In A Waste Of 'Big Time'

By JEAN WILLIAMS

LOS ANGELES—If there's a saving grace for the new film "Big Time," it's the music provided by Smokey Robinson.

It's sad when you have such super talents as Roger Mosley, who did a brilliant job in "Leadbelly": Christopher Joy and Jayne Kennedy starring in a film, with each giving his best, that the film still hits the disaster level.

"Big Time" which is billed as a comedy has Robinson as executive producer. Robinson's musical score is passable with one exceptional tune (not the title cut). This is his first attempt as an executive producer of a film.

The soundtrack LP is being released by Motown Records; the film is being distributed by an independent distributor.

Maybe next time.

★ ★ ★

Jack Gibson, the first president and co-founder of the National Assn. of Rhythm And Blues, Gospel and Jazz Disk Jockeys of America, later to be known as the National Assn. of Television And Radio Announcers (NATRA) may throw his hat into the presidential ring once again at NATRA's convention in Miami next month.

Gibson, publisher of Jack The Rapper weekly newsletter and sponsor of the recently held "Family Affair" convention in Atlanta, could not be reached for confirmation.

Several Southern DJs report they have singled out Gibson for NATRA's top post because of his concern for the small announcers in secondary markets.

The name National Assn. of Television And Radio Announcers was changed to National Assn. of Television and Radio Artists during Cecil Hale's reign as president. Hale, former announcer at WVON in Chicago, has since joined Phonogram/Mercury Records in an executive post.

Sources close to NATRA claim the name will be changed once again at the organization's August confab to National Assn. of Communicators (NAC).

★ ★ ★

Stevie Wonder joins the Chi-Lites on the tune of "If I Had A Girl" on the group's newest LP "Pick Hit" on Mercury Records.

★ ★ ★

Reports are that Mary Wilson, the Supremes only remaining original member, has officially left the group along with her husband Pedro Ferrer who was group manager.

The other two Supremes, Susaye Green and Sherrie Payne will not go to the William Morris Agency for representation, says a source.

The source claims the prime candidate for Wilson's slot is Karen Knox, who has been under the tutelage of Vivian Green, mother of Susaye.

Susaye recently married Ed Brown, bass player with Minnie Riperton.

★ ★ ★

Veteran radio announcer Alvin John Waples has left his 4-8 p.m. post at KGFJ in Los Angeles after five years with the station.

Lee Bailey, the all-night DJ moves

(Continued on page 41)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 7/30/77

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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	2	11	SLIDE—Slave (S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, O. Wilhoite, C. Bradley, Cotillion 44218, (Atlantic), (Spartree, BMI))	35	23	10	YOUR LOVE IS KATED X—Johnnie Taylor (R. Moore, Columbia 3-10541 (Groovesville, BMI))	68	68	4	SHARING—Vitamin E (P. Smith, Buddah 574 (Buddah, BMI))
★2	5	7	STRAWBERRY LETTER 23—Brothers Johnson (S. Otis, A&M 1949 (Kidada/Oh The Wall, BMI))	36	29	10	SPELLBOUND—Bar-Kays (J. Banks, H. Thigpen, Mercury 73915 (Phonogram) (Bar-Kay/Swelka, BMI))	69	79	3	DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Rans, Drive 6258 (TK) (Sherlyn/Decibel, BMI))
★3	7	6	FLOAT ON—Floaters (J. Mitchell, M. Willis, A. Ingram, ABC 12284 (ABC-Dunhill/Woodsongs, BMI))	37	37	10	JOYOUS—Pleasure (Heppburn, Pleasure), Fantasy 793 (Funky P.O./At Home, ASCAP)	70	NEW ENTRY	NEW ENTRY	CAN'T GET ALONG—Impressions (Ellis, Richmond), Cotillion 44222 (Atlantic) (High Class, BMI))
4	1	10	BEST OF MY LOVE—Emotions (M. White, A. McKay), Columbia 3-10544 (Sagittaire, BMI/Steelchest, ASCAP)	38	16	13	IF IT'S THE LAST THING I DO—Thelma Houston (S. Cain, C. Chaplin), Tama 54283 (Motown) (Chappell, ASCAP)	71	81	2	MY FIRST MISTAKE—Chi-Lites (P. Hurt), Mercury 73934 (Phonogram) (Cookie Box/Richie Rome, BMI))
5	3	10	SUNSHINE—Enchantment (M. Stokes, B. Johnson), Roadshow 991 (United Artists) (Desert Moon/Willow Girl, BMI)	39	39	7	ME AND THE MUSIC—Spinners (S. Marshall, T. Wortham), Atlantic 3400 (Mighty Three/Blackwood, BMI)	72	86	2	WE NEVER DANCED TO A LOVE SONG—Manhattans (G. Alston, E. Bivins), Columbia 3-10586 (Manhattans/Blackwood, BMI)
6	6	10	EASY—Commodores (L. Richie), Motown 1418 (Jobete/Commodores, ASCAP)	★40	55	6	LOVE IS SO GOOD WHEN YOU'RE STEALING IT—Z.Z. Hill (J. Lewis, F. Johnson), Columbia 3-10552 (Jalew, BMI)	73	83	2	NOWHERE TO RUN (Pt. 1)—Dynamic Superiors (Holland, Dozier, Holland), Motown 1419 (Stone Agate, BMI)
7	4	7	LIVIN' IN THE LIFE—Isley Brothers (R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper), T-Neck 2267 (Epic) (Bovina, ASCAP)	41	31	12	I'M GOING DOWN—Rose Royce (N. Whitfield), MCA 40721, (Duchess, BMI)	74	84	2	DO IT THE FRENCH WAY—Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1592 (DeLightful/Cabrina, BMI)
8	8	12	THIS I SWEAR—Tyronne Davis (L. Graham), Columbia 3-10528 (Times Square/Content/Little Bear's, BMI)	42	34	14	BREAK IT TO ME GENTLY—Aretha Franklin (M. Hamlich, C. B. Sager), Atlantic 3393 (Red Bullet, ASCAP/Begonia Melodies/Unichappell/Fedora, BMI)	75	NEW ENTRY	NEW ENTRY	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1023 (Sherlyn/Harrick, BMI)
9	9	9	A REAL MOTHA FOR YA—Johnny Guitar Watson (J. Watson), DJM 1024 (Amherst) (Vir-Jon, BMI)	★43	53	8	JAM ON THE GROOVE—Ralph MacDonald (R. MacDonald, W. Salter, Marin 2202 (TK), (Antisia, ASCAP)	76	76	9	TURN ON THE LIGHTS—Kellee Patterson (L. Farrow, C. Johns), Shadybrook 1037 (Funks Bump, BMI)
★10	15	5	PARTY LIGHTS—Natalie Cole (T. Stephens), Capitol 4439 (Utom, BMI)	44	48	7	ALL BECAUSE OF YOUR LOVE—Otis Clay (G. Jackson, R. Moore), Kayvette 5130 (TK) (Muscle Shoals Sound, BMI)	77	87	2	INTO SOMETHING (Can't Shake Loose)—O.V. Wright (E. Randle, J. Shaw), Hi 77501 (Cream) (Jec, BMI)
11	11	10	SEE YOU WHEN I GET THERE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3623 (Epic) (Mighty Three, BMI)	45	45	9	I LIKE THE FEELING—Luther Ingram (J. Baylor, L. Ingram), Koko 725 (Kiondike, BMI)	78	62	8	PARTY LIFE—Symbol 8 (W. Lowery), Shock 5 (Janus), (Duchess/Old Sparta/Heavy, BMI)
12	10	10	BABY DON'T CHANGE YOUR MIND— Gladys Knight & The Pips (V. McCoy), Buddah 569 (RCA) (Van McCoy/Warner-Tamerlane, BMI)	46	47	8	OVER AND OVER—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8391, (Nick-O-Val, ASCAP)	79	NEW ENTRY	NEW ENTRY	CHALK IT UP—Jerry Butler (P. Wilson), Motown 1421 (IceMan/Stone Diamond/Padavon Portfolio, BMI)
★13	17	8	DEVIL'S GUN—C.J. & Co. (B. Green, R. Roker, G. Shury), Westbound 55400, (Atlantic) (ATV, BMI)	★47	57	5	BOOGIE NIGHTS—Heatwave (R. Tempton), Epic 8-50370 (Rondor/Almo, ASCAP)	80	NEW ENTRY	NEW ENTRY	FANTASY IS REALITY—Parliament (G. Clinton, B. Worrell, L. Ware), Casablanca 892 (Rick's/Malib, BMI)
★14	18	6	I BELIEVE YOU—Dorothy Moore (D. Addressi, D. Addressi), Malaco 1042 (TK) (Musicways/Flying Addressi, BMI)	★48	63	3	EXODUS—Bob Marley & The Wailers (B. Marley), Island 089 (Bob Marley/Almo, ASCAP)	81	NEW ENTRY	NEW ENTRY	GIVE ME SOME SKIN— James Brown & The J.B.'s (D. Brown, Y. Brown), Polydor 14409 (Dynatone/Belinda/Unichappell, BMI)
15	14	12	LOVING IS REALLY MY GAME—Brainstorm (B. Woods, T. Womack), Tabu 10961 (RCA) (Intenor, BMI)	★49	72	3	THE GREATEST LOVE OF ALL—George Benson (M. Masser, L. Creed), Arista 0251 (Columbia Pictures, BMI)	82	NEW ENTRY	NEW ENTRY	I CAN'T HELP IT—Michael Henderson (M. Henderson), Buddah 578 (Electrocord, ASCAP) (RCA)
★16	22	6	LA. SUNSHINE—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), Blue Note 1009 (United Artists) (Far Out, ASCAP)	50	50	6	I NEED SOMEBODY TO LOVE ME—Shirley Brown (H. Mason), Arista 0254 (Masong, ASCAP)	83	NEW ENTRY	NEW ENTRY	JUST LET ME HOLD YOU FOR A NIGHT—David Ruffin (C.H. Kipps, Jr.), Motown 1420 (Charles Kipps, BMI)
17	13	14	I DON'T LOVE YOU ANYMORE—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3622 (Epic) (Mighty Three, BMI)	★51	71	2	WORK ON ME—O'Jays (K. Gamble, L. Huff), Philadelphia International 3631 (Epic) (Mighty Three, BMI)	84	85	4	SPRING HIGH—Ramsey Lewis (S. Wonder), Columbia 3-10571 (Blackbull/Jobete, ASCAP)
18	12	17	GOT TO GIVE IT UP Pt. 1—Marvin Gaye (M. Gaye), Tama 54280 (Motown) (Jobete, ASCAP)	★53	66	4	I FEEL LIKE I'VE BEEN LIVIN' (On The Dark Side Of The Moon)—Trammps (R. Baker), Atlantic 3403 (Burma East, BMI)	★55	95	2	OH LET ME KNOW IT (Pt. 1)—Special Delivery (G. Parker, C. Fortune, R. Ross), Shields 6307 (TK) (Special Delivery/Sherlyn, BMI)
★19	35	5	O-H-I-O—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73932 (Phonogram) (Play One/Unichappell, BMI)	★54	64	4	I DON'T WANNA GO—Moments (B. Roberts, C. Sager), Stang 5073 (All Platinum) (Begonia Melodies/Fedora, BMI)	★56	96	2	NO ONE COULD LOVE YOU MORE—Phyllis Hyman (S. Scarborough), Buddah 577 (Unichappell, BMI) (RCA)
★20	26	9	NIGHTS ON BROADWAY—Candi Staton (B. Gibb, R. Gibb, M. Gibb), Warner Bros. 8387 (Casseroles/Unichappell/Stamm, BMI)	55	46	10	GOOD THING QUEEN PART 1—Margie Evans (V. Pea, M. Evans, F. Lucas), Ica 002 (Not Listed, BMI)	★57	NEW ENTRY	NEW ENTRY	MY HEART JUST CAN'T STOP DANCING—Swamp Dogg & The Riders Of The New Funk (J. Williams, Jr.), Musicor/Privilege 6303 (Springboard) (Atomic Art/Demain, BMI)
★21	27	5	LET'S CLEAN UP THE GHETTO— Philadelphia International All Stars (Lou Rawls, Billy Paul, Archie Bell, Teddy Pendergrass, O'Jays, Dee Dee Sharp Gamble) (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3627 (Epic) (Mighty Three, BMI)	★58	58	6	PARTY LAND—Blackbyrds (D. Byrd, M. Saunders), Fantasy 794 (Debyrd/Blackbyrd, BMI)	88	92	3	TOMORROW—Cissy Houston (C. Strouse, M. Charnin), Private Stock 45355 (Charles Strouse/Edwin Morris, ASCAP)
22	25	7	VITAMIN U—Smokey Robinson (L. Brown, T. McFaddin), Tama 54284 (Motown) (Jobete, ASCAP)	57	54	9	GOODNIGHT MY LOVE (Pleasant Dreams)—Tavares (G. Motola, J. Marascalco), Capitol 4453 (Trio/Freddy Bienstock/Unichappell, BMI)	★59	NEW ENTRY	NEW ENTRY	MUSIC—The Family (L. Brunson, R. Marsh), Little City 10106 (Little City, BMI)
23	24	8	I CAN MAKE IT BETTER—Peabo Bryson (P. Bryson), Bullet 03 (Web IV), (Web IV, BMI)	58	58	6	I SHO LIKE GROOVIN' WITH YA—Johnny Bristol (J. Bristol), Atlantic 3391 (Bushka, ASCAP)	90	90	2	I'M COMING HOME—Stylistics (Hugo & Luigi, G.D. Weiss), H&L 4686 (Boca, ASCAP)
★24	32	7	THE SOUL OF A MAN—Bobby Bland (B. Bland, A. Braggs), ABC 12280 (Don/ABC-Dunhill, BMI)	59	42	11	BITE YOUR GRANNY— Morning, Noon & Night (J. Worthy), Roadshow 1003 (United Artists) (Desert Rain, ASCAP)	91	93	2	CHECK IT OUT (Part 1)—Sophisticated Lady (B. Womack), Mayhem 532 (Bareback) (B. Womack/Unart, BMI)
★25	43	5	MAKE IT WITH YOU—Whispers (D. Gates), Soul Train 10996 (RCA) (Colgems, EMI, ASCAP)	60	49	17	GO AWAY LITTLE BOY—Marlena Shaw (C. King/G. Goffin), Columbia 3-10542, (Screen Gems-EMI, BMI)	92	NEW ENTRY	NEW ENTRY	SO YOU WIN AGAIN— Hot Chocolate (R. Ballard), Big Tree 16096 (Atlantic) (Island, BMI)
26	20	9	CAN'T WE JUST SIT DOWN (And Talk It Over)—Donna Summer (T. McCauley), Casablanca 884 (McCauley/Almo, ASCAP)	61	59	19	I CAN'T GET OVER YOU—Dramatics (J. Brinson, E. McGhee, F. Fleshman), ABC 12258 (Conquistador, ASCAP)	93	98	2	DOCTOR LOVE—First Choice (N. Harris, A. Felder, R. Tyson), Gold Mind 4004 (Salsoul), (Lucy Three/Six Strings, BMI)
27	21	9	GET IT UP—Ben E. King & AWB (N. Doheny), Atlantic 3402 (Warner Bros./Longdog, ASCAP)	62	65	4	ANGEL IN YOUR ARMS—Hot (T. Woodford, C. Ivey, T. Brasfield), Big Tree 16085 (Atlantic) (Song Tailors, BMI)/I've Got The Music, (ASCAP)	94	NEW ENTRY	NEW ENTRY	DISCO TRAIN—Jerry Rix (Levay, Prager), AVI 131 (Sounds Of Jupiter, BMI)
★28	36	6	CAN'T STAY AWAY—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8403 (Rubber Band, BMI)	★63	75	3	BLOCKBUSTER BOY—Sister Sledge (M. Kunze), Cotillion 44220 (Atlantic) (Rosalba, ASCAP)	95	NEW ENTRY	NEW ENTRY	EXPRESS YOURSELF— New York Community Choir (B. Diggs, W. Meeks, Jr., A. Freeman), RCA 11035 (Dunbar/Nycom, BMI)
29	19	11	ONCE I'VE BEEN THERE—Norman Connors (P. Mitchell), Buddah 570, (RCA), (Hot Stuff, BMI)	64	70	4	SINCE I FELL FOR YOU/I'M FALLING IN LOVE—Hodges, James & Smith (H. Johnson/W.M. Stevenson), London 256 (Warner Bros., ASCAP/EI Patricio, BMI)	96	NEW ENTRY	NEW ENTRY	LOVE AND HAPPINESS—Al Green (A. Green, M. Hodges), London 2324 (JEC/Al Green, BMI)
30	30	8	I GET LIFTED—Latimore (H.W. Casey, R. Finch), Glades 174 (TK), (Sherlyn, BMI)	65	67	5	IF THIS IS HEAVEN—Ann Peebles (W. Mitchell, E. Randle), Hi 77501 (Cream) (Jec, BMI)	97	NEW ENTRY	NEW ENTRY	GOTTA FIND A WAY TO GET BACK HOME—Innervision (L.R. Robinson, M. Karriem), Ariola Ameca 7657 (Capitol) (Johnny Power, BMI)
31	28	24	GOOD THING MAN—Frank Lucas (F. Lucas, V. Pea), Ica 001	★65	77	2	THAT'S WHAT FRIENDS ARE FOR—Deniece Williams (D. Williams, C. McDonald, P. Baskett, L. Groves), Columbia 3-10556 (Vip-Newbag, BMI)	98	NEW ENTRY	NEW ENTRY	I'M AFRAID TO LET YOU INTO MY LIFE—Freddie Waters (T. Jarrett, R. Holmes, F. Waters), October 1011 (Ankh, ASCAP/All Night, BMI)
32	33	9	FUNKY MUSIC—Jupar Universal Orchestra (D. Boyell, B. Swedien), Jupar 8002 (Motown) (Nuance, ASCAP/Lense, BMI)	★66	80	3	STOMPED, BEAT-UP & WHOOPED—Graham Central Station (L. Graham Jr.), Warner Bros. 8417 (Nineteen Eighty Four, BMI)	99	60	13	WHATCHA GONNA DO?—Pablo Cruise (Lerios, Jenkins), A&M 1920 (Irving/Pablo Cruise, BMI)
33	38	7	GETAWAY—Salsoul Orchestra (B. Taylor, P. Cor), Salsoul 2038 (M. Buru, ASCAP)	★67	80	3	TURN THIS MUTHA OUT (Pt. 1)—Idris Muhammad (D. Matthews, Sarafino), Kudu 940 (CTI) (Char-Liz, BMI)	100	78	5	IN A VERY SPECIAL WAY—Brief Encounter (L. Bailey, Brief Encounter), Capitol 4426 (Ashley Hall, BMI)

DARK 5 MONTHS BUT SWINGING AGAIN

Sales Sizzle At L.A. Jazz City

By JEAN WILLIAMS

LOS ANGELES—In less than two months after being shuttered for five months, business at Jazz City Records, a specialty retail outlet here, has leaped 70% over sales in the same period last year, according to owner Joey Jefferson.

Jefferson attributes the rise to the abundance of different types of jazz now being released, and his extensive advertising campaign.

He notes that veteran jazz musicians are now recording contemporary music along with the newcomers to the field and these records are his biggest sellers. The jazz audience has broadened considerably, he says.

"People hear music on radio now and don't necessarily associate it with jazz because the sound is different from what the musician has previously recorded. Most music today is coming together and jazz is no different."

His advertising campaign includes radio and newspapers. He explains the bulk of his advertising dollars is going into radio spots.

Jazz City's two major radio advertising outlets are KBCA, L.A.'s only full-time jazz station, and KACE, a three-month-old station which features just about all types of music.

"KACE is what's happening now in music. People want variety, which is the reason FM stations are selling

more product for us than AM stations.

"KACE has also brought in a lot of white customers because the station seems to appeal to both white and black audiences.

"Although I specialize in jazz product, I also stock rock, gospel and r&b merchandise. KACE's main thrust is to r&b and rock with a little jazz but because I only advertise my jazz product, customers come in for jazz and end up purchasing other records.

"I advertise on KBCA because it's an all-jazz station which caters to both contemporary and traditional jazz and I stock both."

Jefferson claims he has not been affected by the \$7.98 LP price hike.

"My customers initially complained about the \$7.98 LPs. They even walked out when I told them the price but returned when they found that other shops are selling LPs at the same price. It's just a matter of getting used to the price rise."

He explains that because of increased business, he's planning to open a second Jazz City outlet in a predominately white area of town.

"With a name like Jazz City most record shops don't consider me competition because I'm in a specialty area. Jazz tells them that I am in the jazz business although more than

60% of my business comes from r&b/rock sales."

Historically, July and August are the dull months in the record business but according to Jefferson, more money is circulating and the music is better, therefore business is on the rise.

Jefferson, who says he has 25,000 LPs in stock, closed his five-year-old shop for five months because of poor sales and reopened when he felt the market was accelerating.

\$2.99 Retail Price Ebbs At 38 Sites

By DICK NUSSER

NEW YORK—Jimmy's Music World, the high-rolling, lowballing 38-store retail arm of Sutton Distributors, isn't relying on \$2.99 specials as its prime customer lure, now that it has established a place for itself in the retail market here.

"It isn't necessary," claims Dick Butler, Jimmy's operations manager. "I think we've successfully entered the market." The chain's prices touch \$3.99, \$4.99, \$5.99 and \$6.99 to offer a more than total discounted image.

Indeed, a recent visit to three Jimmy's stores in Manhattan disclosed only schlock available at the \$2.99 lowball price, whereas Jimmy's rapid expansion had been greased with regular offerings of 12-15 pieces of current product at \$2.99.

The merchandising brains at Jimmy's won't say whether or not the initial intense lowballing was a calculated retail gamble, designed to help bust into the market, but Butler and Jimmy's president David Sutton did agree to discuss the thinking behind Sutton's expansion into retailing in a recent, wide-ranging interview.

Sutton cites "an enormous consumer demand for product" and the example of California's retail record chains as the two main factors that inspired Jimmy's growth.

Furthermore, small retailers may be struck dumb to hear that Sutton really believes lowballing can eventually do more good than harm to the nation's mom and pop record stores.

"I don't see anything wrong with the record business," Sutton says. "There's more room now for specialty lines going to specialty stores."

He believes that chains such as Jimmy's, California's 15-20 store Licorice Pizza and Warehouse chains make it more feasible for small retailers to specialize in product the discounters don't, or won't, carry.

"That's the trend in retailing," Sutton maintains. "Clothes, drugs, records, it's all the same."

Sutton and his brother Charles head Sutton Distributors, a New Jersey-based dealer of cutouts that is Jimmy's parent company. Both men are among the least heard from retailing moguls in the music business. David Sutton, for one, isn't anxious to share the secrets of his success with the rest of the industry.

"I don't want to get people too smart too fast," is the way he puts it. "I try to keep behind the scenes."

Although he claims to be "involved in every phase of" Jimmy's operations, he admits hiring Butler "to replace myself" as day-to-day manager of the chain.

in Washington, D.C., Detroit, and several Southern cities.

Services were held in Shreveport, La., for Willie "Uncle Bill" Caston, the 62-year-old gospel DJ who died of a heart attack July 4.

Caston, who had been in the broadcasting industry 39 years, was an announcer at KCIL, Shreveport, at the time of his death. He had also worked at KWKH, KANB, KANV and KOKA during his long radio career. He is survived by his wife Lula Mae Kelly Caston and four sons Willie Jr., Trammell, Frank Harvey and L.H. Caston.

KACE, the three-month-old station owned by ex-footballer Willie Davis, is not automated as previously reported. Speak Out, a talk show dealing with community interests, was the station's automated slot. It went live Sunday (24).

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

Two Pips Pop For Percussion Product

NEW YORK—Two members of the Gladys Knight & The Pips-pop group, Edward Patten and William Guest have created "Disco Bells," a band of bells to be worn by disco lovers so that they can create their own brand of percussion while dancing to the beat of their favorite music.

Patten and Guest have formed a company, Patten & Guest Productions to market the product which can be used as wrist or ankle bands, belts, necklaces or other fashion accessories.

It was introduced last week at the Les Mouches disco here to an audience which included Roberta Flack, Nona Hendricks, Sarah Dash, Walt Frazier and other members of Gladys Knight & The Pips.

Soul Sauce

Continued from page 40

into Waples' vacated slot with Bill Drew, part-time announcer taking over Bailey's midnight-6 a.m. shift.

The group Rare Earth, which hasn't recorded together since its breakup three years ago, has reformed and returned to Motown Records.

The group, with several gold records under its belt such as "Get Ready," "Born To Wonder," "I Know I'm Losing You" and "I Just Want To Celebrate" has completed a new LP "Rareearth" set for immediate release on the firm's Prodigal label.

Denice Gordy, niece of Motown chief Berry Gordy, is co-starring and singing in the film "Black Fist."

The soundtrack is being released on Ron Carson's Happy Fox label, with several Happy Fox acts taking part including Carson.

The label owner, who produced the soundtrack, also has a role in the film which is currently being shown

THE RECORD PLANT BEST SELLERS (SOUL)

1. Floaters
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5. O'Jays
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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	5	REJOICE Emotions, Columbia PC 34762	31	39	3	FINGER PAINTINGS Earl Klugh, Blue Note BN LA737H (United Artists)
2	2	11	RIGHT ON TIME Brothers Johnson, A&M SP 4644	32	32	8	HERE AT LAST... LIVE Bee Gees, RSO RS-2-3901 (Polydor)
3	4	17	COMMODORES Motown M7-884R1	33	36	4	AL GREEN'S GREATEST HITS VOLUME II Hi SHL 32105 (London)
4	3	16	GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic)	34	34	40	PART 3 K.C. & The Sunshine Band, TK 605
★	7	6	FLOATERS ABC AB 1030	35	20	7	THELMA & JERRY Thelma Houston & Jerry Butler, Motown MG-88751
6	6	15	A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DJLPA7 (Amherst)	36	26	7	HAVIN' A HOUSE PARTY Willie Hutch, Motown MG-874S1
7	5	17	MARVIN GAYE LIVE AT THE LOONON PALLADIUM Tamla, T7-352R2 (Motown)	37	37	11	ARE YOU SERIOUS Richard Pryor, LaHi A196
8	9	10	TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34684 (Epic)	38	41	14	NOW DO U WANNA DANCE Graham Central Station, Warner Bros. BS 3041
9	10	18	SLAVE Cotillion SD 9914 (Atlantic)	★	47	2	OPEN UP YOUR LOVE Whispers, Soul Train BVL1-2270 (RCA)
10	11	21	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	★	50	2	TOO HOT TO HANDLE Heatwave, Epic PE 34761
11	12	20	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	★	49	2	FIRST LADY Shirley Caesar Roadshow RS-LA744-G (United Artists)
12	8	7	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029	42	40	6	LET'S BE CLOSER TOGETHER Tyrone Davis, Columbia PC 34654
★	18	6	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108	43	43	4	THE GREATEST/ ORIGINAL MOTION PICTURE SOUNDTRACK George Benson, Mandrill & Michael Masser, Arista AL 7000
14	14	7	SWEET PASSION Aretha Franklin, Atlantic SD 19109	44	48	2	I'VE NEVER BEEN TO ME Nancy Wilson, Capitol ST 11659
15	16	6	EXODUS Bob Marley & The Wailers, Island ILPS 9498	★	NEW ENTRY	45	BENNY AND US Average White Band & Ben E. King, Atlantic SD 19105
16	15	23	UNPREDICTABLE Natalie Cole, Capitol SO 11600	46	38	14	LOVE STORM Tavarez, Capitol STAO 11628
17	19	16	UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic)	47	53	2	STORMIN' Brainstorm, Tabu BQ11-2048 (RCA)
18	21	13	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)	★	NEW ENTRY	48	LIVE! LONNIE LISTON SMITH RCA APL1-2433
19	22	6	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052	★	NEW ENTRY	49	SOMETHING TO LOVE LTD, A&M SP 4646
20	24	8	I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	★	NEW ENTRY	50	CHOOSING YOU Lenny Williams, ABC AB 1023
21	23	13	PARLIAMENT LIVE— P. FUNK EARTH TOUR Casablanca NBLP 7053	51	35	26	A-A-A-AH, THE NAME IS BOOTSY BABY Bootsy's Rubber Band, Warner Bros. BS 2972
22	25	5	DEVIL'S GUN C.J. & Co., Westbound WB 301 (Atlantic)	52	52	17	ROMANTIC JOURNEY Norman Connors, Buddah BDS 5682 (RCA)
★	46	2	PLATINUM JAZZ War, Blue Note BN-LA690-J2 (United Artists)	53	33	9	HOT Big Tree BT 89522 (Atlantic)
★	30	7	ENCHANTMENT Roadshow RS-LA682-G (United Artists)	54	51	5	MAGIC JOURNEY Salsoul Orchestra, Salsoul SZS 5515
25	17	42	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)	55	55	8	REFLECTIONS IN BLUE Bobby Bland, ABC AB 1018
26	13	6	RICHARD PRYOR'S GREATEST HITS Warner Bros. BSK 3057	56	45	5	CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)
27	29	9	TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)	57	57	26	ASK RUFUS Rufus featuring Chaka Khan, ABC AB 975
28	28	25	IN FLIGHT George Benson, Warner Bros. BSK 2983	58	58	8	PHASE II Bohannon, Mercury SRM-1-1159 (Phonogram)
29	27	23	IT FEELS SO GOOD Manhattans, Columbia PC 34450	59	NEW ENTRY	59	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
30	31	18	ANGEL Ohio Players, Mercury SRM-1-3701 (Phonogram)	60	60	4	SHOTGUN ABC AB 979

Discos

Rocky Road For 12-Inch Singles In Japan; Future Dim

By ALEX ABRAMOFF

TOKYO—Reluctance among local radio stations to play 12-inch disco disks, coupled with the product's high retail prices, their extended play which most Japanese jocks find cumbersome, and the absence of quality sound equipment in many local discos are all acting as retardants to the commercial growth of the 12-inch disco disk in this country.

So far only three companies, Nippon Phonogram, King Records and

Tokuma Musical Industries have released 12-inch singles to the public. Companies such as Victor Musical Industries, CBS/Sony, Warner-Pioneer and Disco have used them only for promotional purposes.

Nippon Phonogram released the first 12-inch disco single last October. This was followed by three more 12-inch single releases, making it the largest number released by any Japanese record label. The releases are "Nice 'N' Nasty," by the Salsoul

Orchestra, "Ten Percent," by Double Exposure and "So Much For Love" by Moment of Truth.

These tunes were released by Salsoul as limited editions in 5,000 and 10,000-unit batches.

Koichi Watabe, soul & disco director at Nippon Phonogram, explains his company has sold most of the 12-inch singles it initially pressed. He adds, "Our market for these singles has been equally divided between disco fans and audiophiles. However, because of cost factors we have not accepted any small back orders. "We found that it is not economical to press less than 10,000 copies of any 12-inch single. The cost of manufacturing these is as high as that of LPs. This holds not only for PVC, but also for jacket cost. We priced these 12-inch disco singles at \$3 while that of an ordinary single is \$2. It is not an exaggeration to say that we do not have any profit margin at this price level," continues Watabe.

The company found it difficult to promote those singles on radio which is an important area for promotion. Radio stations were reluctant to play these singles because the

playtime is too long and also because libraries in which radio stations keep hot singles are made for 7-inch disks and are too small for 12-inch singles. Both technical and practical reasons made it difficult for 12-inch disco singles to get airplay. The company does not have any concrete plan of releasing a commercial 12-inch single in the near future at the moment.

Noah's Ark: 2nd Christian Club In L.A.

By JEAN WILLIAMS

LOS ANGELES—Noah's Ark, a gospel disco set to open Aug. 5 in Long Beach, a Los Angeles suburb, will offer everything from white rock gospel to a three-hour "fellowship hour" to a disco Christian dating service, says Hal Ruppert, owner of the \$350,000 club.

Noah's Ark is the second such disco to open in the L.A. area, the first being the Basement, which opened a year ago in Orange County, another Los Angeles suburb. Ruppert owns both nightclubs.

The new gospel disco, formerly Victor Hugo's Restaurant, is divided into two sections, adults and teens.

"I am opening the second Christian disco because of the overwhelming demand for this type of entertainment," says Ruppert.

"The Basement was originally opened to cater to both adults and teens but teens have taken it over and we have lost our adult clientele," he adds.

Unlike the Basement, Noah's Ark will be a membership club collecting \$5 per membership and a \$1 monthly fee.

The adult portion of the disco is open 5 p.m.-1 a.m. during the week and until 2 a.m. on weekends.

From 5-8 p.m. is "fellowship hour" which is comparable to the "happy hour" offered by some other nightclubs.

During "fellowship hour" soft, restful, choir-like music is played. After 8 p.m. the room is transformed into a regular disco sporting laser, strobes and other special lighting effects. Music ranging from white rock gospel to mellow disco to country and waltzes are played.

On the other hand, the teen disco opens 8 p.m.-1 a.m. with only contemporary disco music played.

The 12,000-square-foot club, which holds approximately 625 patrons, has two dance floors capable of accommodating 150 each.

Ruppert boasts of the club's \$35,000 disco sound system with computer controlled chase lighting systems. The equipment was installed by Sound Promotions of Santa Ana, Calif.

He is presently looking for two "Christian" personality DJs capable of talking about Christ to the disco-goers.

"We're looking to attract non-smokers and non-drinkers plus people who are genuinely interested in meeting other Christians," says Ruppert.

"We try to couple Christian with other Christians which is the reason for our disco dating service," he continues.

"We videotape those singles interested in meeting other singles and

Some 12-inch disco singles are imported from the U.S., but they are not achieving any noticeable success. One reason is that they are priced at \$5, too high when one takes into account the fact that imported LPs are sold around \$7.

12-inch disco singles are not well accepted by Japanese discos either. "The 7-minute playtime is just too long," points out Satoshi Honda, top disco promotion man at Victor Musical Industries. "Japanese DJs do a lot of talking unlike American DJs. Four minutes is the maximum time they can play a record and still they do not play it fully. The audience here is excited by DJs and not so much by music."

Japanese discos are relatively small. The average size of a Japanese disco is 108 square feet, too small for its crown to fully enjoy the audio effects of 12-inch singles. In addition, many discos here are not equipped with hardware that can accurately reproduce the quality of sound of these singles. These circumstances are hindering the expansion of the 12-inch disco single market in this country.

Disco Mix

By TOM MOULTON

NEW YORK—Cotillion Records, distributed by Atlantic Records, has released the new Mass Production LP titled, "Believe." There are four strong cuts, with the strongest being an instrumental titled, "Cosmic Lust." This tune has a strong melody with synthesizer and horns as the featured instruments. The cut has jazz overtones and keeps building its momentum. There is a nice break featuring a Fender Rhodes bass which then builds to an exciting finish.

Another strong cut is "People Get Up" which follows the style that has popularized the group. It is an uptempo, funky tune with the vocals and horns working off each other. The group's inimitable style is once more in evidence in "I Believe In Music," although the tempo here is slightly slower. "Free & Happy" ripples with the energy of strong horns and vocals. This is undoubtedly a stronger LP than the group's last.

Midsong International Records is once more pushing its activities in the disco area with the soon-to-be-released Doris Troy disco disk titled "I Can't Hold On Much Longer." It is a pop/gospel type of song with Troy and her chorus wailing throughout. There is a strong break which starts off with drums and then segues into hot horns and string instruments. This promises to be one of Troy's best efforts. John Davis' arrangements and production are outstanding.

RCA Records has released Gordon Grody's "Living With You" on a commercial 12-inch 33 1/3 r.p.m. disco disk. The tune comes in both vocal and instrumental versions with the instruments arranged and produced by Warren Schatz being the stronger of the two. The disk is further enhanced by lots of percussion and strong rhythms, and incorporates a good vocal and percussion break. This is further complemented by a sensuous melody which gradually evolves into a Latin-style percussion. Both instrumental and vocal versions of the tune are 9:45 long.

Also on RCA Records is the debut album by Tommy Smiley titled, "We've Got Love." There is one strong cut, "Make Your Move," which is r&b in style with a driving, Memphis track. The song has a tendency toward repetition, but the melodic drive compensates for this.

RCA Records (Canada) has released the new disco disk by the T.H.P. Orchestra, "Too Hot For Love." The group's sound grows more Americanized with each new release. The opening bars of the song are very much like the changes from "A Spring Affair" and "Summer Fever," by Donna Summer. It then moves into a Philadelphia-style sound. This is a hot mix in which some of the beauty is sacrificed, but this type of approach is expected in a mix like this, and the record seems to have potential for the Canadian market.

RCA Records has released a new Vicki Sue Robinson 12-inch 33 1/3 r.p.m. disco disk titled "Hold Tight." The song is mostly instrumental

(Continued on page 44)

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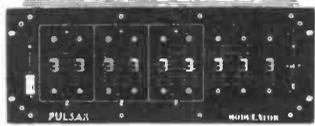
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BILLBOARD'S DISCO III



AUGUST 28-31, 1977 AMERICANA HOTEL, NEW YORK CITY

DISCO III AGENDA

Date	Time	Event
Sunday, August 28	10 am-6 pm	REGISTRATION
	8 pm-1:30 am	ENTERTAINMENT & DISCO DANCING 8-9—GLORIA GAYNOR 9:30-10:30—THE TRAMMPS 11-12—GRACE JONES 12:30-1:30—GEORGE McRAE
Monday, August 29	9 am-10 am	CONTINENTAL BREAKFAST
	10 am-11 am	WELCOMING REMARKS KEYNOTE SPEECH—"The Impact of Discos on the Recording Industry" LARRY HARRIS, Exec V-P Casablanca Records & Filmworks
	11 am-11:15 am	COFFEE BREAK
	11:15 am-12:45 pm	CONCURRENT SESSIONS (1) Disco Club Owner/Manager Seminar (2) Disco DJ Seminar (3) Mobile Disco Seminar
	1 pm-2:30 pm	LUNCHEON
	2:30 pm-4 pm	CONCURRENT SESSIONS (4) The Communications Gap between Club Owners/Managers and Disco DJs (5) Disco Product Promotion and Marketing (6) Franchising
	4 pm-4:15 pm	COFFEE BREAK
	4:15 pm-5:45 pm	CONCURRENT SESSIONS (7) Disco Theme Movies—A Major Force in Promoting Disco Awareness, Disco Artists, and in the Promotion & Sale of Disco Product (8) Disco Hardware Package Concept—Hotel & Restaurant Chain Operators (9) Merchandising Disco Product in Retail Stores and Discotheques
	12 noon-7 pm	EXHIBITS OPEN
	7 pm-12:30 am	ENTERTAINMENT & DISCO DANCING 7-8—CROWN HEIGHTS AFFAIR 8:30-9:30—TAVARES 10-11—SILVER CONVENTION 11:30-12:30—VICKIE SUE ROBINSON
Tuesday, August 30	9 am-10 am	CONTINENTAL BREAKFAST
	10 am-12 pm	CONCURRENT SESSIONS (10) Television (cable TV, Syndicated TV, Network TV)—A Major Force in Promoting Disco Awareness, Disco Artists, and in the Promotion & Sale of Disco Product (11) Disco Pool Seminar
	12:15-1:45 pm	LUNCHEON
	1:45 pm-3:15 pm	CONCURRENT SESSIONS (12) Disco Sound & Lighting—Manufacturers Presentation Seminar, Part I (13) The 12-Inch Single Seminar (Profitability of use as a promotional tool) (14) The Euro-Disco Music Scene
	3:15-3:30 pm	COFFEE BREAK
	3:30-5 pm	CONCURRENT SESSIONS (15) Disco Sound & Lighting Manufacturer Presentation Seminar, Part II (16) Promotion of the Disco Artist (Disco Artists, Their Managers & Promoters) (17) Producers Panel—Disco Sound Trends
	12 noon-7 pm	EXHIBITS OPEN
	7 pm-1 am	ENTERTAINMENT & DISCO DANCING 7-8:30—DOUBLE EXPOSURE, 1ST CHOICE, CLAUDJA BARRY 9-10—K.C. & THE SUNSHINE BAND 10:30-11:30—THELMA HOUSTON 12-1—(open)
Wednesday, August 31	9 am-10 am	CONTINENTAL BREAKFAST
	10 am-12 noon	HOT SEAT SESSION Moderator: BILL WARDLOW, Billboard Panelists from every facet of the disco world in a question and answer session Forum attendees free to make plans for individual meetings, visit Disco III Exhibits
	12 noon on	EXHIBITS OPEN
	12 noon-5 pm 6:30-9pm 9 pm-1:30 am	DISCO AWARDS DINNER ENTERTAINMENT & DISCO DANCING 9-10:30—SALSOU ORCHESTRA, featuring CHARO and LOLEATTA HOLLOWAY 11-12—BRASS CONSTRUCTION 12:30-1:30—(open)

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Country-Oriented Clubs In Bow

NEW YORK—Two new discotheques, aimed at attracting a country music-oriented clientele, have begun operations in the beach resort area of Norfolk, Va., and Pennsauken, N.J.

The Norfolk facility is owned and operated by Ed O'Hara who has in the past administered country niteries featuring live talent. The club, which commands a view of the nearby ocean, was designed by Randy Vaughan and Disco Scene to re-create a country and western atmosphere.

According to Vaughan lighting ef-

fects with green Tivoli light tubes, animated stars, and three four-unit spinners, along with the deejay's booth designed to convey a covered wagon effect, plus slides, all complement the country theme.

The records will be spun on a sound system that includes Technics turntables, JBL custom designed speakers, Crown power amplifiers, SAE Graphic equalizers and Disco Scene console and mixers. Programming will be traditional and progressive country, and WCMS-AM, a major radio station in the area, will

broadcast once a week live programs from the club.

The 6,000-square foot facility with a 227-seat capacity will be open to the general public.

The Pennsauken club is believed to be the first disco of its kind in the Philadelphia/Southern New Jersey area. It is part of a giant complex that includes a Cotillion Ballroom featuring big band sounds, and a Nashville East Ballroom, featuring live country music.

The Pennsauken club has 3,500 square feet of dance space. Is owned and operated by Mac McCloskey.

A Personal Touch Offered In Mobile Club Trappings

NEW YORK—A Cleveland entrepreneur, fearful that the commercialization of disco is forcing the medium to lose its intimacy and personalized touch, has started "Disco To Go," a mobile operation which incorporates all the features of a full-size club with the intimacy and personal touch of a smaller room.

According to Jim Morgan, developer, producer and deejay of the operation, "Disco To Go" brings its audiences the full light and sound experience of conventional discotheques, except that it can be installed in their living rooms, dens, clubhouses, or any place else they choose to throw a disco party.

For an average of \$350 an evening, Morgan will roll up a sophisticated array of equipment includ-

ing a 16 ft. x 16 ft. modular, lighted, computerized dance floor by Varaxon, Thorens turntables, Showco Mixers, Onkyo power amplifiers, Altec Speakers, Sankyo cassette decks and Wollensak projectors for a slide show.

He then tops the package off with a complete light show that includes strobe lights, mirror balls and liquid color explosions, assisted by the surrealistic slide show.

Morgan who was once a band-leader, and later a record store owner, states that the idea was to bring the sophistication of New York type discos to intimate settings at a cost most people could afford.

Retarded Kids Aided By Deejay

NEW YORK—An enterprising young Detroit mobile disco deejay has joined forces with that city's Dept. of Parks and Recreation to develop a program of disco therapy for retarded children in the area.

Kenn Gugel, of East Detroit's Gutsy Disco, is a 24-year-old psychology major from Central Michigan Univ. who in the past has used music therapy "with remarkable success" at a camp for juvenile delinquents.

Working with the motor town's department of Parks and Recreation, he is utilizing his expertise to create a program aimed at involving handicapped youngsters in the disco craze.

Gugel explains that the program will initially be done on an experimental basis with a small group of hand-picked children, using basic hustle steps and other easy line dances. The response from the children will be closely monitored, and information garnered will be used in structuring a more detailed and far reaching program.

Meanwhile, Gugel and the city are involved in a similar program for senior citizens of the area. In this project, conventional disco records, as well as music of the listeners' choice are used for therapy with "encouraging results," according to Gugel.

Similar programs using Gugel's simple \$2,000 portable sound system are being offered in Detroit's YMCA's adult educational programs, and the physical education department's of the city's high schools.

Texas-Based Firm Debuts With Polarized Animation

NEW YORK—Blackstone Productions, a Texas-based audio/visual company has developed a concept of polarized animation in which polarized light beams are used to produce animated effects for use in discotheques and other entertainment environments which lend themselves to a/v shows.

According to Lowell Fowler, president of Blackstone, polarized animation is a concept of motionized slides achieved through the use of a slide projector utilizing a rotating polarized spinner in front of the lens.

It is a method, claims Fowler, which lends itself to use with disco or conventional music formats. He states, "Because the movements are gradual and continuously flowing, the brain tends to pick out those parts that correspond to the rhythm patterns of the music."

Blackstone Productions has already created more than 200 differ-

ent animation effects for use with the system.

They include flying birds, tapping feet, city scapes, waterfall scenes, chaser lights, electric dance floor effects, bubbles, bicycle riders, dancing couples, spirals, concentric circles, stars, fire, surrealistic faces with blinking eyes, hypnotic swirls and others; and according to Fowler, programming potential is limited only by the imagination of the programmer.

The programming, which can be projected onto almost any surface, utilizes Kodak Ektagraphic slide projectors. The system is available in a total package that includes slides, projection and installation.

Fowler explains that cost of utilizing polarized animation is directly related to the details commissioned in the program. Cost of the concept is said to be between 25% and 90% less than other currently available special effects.

Disco Mix

• Continued from page 42

with lots of rhythm breaks and Robinson vocalizing in parts.

This is a record loaded with percussion and handclapping, almost like a pop/gospel sound. The flipside is the disco version of Robinson's classic, "Turn The Beat Around."

RCA Records is also releasing the Albie Davison single titled "Who Is Gonna Love Me." Most New York disco deejays are familiar with Davison as he is also a disco spinner in the city.

Davison wrote this pretty uptempo ballad which is disco-oriented. There is also a longer version of the tune which the label is not yet ready to release. This initial version is geared to stimulating radio play, but it is understood that the longer version is more disco-oriented with good instrumental and percussion breaks. RCA will probably make a decision on its release after the current version starts moving.

TK Records has released a 12-inch 33 $\frac{1}{3}$ r.p.m. version of "The Way You Do The Things You Do" by Foxy. Musically this song is much like the title cut of Eddie Drennon's album "Would You Dance To My Music."

It is, however, much faster, and has the Cory Wade break which is the best part of the record. The tune incorporates all the sound effects and gimmicks which characterize Wade's style, as is evidenced in the works of the T-Connection and Peter Brown.

West End Records has released a 12-inch 33 $\frac{1}{3}$ r.p.m. disco disk on the French import "Spirit Of Sunshine" by the Chuck Davis Orchestra. The track is constructed around a simple hook, and has a definite European sound especially with the strings. A Fender Rhodes bass is featured throughout helping to make the entire sound work. The overall result is an r&b sound that borders on jazz.

Columbia Records has released the new Linda Hopkins single titled "It's In Your Blood." Here is a funky r&b song which Hopkins belts with verve and enthusiasm. The track is strong with a chorus repeating Hopkins' lines thereby giving them even greater impact. It represents a strong arrangement and production by Bert De Coteaux.

Tamla Records has released the soundtrack of the movie "Big Time" which was written and produced by Smokey Robinson. The title cut is

the strongest and represents one of the best things Robinson has done in some time. It runs for more than nine minutes, and is primarily an instrumental with Robinson contributing some vocals.

Weston's N.J. Club Combining Formats

SPRING LAKE, N.J.—A blend of disco music and live jazz entertainment will characterize the entertainment fare at the new \$200,000 Jimmy Weston's discotheque, owned and operated by the former college basketball star of the same name.

Format for the club will be based on 40 minutes of live entertainment every hour. The next 20 minutes will be devoted to contemporary disco sounds which will be spun by a regular in-house deejay.

Among the entertainers scheduled to perform at the 200-seat niterie are Hazel Scott, Dorothy Donegan, Mickey Barnes and Scott Hamilton.

Christian Club

• Continued from page 42

show the tapes to persons who come to the disco for this service."

To bring the entire adult community to the 12,000-square foot club, it offers music on different nights catering to different segments of the adult population. Country, waltz, rock and gospel are played and there's an evening set aside for senior citizens.

Ruppert explains he has label contacts for gospel product, currently being serviced by Sparrow, Word Records and a few other rock gospel-oriented labels but he is presently contacting labels for new rock product.

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National Disco Action Top 40

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- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
- 2 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—Marlin (LP)
- 3 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY/TAKE ME—Donna Summer—Casablanca (LP)
- 4 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
- 5 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
- 6 CARRY ME, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
- 7 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
- 8 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
- 9 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
- 10 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
- 11 DR. LOVE—First Choice—Gold Mind (12-inch)
- 12 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
- 13 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y.C. Community Choir—RCA (12-inch)
- 14 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
- 15 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
- 16 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
- 17 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
- 18 THEME FROM STAR WARS—Meco—Prodigal
- 19 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
- 20 BEST OF MY LOVE—Emotions—Columbia (LP)
- 21 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
- 22 THEME FROM STAR WARS—Graffiti Orchestra—Prodigal
- 23 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
- 24 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
- 25 NO WHERE TO RUN—Dynamic Superiors—Motown (LP)
- 26 EROTIC SOUL—Larry Page Orchestra—Penny Farthing (12-inch import)
- 27 BURNING LOVE/SHOPPING BABY—D.D. Sound—Baby (12-inch import)
- 28 I WANT TO STAY WITH YOU/LIGHT MY FIRE—Carol Douglas—Midsong (LP)
- 29 DON'T TURN AWAY—Midnite Flite—TK (12-inch)
- 30 PIPELINE—Bruce Johnson—Columbia (LP)
- 31 WHY MUST A GIRL LIKE ME/SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
- 32 MAKE IT WITH YOU—Whispers—Soul Train (LP)
- 33 LET'S CLEAN UP THE GHETTO—Philly Allstars—Philadelphia International
- 34 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- 35 ANDREA—Hamilton Bo Hannon—Mercury (12-inch)
- 36 BABY LOVE, SWEET SWEET LOVE—Wilton Place Street Band—Island (12-inch)
- 37 DISCO '77—Sassy—TK (12-inch)
- 38 SWEET LUCY—Raul de Souza—Capitol (12-inch)
- 39 CHOOSING YOU—Lenny Williams—ABC (LP)
- 40 SHUT OUT/HEAVEN IS A DISCO/DANCE—Paul Jabara—Casablanca (LP)

JULY 30, 1977, BILLBOARD

ATLANTA

- This Week**
- 1 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 2 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 3 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 4 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 5 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 6 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
 - 7 I WANNA STAY WITH YOU/FULL BLOOM SUITE #1—Carol Douglas—Midland International (LP)
 - 8 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 9 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 10 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 11 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 12 ANDREA/DISCO SYMPHONY—Hamilton Bohannon—Mercury (12-inch)
 - 13 CARRY ME, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 14 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
 - 15 THEME FROM STAR WARS—Graffiti Orchestra—Prodigal

BALT./WASH. D.C.

- This Week**
- 1 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 2 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 3 EROTIC SOUL—Larry Page Orchestra—Penny Farthing (12-inch import)
 - 4 SIMON PETER/JUDAS ISCARIOT—Sphinx—Raal (LP import)
 - 5 EXPRESS YOURSELF—N.Y. Community Choir—RCA (12-inch)
 - 6 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 7 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 8 BURNING LOVE/SHOPPING BABY—D.D. Sound—Baby (12-inch import)
 - 9 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
 - 10 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 11 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 12 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 13 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 14 HEY YOU SHOULD BE DANCING—Gene Farrow—Magnet (import)
 - 15 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)

BOSTON

- This Week**
- 1 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 2 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 3 PIPELINE—Bruce Johnson—Columbia (12-inch)
 - 4 THEME FROM STAR WARS—Meco—Casablanca (LP)
 - 5 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 6 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 7 MAKE IT WITH YOU/I FOUND LOVE IN A DISCO—Whispers—Soul Train (LP)
 - 8 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 9 TWO HOT FOR LOVE—T.H.P. Orchestra—RCA (12-inch import)
 - 10 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
 - 11 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
 - 12 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
 - 13 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 14 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 15 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)

CHICAGO

- This Week**
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 2 I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 3 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 4 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 5 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 6 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 7 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
 - 8 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 9 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 10 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 11 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 12 BURNING LOVE—D.D. Sound—Baby (12-inch import)
 - 13 THEME FROM STAR WARS—Meco—Casablanca (LP)
 - 14 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 15 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)

DALLAS/HOUSTON

- This Week**
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 2 I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 3 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 4 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 5 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
 - 6 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 7 THEME FROM STAR WARS—Graffiti Orchestra—Prodigal
 - 8 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 9 DISCO '77—Sassy—TK (12-inch)
 - 10 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 11 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 12 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
 - 13 DEVIL'S GUN/WE GOT OUR OWN THING/SURE CAN'T GO TO THE MOON—C.J. & Company—Westbound (LP)
 - 14 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
 - 15 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)

DETROIT

- This Week**
- 1 RUNAWAY/MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
 - 2 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 3 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 4 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 5 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 6 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 7 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 8 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 9 DON'T TURN AWAY—Midnite Flite—TK (12-inch)
 - 10 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
 - 11 EROTIC SOUL—Larry Page Orchestra—Penny Farthing (12-inch import)
 - 12 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 13 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 14 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 15 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 2 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 3 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY/MEDLEY—Donna Summer—Casablanca (LP)
 - 4 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 5 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 7 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
 - 8 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 9 THEME FROM STAR WARS—Meco—Casablanca (LP)
 - 10 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 11 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 12 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 13 THEME FROM STAR WARS—Graffiti Orchestra—Prodigal
 - 14 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
 - 15 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)

MIAMI AREA

- This Week**
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 2 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—TK (LP)
 - 3 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 4 I FEEL LOVE/I REMEMBER YESTERDAY/MEDLEY—Donna Summer—Casablanca (LP)
 - 5 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 6 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
 - 7 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 8 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 9 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
 - 10 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
 - 11 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 12 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 13 WINGS OF FIRE—Dennis Coffee—Westbound (LP)
 - 14 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 15 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)

NEW ORLEANS

- This Week**
- 1 I FEEL LOVE/TAKE ME—Donna Summer—Casablanca (LP)
 - 2 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 3 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 4 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
 - 5 THEME FROM STAR WARS—Meco—Casablanca (LP)
 - 6 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 7 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
 - 8 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
 - 9 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
 - 10 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 11 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 12 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 13 FUNKY TROPICAL—Bidu & His Orchestra—Epic (12-inch import)
 - 14 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 15 DR. LOVE—First Choice—Gold Mind (12-inch)

NEW YORK

- This Week**
- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 2 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 3 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY MEDLEY—Donna Summer—Casablanca (LP)
 - 4 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 5 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 6 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 7 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 8 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 9 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 10 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 11 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 12 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
 - 13 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
 - 14 THEME FROM BIG TIME—Smokey Robinson—Tamla (LP)
 - 15 I WANNA STAY WITH YOU (Light My Fire)—Carol Douglas—Midsong (LP)

PHILADELPHIA

- This Week**
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 2 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 3 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 4 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 5 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 6 CARRY ON, TURN ME ON—Space—United Artists (12-inch)
 - 7 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 8 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 9 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 10 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
 - 11 LET'S CLEAN UP THE GHETTO—Philly Allstars—Philadelphia International
 - 12 CERRONE'S PARADISE/TAKE ME—Cerrone—Atlantic (LP)
 - 13 SHUT OUT/HEAVEN IS A DISCO/DANCE—Paul Jabara—Casablanca (LP)
 - 14 I'LL ALWAYS LOVE MY MAMA—Intruders—Philadelphia International (12-inch remix)
 - 15 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)

PHOENIX

- This Week**
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 2 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 3 CARRY ON, TURN ME ON—Space—United Artists (12-inch)
 - 4 CERRONE'S PARADISE/TAKE ME—Cerrone—Atlantic (LP)
 - 5 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY/TAKE ME—Donna Summer—Casablanca (LP)
 - 6 BABY LOVE, SWEET SWEET LOVE—Wilton Place Street Band—Island (12-inch)
 - 7 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 8 DON'T TURN AWAY—Midnite Flite—TK (12-inch)
 - 9 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 10 THEME FROM STAR WARS—Meco—Casablanca (LP)
 - 11 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 12 SWEET LUCY—Raul de Souza—Capitol (12-inch)
 - 13 THEME FROM STAR WARS—Graffiti Orchestra—Prodigal
 - 14 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 15 HAVE A NICE WEEKEND—Johnny Melfi—Pyramid (LP)

PITTSBURGH

- This Week**
- 1 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY/TAKE ME—Donna Summer—Casablanca (LP)
 - 2 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 3 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 4 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 5 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 6 CARRY ME, TURN ME ON—Space—United Artists (12-inch)
 - 7 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 8 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 9 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 10 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 11 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
 - 12 EROTIC SOUL—Larry Page Orchestra—Penny Farthing (12-inch import)
 - 13 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 14 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 15 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)

SAN FRANCISCO

- This Week**
- 1 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 2 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 3 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 4 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 5 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 7 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP import)
 - 8 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
 - 9 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 10 CARRY ME, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 11 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 12 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
 - 13 DOWN DOWN DOWN/OVER & OVER—Sylwester—Fantasy (LP)
 - 14 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
 - 15 SWEET LUCY—Raul de Souza—Capitol (12-inch)

SEATTLE

- This Week**
- 1 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 2 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 3 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 4 DEVIL'S GUN—C.J. & Company—Westbound (LP)
 - 5 AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 6 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 7 THEME FROM STAR WARS—Graffiti Orchestra—Prodigal
 - 8 DISCOMANIA—Lovers—TK (12-inch)
 - 9 HEAVEN IS A DISCO/DANCE—Paul Jabara—Casablanca (LP)
 - 10 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 11 FREE SPIRIT/WINGS OF FIRE—Dennis Coffee—Westbound (LP)
 - 12 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 13 STOP I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
 - 14 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 15 THEME FROM STAR WARS—Meco—Casablanca (LP)

MONTREAL

- This Week**
- 1 MAGIC FLY (Journey Into Love)—Kebekelektrik—RCA (12-inch)
 - 2 I FEEL LOVE—Donna Summer—Quality (LP)
 - 3 GIRL, YOU'LL BE A WOMAN SOON—Bidu Orchestra—CBS (12-inch)
 - 4 SEE YOU WHEN I GET THERE—Lou Rawls—CBS
 - 5 EVERYBODY DANCE—Bumblebee Unlimited—RCA (12-inch)
 - 6 STOP I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
 - 7 SUPERMAN—Celi Bee & The Buzzy Bunch—RCA (12-inch)
 - 8 DISCOMANIA—Lovers—London (12-inch)
 - 9 BABYSITTER—Soul Iberia Band—Polydor (12-inch)
 - 10 MAGIC BIRD OF FIRE—Salsoul Orchestra—RCA (12-inch)
 - 11 BURNING LOVE/SHOPPING BABY—D.D. Sound—RCA (12-inch)
 - 12 BLOOD & HONEY—Amanda Lear—RCA
 - 13 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
 - 14 DANCE ON DISCO DANCING—Randy Raider—RCA (12-inch)
 - 15 EROTIC SOUL—Larry Page Orchestra—A&M (12-inch)

MORE AGFA CASSETTES *German Supplier Won't 'Compete,' But Duplicators Aim At Consumers*

By STEPHEN TRAIMAN

NEW YORK—Although Studio West in Chicago may not be the actual "first" firm to load blank cassettes with premium Agfa-Gevaert tape, it is taking the most aggressive route to the retail consumer market (Billboard, July 23, 1977).

A growing number of other custom duplicators across the country, who have been loading bulk Agfa tape from Germany for private-label or audio/visual customers, also are going after the consumer mart.

Maria Curry, national sales manager for the Teterboro, N.J.-based marketing arm of the giant European supplier, acknowledges that "more so in the last year there's been a tendency to give it the Agfa name."

Noting that there is absolutely no intent for the company to compete with its customers, as do other bulk suppliers, Curry believes that the fact Agfa is extremely well known in the professional market is having more of an impact with retailers.

"They feel more secure if they know it's Agfa," she observes, "and more of our dupli-

cators apparently are getting the name across to their customers."

Certainly Studio Magnetics in Farmingdale, N.Y., subscribes to her theory. Craig Balaban, who began the firm about 18 months ago with Agfa bulk tape for custom duplication business, has been selling Agfa's Ferro Dynamic under his StudioPro brand since late last year.

His consumer business grew out of the basic mastering cassette demand from a number of studio clients. Inquiries for a consumer package of the tape led to the StudioPro and FD lines, which he sells via direct mail and audio/visual dealers, respectively.

Studio Magnetics utilizes the Data Packaging Pathfinder five-screw C-O with its patented polyolefin slip-sheet that Balaban claims provides more constant torque due to low friction and won't flake with multiple passes.

The StudioPro tapes are offered direct to consumers at \$1.30 for a C-30 up to \$3 for a C-120, with C-45, C-60 and C-90 lengths also available. A teaser ad in Stereo Review has produced excellent response, he says, and his

prospect list is building daily via client referrals.

He's not seeking retail distribution at this time, since Studio Magnetics has no excess capacity with its basic mastering, educational and religious business taking virtually all the production.

The mastering cassettes and three grades of copying cassettes are sold both direct and via a half-dozen audio/visual dealers who act as distributors. Balaban has outlets in Miami, St. Louis, Little Rock, Georges Mills, N.H., and Windsor, Conn., and will expand the pipeline gradually to cover the country.

Professional users get the tape as the FD line, at bulk prices of 50 to 75 cents for a C-30, and 90 cents to \$1.35 for a C-90, depending on quantity. Also available are C-40, C-45 and C-60 lengths. All mastering tapes are 15 seconds shorter to accommodate varying lengths of copying cassettes, he notes.

Balaban cites excellent cooperation from Agfa, and emphasizes "it's nice to deal with a company that doesn't become your competitor."

At Agfa, Curry notes that the reasons for the growth of "Agfa-brand" interest by the firm's bulk clients is due in part to the fact that the Ferro Dynamic compares favorably with many "so-called high-end tapes, but with no bias change needed."

Although only the Ferro Dynamic and Super High Density bulk pancakes are available in the U.S. now, she notes that Agfa has its own consumer line in Europe with a high-end Ferrichrome product under the Carat name, available in C-45, C-60 and C-90 lengths.

"There's a possibility this may be introduced, or even a new high-end bias-switch tape, but there are no definite plans at this time," Curry emphasizes. "If we do bring in a new line, it also will be in bulk. It's too prohibitive to bring in packaged units due to the duties, and we certainly wouldn't go into competition with many long-time customers."

Certainly the German giant is taking a more aggressive stance in the U.S. market, as Agfa sees profit margins for other high-end imports diminishing at the retail level—offering more of a market for its custom duplicators to fill.

FTC On Warranties: 'Final Interpretations'

• Continued from page 4

(covering parts and service at the point of sale, with no charge to the customer) and service contracts between consumer and a third party, which do not come under the rules.

It also covers inadvertent "co-warranty" responsibilities incurred by some wholesalers, and the extension of coverage from the original owner to a transferee.

On general terms, FTC points out that products covered (exclusive of exported items) are those costing over \$10 and manufactured after July 4, 1975.

Written warranties can be claimed as "full" when they comply with all federal requirements in disclosure of terms and duration. The manufacturer assumes responsibility for repair or full refund (with allowance for use-depreciation) on defective items.

In a "limited" warranty, the limits must be spelled out. The new FTC comment says the duration can be mentioned for a limited warranty, but not in such a way as to deceive the customer into thinking he is getting a "full" warranty.

The FTC reminds manufacturers that rules require a single-document

warranty to accompany the product, and retailers must have pre-sale copies (on ultra or microfiche cards, if preferred) for shoppers.

These two requirements went into effect Jan. 1, 1977, on products manufactured after Dec. 31, 1976, and costing over \$15 retail.

Getting into detail, FTC says the warrantor cannot condition his warranty on the use of only certain repair services and replacement parts authorized by him—unless they are provided free.

The customer can shop around for parts and service when he must pay for them. But if defects result, the manufacturer is not held liable.

The FTC reminds marketers that only the manufacturer—the original warrantor—is legally responsible for fulfilling the terms, and not the distributor or retailer.

However, distributors who make guarantee-type offers can become responsible as "co-warrantors" under some state laws. This in turn makes them also liable under the federal warranty act, says FTC. The commission advises a careful check on state laws.

On manufacturers' registration (Continued on page 49)

BLANK TAPE FORECAST FIGURES

NEW YORK—An unfortunate transposition shifted blank 8-track and open-reel U.S. sales in both the marketing article and table of figures accompanying the lead article. Correct information should have cartridges projected at 33.18 million units for 1977, up 5% from 31.6 million in 1976; open-reel projected at 12.726 million units for 1977, up 1% from 12.6 million in 1976. Cassette info is correct: 212.5 million units projected in 1977, up 14% from 186.5 million in 1976. Total market for music tapes is projected by manufacturers at 258.4 million unit sales this year, a 12% increase from the 230.7 million estimated for 1976.

FOR CONSUMERS

Hi Fi Expo Tied To L.A. Music Clinic

LOS ANGELES—A three-day symposium and exposition on hi fi to be geared to the consumer market is being readied here at the Ambassador Hotel Aug. 26-28.

Originally intended as a college hi fi show, the event, sponsored by Sherwood Oaks Experimental College, will now be open to consumers on every level.

Frank Viggiano Jr., an instructor in the consumer services department at Indiana Univ. of Pennsylvania who has pioneered successful on-campus shows of this type before (Billboard, April 2, 1977), is acting as show consultant.

An array of manufacturers, their sales representatives and local dealers are expected to exhibit and participate in seminars and workshops on consumer hi fi equipment, according to Dick Dwan, assistant director of Sherwood Oaks.

The three-day event will also dovetail a week-long music conference the college is organizing which will include seminars in songwriting, record producing, record engineering and music merchandising.

Product giveaways, special promotions, and an official show paper also are planned for the event.



NEW TAPE PACK—Harry Aposteleris of Alpha Distributing New York, left, and Ivy Hill Packaging's Lew Garlick look over new Brugail Licensing package for cassettes and 8-tracks. Folding carton 6 3/4 inches square uses the same graphics and liner notes as the LP, and the tapes are merchandised via flexible wire racks like paperbacks. Several fixture firms are working on conversion kits to turn existing security cabinets into open shelf displays (Billboard, July 16, 1977).

Altec To Streamline Sound Products Div.

By JIM McCULLAUGH

LOS ANGELES—The Altec Corp. is splitting its Sound Products division into two distinct marketing and sales arms, effective Oct. 1 of this year.

The move, according to company president William Garmon, is designed to focus more strongly on each of Altec's specific customers.

The company's Commercial Sound Products will now be marketed via a new Altec Lansing Sound Products division to be headed by Charles E. Van Liew, vice president. This wing will concentrate on the firm's Industrial, Professional and Intercommunication product lines which will continue to be sold through professional sound contractors. This wing will also market the University Sound product line which is sold through manufacturer's representatives and original equipment manufacturers.

The other new division will be Altec Lansing International which will have two areas of marketing responsibility, one domestic and the other international. The emphasis here will be the consumer market with the wing distributing Altec's line of home hi fi speakers and Musical

Sound products. This division will be headed by William Fowler, vice president and general manager.

Consumer products will be marketed domestically through Altec Lansing's network of manufacturer's representatives to retail outlets.

Heading the foreign marketing for the International division will be Edward Kane, vice president of international sales. John Hogan, gen- (Continued on page 48)

'PRO' DISTRIB

Gotham Audio Marks 20th

NEW YORK—Gotham Audio Corp. marks its 20th anniversary next month as exclusive U.S. representative for a number of major European professional disk and tape equipment manufacturers.

It was Aug. 29, 1957, when Stephen Temmer, Gotham funder and president, was on an official visit to Berlin for the Voice of America and was introduced to the Neumann Co. Impressed with the demonstration of the very first stereo disks cut with the firm's equipment, he was soon appointed U.S. rep for all the disk-cutting units, and then added the condenser mike line as well.

Over the two decades, Gotham has been U.S. and Canadian representative for Albrecht, Beyer, Danner, EMT, Europafilm Plating, Klein + Hummel, Lyrec, NTP, Py-

ral, Studer, Telefunken and Woelke, many of whom the firm still handles today.

Gotham opened a West Coast office in Los Angeles in 1960 and expanded into leasing with its Telden Leasing division in 1969. This activity has provided venture capital for many disk mastering and plating facilities, up to \$150,000 and more.

The Gotham Export Corp. was launched in 1972 to take advantage of the firm's worldwide family of reps, many of whom carry the same professional product lines. Among companies represented are Allison, Amber, Lexicon, MRL, Switchcraft, UREI and Weston.

Headquarters for all operations since 1973 has been Gotham's own two-story building in the West Village.

RepRap

3M Scotch brand audio tapes now have eight rep firms handling the lines since the first three were named at the Winter CES in January. Included are **Centennial Marketing Ltd.**, Aurora, Colo., for Colorado, Wyoming, Utah, Southeast Idaho, Eastern Montana, New Mexico and El Paso, Tex.; **Moeller-Pickett**, Grandview, Mo., for Iowa, Nebraska, Kansas, Missouri and Southern Illinois.

Also, **J&A Marketing Inc.**, Richardson, Tex., for Texas, Oklahoma, Mississippi, Arkansas and Louisiana; **Ted Roussil Assoc.**, Kensington, Md., for Virginia, Maryland, Delaware, Washington, D.C., Southern New Jersey and Eastern Pennsylvania; **Fleehart & Sullivan, Inc.**, Seattle, for Washington, Oregon, Northern Idaho, Western Montana; **William J. Doyle**, Chicago, Central and Northern Illinois, most of Wisconsin, part of Indiana; **World Wide Products**, Miami, for Florida, and **The Brothers Jurewicz**, Minneapolis, for Minnesota, North and South Dakota, and Western Wisconsin.

Rep appointments for the **AR** speaker line, announced by Harvey Zelniker, national sales manager, include **Ames & Assoc.**, Southern New Jersey, Eastern Pennsylvania, Maryland, Washington, D.C., and Virginia, **The Beams Co.**, Shawnee Mission, Kan., Iowa, Kansas, Missouri, Nebraska and Southern Illinois.

Also, **D. Neumaier and Assoc.**, Detroit, for Michigan; **Intercostal Electronic Sales Co.**, for Florida; **Marketing Plus**, for Western Wisconsin, Minnesota, North and South Dakota; **S&A Limited**, for Hawaii.

SAS Electronics, Inc., manufacturers of the Audio Spectrumline of speakers, has two new rep firms. **Robert W. Peters Co.**, Cleveland, will cover Ohio, Western Pennsylvania and West Virginia; **Interstate United Electronics**, Miami, will handle Florida and export to Puerto Rico, South America and the Caribbean.

Synergetic Audio Concepts (Syn-Aud-Con) named **Forti-Austin Assoc.**, Willingboro, N.J., as rep for its sound engineering seminars held in Southern New Jersey, Eastern Pennsylvania and Delaware. Firm is the 13th rep group to handle the three-day seminars, now in their fifth year under Don and Carolyn Davis, and set for more than 17 cities in 1977.

Marshank Sales Co., Culver City, Calif., has appointed **Arlene Krasner** to head its CB/mass merchandising division. She had her own independent rep firm prior to joining. Newest line for the 57-year-old firm is **Antenna, Inc.**, Cleveland manufacturer of CB antennas and accessories, which it will rep in Southern California, Arizona and Southern Nevada.

Allison Acoustics, Natick, Mass.-based audio manufacturer, has two new Midwest reps. **Gene T. Cleary, Co.**, Downers Grove, Ill., will cover Northern Illinois and Eastern Wisconsin; **Cardinal Sales**, Indianapolis, will handle Indiana and Kentucky.

At **K-S-W, Inc.**, Kansas City, Mo., **Ray Harre** has been promoted to director of sales, Bill Kelly announces. Joining the firm are **Ken Mosier**, from Macy's, in the headquarters office, and **Jim Morrison**, from Washington Univ., in the St. Louis branch.

Dissident Slated On Superscope's Board

LOS ANGELES—Robert Gintel and associate Stephen Draizin have been nominated for board of director seats at Superscope, Inc.

Gintel had inaugurated a proxy contest last April which is now ended.

Gintel has also agreed to dismiss his lawsuit challenging Superscope's new director qualification bylaw. The bylaw has been revised to allow Gintel and Draizin to serve as directors at the present time and both have agreed to comply with its conflict of interest provisions by the 1978 annual meeting.

In addition, two other outside directors, I.R. Caraco, vice president of Bechtel Power Corp., and Alan Scharff, president of M.A. Enterprises Inc., also have been nominated to the nine member board.

First rep named by **Setton International, Ltd. (U.S.)**, one of newest stereo manufacturers on the scene, is **Paul Hayden Assoc.**, 1530 Nabell Ave., East Point, Ga., for Virginia, Tennessee,

North and South Carolina, Georgia, Alabama, Mississippi and Florida.

★ ★ ★
Richard S. Pass Assoc., 9003 Eastview Rd., Philadelphia 19152, will rep the **Robins Broad-**

cast & Sound Equipment Corp. line in Eastern Pennsylvania, Delaware and Southern New Jersey.

★ ★ ★
R.O. Whitesell & Assoc., Inc., Indianapolis,

recently promoted **Milton Gamble** to president from vice president and general manager. Whitesell retains his post as chairman of the 58-member firm with 13 branches in the Northeast Central states.

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TAP RECOTON REP—Salesmen of the Year award for Recoton Corp. audio accessories is Aztec Sales, Detroit, with a plaque presented at the Summer CES in Chicago. From left are Aztec salesman Duane Nelson and president Larry Firsten; George Calvi, Recoton national sales manager, and Aztec salesmen Ed Bugai and Dwayne Wright.

Big Tape Gallery WEA Campaign On Cassettes Set

LONDON—WEA is launching a substantial cassette campaign next month, intended to beef up its share of the market and capitalize upon its recent dealer margin increase (now 33½%) on the configuration.

"The Tape Gallery"—as the push is tagged—involves packs of the company's best-selling titles. Each retailer is required to order a minimum 100-tape package, 50 pre-selected and 50 own-choice from the list of 100. Artists featured include Rod Stewart, Eagles, Led Zeppelin, Frank Sinatra, Manhattan Transfer, James Taylor, George Benson and Boney M.

With each pack, WEA is giving away 50 cassette head cleaners (attached to the pre-selected titles) for dealers to offer as a purchase incentive to consumers.

Every order placed for the Tape Gallery entitles dealers to a 5% discount. Posters, mobiles and stickers will be available, plus a browser box, and press support includes advertising in Melody Maker, New Musical Express, Playboy, Drive and Good Housekeeping.

Dealer incentives are also offered on repurchase. Every three months the 100 dealers who increase their WEA cassette order by the largest percentage will win a bonus: cameras, tape or other gifts.

Pacific Stereo Into Texas

DALLAS—Pacific Stereo, the retail stores division of CBS Inc., opened its 68th outlet in North Dallas recently—the first of five planned for the Dallas/Fort Worth area this year as the chain expands into Texas.

As noted in the corporate annual report, Pacific Stereo will also bow

five new locations in Houston. A regional distribution center is set in the Great Southwest Industrial District in Arlington, midway between Dallas and Fort Worth.

Averaging 5,000 square feet in size and featuring what a spokesman calls "a new, unique store design," the other four area stores will follow this summer in Arlington, South Dallas, Fort Worth and another North Dallas location.

The 61,000-square-foot warehouse and distribution center also has opened, and will service the 10 Texas outlets. They carry brand-name merchandise as well as three lines of proprietary products—Concept, Quadraflex and TransAudio.

Pacific Stereo operates also in California, Illinois, Wisconsin and Missouri, with three other distribution centers in Northern and Southern California, and Chicago. The division was cited as making the largest gain in contributing to the 11% sales advance chalked up by the CBS/Columbia Group in the second quarter ended June 30.

Altec Shifts

• Continued from page 46

eral manager of Altec Sound Products Ltd., Stevenage, England, will continue to market the firm's products in Europe. Rod Marsh takes over as district manager in Canada while John Gunnerson becomes sales manager for Latin America and the Far East, the last two appointments designed to expand worldwide distribution.

Jim Morrison will oversee sales efforts for the Altec Lansing Sound Products Division.

Altec's Industrial products cover sound systems and electronics for industrial plants; Professional products include studio monitors and electronics for the recording industry; while the Intercommunication product line involves personal communications systems. Commercial products also include movie house speakers and electronics.

University Sound products include paging speakers and drivers which are marketed under the University Sound logo through distributors and parts houses.

Altec markets 10 speakers for the consumer hi fi market including five bookshelf and five floor standing models with suggested lists ranging from \$99-\$659.

A new ad campaign is slated for the fall for the consumer line which will be designed to link Altec's heritage in studio monitors in the minds of hi fi component purchasers.

French A/V Series On Current Affairs

PARIS—One of France's leading publishers, Hachette, is to provide subscribers with audio/visual cassettes covering current events here. Cost for 52 cassettes, working out at one four-hour program a week, is \$60,000 a year.

The programs will be made up of reproductions of television and radio programs in France over a seven-day period. They will cover politics, economics and sport and sell under the blanket title "A Week In France." The cassettes are aimed specifically at French citizens living abroad and several large organizations have already taken out subscriptions for personnel and offices abroad.

AAL 'Disco Monster' Out

CHICAGO—The Disco Monster, a new professional speaker system designed without a crossover network, is now in production here by American Acoustic Labs (AAL). It was bowed at the recent Summer CES (Billboard, June 18-25, 1977).

Firm claims the unit represents a marked advance in dependability, since the crossover network represents the disco speaker's weakest link in terms of durability.

"The main problem that's had with disco speakers is that the crossovers 'melt' because of the tremendous power used in discos," says Bernie Fryman, AAL sales manager.

The new system utilizes two "cus-

tom-manufactured" JVC 12-inch woofers mounted in a "folded labyrinth exponential horn." Added to this foundation is a separate bank of 16 piezoelectric tweeters, which handle frequencies from 7,000 Hz up. Bass unit covers the spectrum from 25 to 8,000 Hz, according to AAL information.

Maximum power handling capacity for the Disco Monster is rated at 300 watts/channel RMS of program material. Combined suggested retail for each speaker package is \$800. AAL also is promoting the system to the sound reinforcement market, Fryman notes.

JULY 30, 1977, BILLBOARD

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SPECIAL DESIGNS ON REQUEST

Tape Duplicator

Cue Studios in New York is now offering special post-production "on line" audio track enhancement and corrections for ¾-inch U-matic videocassettes that has been available "off line" to the 1- and 2-inch market.

President Mel Kaiser notes that the studio has a large complement of equalizers, compressors and limiters, de-essers, cut-off and notch filters, and their own "Cue-Gate," a noise suppressor designed and built by the firm specifically for audio track problems.

Sony was recently cited for two video developments on two continents. One of three awards for best papers published in the IEEE "Transactions on Consumer Electronics" went to a trio of executives for "Development Of A New Cassette-Type Consumer VTR (Betamax)," at the IEEE spring conference in Chicago. A special citation for development of the U-Matic videocassette system used by the broadcast industry for ENG was presented at the 10th anniversary International TV Symposium in Montreux, Switzerland.



CONSUMER AID—Bud Barger, TDK division sales manager, shows rip-off "KDK" cassette to Esther Peterson, special assistant to the President for consumer affairs. She pledged support for firm's efforts in exposing bogus products in the audio field and thanked him for testimony on behalf of the proposed Consumer Protection Agency.

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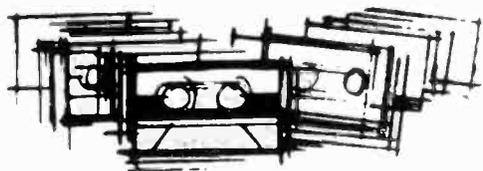
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Expanded Lines For N.Y. ERA REPCON '77

NEW YORK—Although the July 14 blackout postponed the "official" announcement, the New York chapter of ERA predicts 1,300 for the expanded REPCON '77 set for Sept. 26-27 at the Statler Hilton Hotel here.

The event, begun in 1967 as SOUNDCOM, was originally created as a commercial sound show to complement the consumer hi fi shows that were sporadically offered around the metro area. It brought the dealers and factory people together, through their rep firms, with public address, background music, audio/visual and recording equipment on display.

The biennial shows ran in 1969, and 1971, and the lineup was expanded in 1973 to include business communications equipment, and in 1975 to accommodate the mushrooming CB activity.

This year, the name change reflects the broadest possible appeal, as chairman Gil Miller notes: "Anything a rep is selling or representing in the field of electronic products is now included." The 22 member rep firms handle products of more than 100 manufacturers.

In addition to Miller, the REPCON '77 committee includes Tom Marchiano, TMC Sales, Fort Lee, N.J.; Martin Bettan, Bettan Sales, Flushing, N.Y.; Irv Brown, Irv Brown Co., Brooklyn; Lou Keller, Louis W. Keller & Assoc., North Bellmore, N.Y.

Final FTC Word On Warranty Rules

• Continued from page 46

cards—he cannot void a warranty because of failure of the customer to return a registry card soon after purchase, or any time. However, he can still supply a registry card and "suggest" that it would help the consumer keep track of the date of purchase if he sends it in.

The manufacturer can't require the customer to produce a sales slip. Only "reasonable proof" of when the customer bought the item is needed to invoke the warranty.

The "full" warranty must also be valid for a transferee for as long as it lasts. But the manufacturer does have an out. He can limit the duration of the warranty (he is free to set a time-span under the rules) to a first-ownership period. He can also "ask" the customer if he is the original owner.

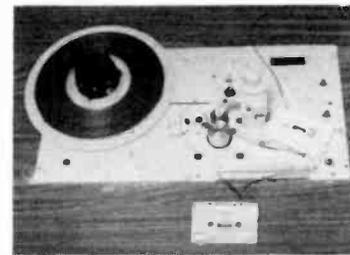
A supplier's offers to let consumers return unwanted items, or credit them on a buy of some other item, are not written warranties covered by the rules.

But FTC advises the use of terms like "free trial period" and "trade-in

credit policy" so the customer will not think the offers are actual warranties.

Copies of the FTC's July 13 interpretive comments can be requested from the Federal Trade Commission, Public Reference Branch, Washington, D.C. 20580.

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Dbx To Stogel

NEW YORK—The Philip Stogel Co. here has been appointed the agency for dbx advertising, sales promotion and public relations on its line of professional and consumer tape noise reduction systems, and audio signal processing equipment. Appointment was effective July 1, according to David Blackmer, president and founder of the Newton, Mass.-based manufacturer.

The strong, silent type.



Just one glance at the Yamaha P-2200 power amp tells you the whole story. The case, the handles, the whole exterior relate a single, powerful message—rock-solid reliability, stability and high performance. The P-2200 is no hi-fi retread. It's designed for a wide variety of professional applications.

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How pro can you go? The P-2200's dB-calibrated input attenuators and 50dB peak reading meters are flush mounted. Inputs to each channel have XLR connectors with a parallel phone jack, plus a phase reversing switch. Speaker connectors are five-way binding posts that take wire or "banana" plugs.

There's not enough room to give you all the facts here, so send this ad along with six dollars. (Please, certified check or money order only. No cash or personal checks.) We'll send you the P-2200 operation manual filled with facts. Or better yet, see your Yamaha dealer.



YAMAHA

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Buddah's Moore Visits 40 Cities

NEW YORK—Hush Productions has planned a 40-city U.S. tour for Buddah Records artist Melba Moore to coincide with the release of her new album, "Portrait of Melba." Also planned are appearances on such tv shows as "Merv Griffin," "Mike Douglas," "Soul Train," "Dinah" and a slew of specials.

Hush Productions, which manages Moore, is also negotiating with a number of movie companies for production and release of the movie version of the Broadway musical, "Purlie," in which she will re-create her Tony Award-winning lead role. A number of tv product endorsements are also expected to help boost sales of the LP.

The album was produced by Gene McFadden, John Whitehead and Vic Casterphen of Philadelphia International Records. The venture marks the first independent production by the three. In the past the trio has worked individually with such acts as the O'Jays, Billy Paul, Teddy Pendergrass, the Jacksons, Archie Bell and the Drells, and Harold Melvin & the Blue Notes.

Post & Levy Collab In Wholesaling Co.

NEW YORK—Carl Post, owner of Dell and Omi Records & Tapes, has become a partner with Morris Levy in Promo Record Distributing Co., major cutout wholesaler located in Paterson, N.J.

Post says he is considering additions to the staff at Promo, and is also planning to expand the Emus label, a budget line distributed nationally by Promo.

Nick Sentae is no longer associated with Promo, says Post, and Ben Shephard, another long-time executive, is leaving this week.

Levinson Lectures

NEW YORK—Larry Levinson, principal of Warner/Levinson Corp., a commercial music house, will give a series of lectures this fall at New York Univ. entitled "Making It In Commercial Jingles." Lectures will be held Monday evenings in November and early December and January.



ELECTED AGAIN: Bernie Fleischer, top center, has been re-elected president of the Los Angeles chapter of NARAS. From left: new officers second vice president Jerome Richardson, first vice president Jay S. Lowy, and treasurer Alfred W. Schlesinger. Not pictured is re-elected secretary Jackie Lustgarten and Trustees Mauri Lathower (alternate), Marilyn Jackson, Ray Charles, Bob Cato, Jay Cooper, Tommy Wolf (alternate), Eddie Lambert, Mike Melvoin, Sally Stevens, Lee Young Sr., Dr. George Butler (alternate), and Benny Powell (alternate).



DOLLY'S PRIZE—Steve Feldman, (left), New York sales manager, RCA Records; George Pino, sales/promotion trainee; and Frank O'Donnell, Northeast regional sales manager draw for the winner of a Dolly Parton promotional contest. First prize was a weekend in the Bahamas for two won by a Beechhurst, N.Y., woman who cast her ballot at the King Karol store on Broadway in Manhattan.

Mathews On the Run Reps 3 Producers In L.A. Office

LOS ANGELES—Erstwhile promotion man/record producer/publisher Ed Mathews has utilized experience in all three phases of the industry to establish his own office here in the past 90 days.

The former Epic Records a&r executive has quietly corralled three prominent producers whom he is representing. Richie Rome, who moved here recently from Philadelphia, where he was associated in producing acts like Lou Rawls, the Ritchie Family and Mike Douglas, has been set to produce the Checkmates for Fantasy and is doing the soundtrack for the Dino DeLaurentis movie, "Crazy Horse," by Mathews. Larry Fallon, who has produced Van Morrison, Jimmy Cliff and others, is working on a rock n' roll opera which Mathews will hawk. George Duke, whose most recent chart production was Raul deSouza, is Mathews' most recent producer addition.

Mathews is now in London, where he is recording his second album of music from a Toller Cranston skating production. Mathews earlier produced an album of music from

"The Ice Show," the proscenium-staged all-star ice revue playing the Palace Theatre, New York. Cranston is producing a second traveling revue, for which Mathews is producing the album. Both Cranston ice shows are backed by Dennis Bass, financier, who is the son of Ralph Bass, longtime King Records' r&b producer. Mathews is music consultant to the Bass Organization, which is bankrolling several forthcoming Broadway ventures.

Mathews is also blueprinting a record label with songwriter Al Kasha and other principals here. Kasha and Mathews are planning a national high school tour for a show which will be based upon Kasha's compositions, principally those contained in the forthcoming Disney motion picture, "Pete's Dragon," for this winter.

In addition, Mathews continues to represent Jigsaw, the six-year-old English group, for North America. He has set it on 20th Century Records. Its first single is due in September with Harvey Cooper of the label setting the group's first U.S. tour in conjunction with the release.

Bogart Denies Sale Of Casablanca Scam

LOS ANGELES—Casablanca Records and FilmWorks president Neil Bogart denies rumors, which have persisted more than three months, regarding sale of the company, insisting that he's straight ahead to build the synergism between the film and disk entities.

Bogart admitted he was flattered by continuing rumors of buyouts by ABC, Columbia Pictures, CBS and now Polygram. But he pointed up the daily attention he's giving "Thank God, It's Friday," a disco-oriented movie of which he is executive producer. The film is a joint venture by Casablanca and Motown Records, whose Rob Cohen is the film's producer. Bob Krane is director. It will be distributed by Columbia Pictures.

The film is being shot at the Zoo, the former Cabaret disco on La Cienega Blvd., which has been renovated at a cost of \$100,000 as the picture's location. Thus far, Donna Summer, the Commodores and Paul Jabara are cast members.

Richard Trugman, vice chairman of Casablanca, confirmed that a Canadian distribution deal for the label has been firm with Polydor's Serge McMullen to begin Sept. 1. Quality Records of Canada is the present affiliate.

Traditional Folios From Music Sales

NEW YORK—Music Sales Corp. is catering to the continuing demand for folios dealing with traditional music styles and instruments.

New releases include "The Penny Whistle Book," "English, Welsh, Scottish and Irish Fiddle Tunes" and "English Concertina," all published by Oak Publications. The company's Everybody's Favorite series offers "Violin Pieces Country Style" and new books on flute, clarinet, trumpet and piano for young students.

Sound Business

SAN FRANCISCO COLLEGE

Practical Advice Rules This School

By JIM KELTON

SAN FRANCISCO—Leo de Gar Kulka, dean of the College for Recording Arts in the south of Market industrial area, is adamant about practicalities.

And with good reason. He started in the recording business in Southern California some 20 years ago with a conspicuous lack of business know-how. Early on, he produced, engineered and generally put together the novelty record "Pink Shoelaces" which sold a million copies. However, that was after Kulka sold the product outright for \$1,500.

Since these hit-and-miss days, he's learned a lot, the hard way. At the college, he's trying to pass on some of his dearly-bought knowledge for those who aspire to careers in the recording industry. So far, he feels, so good.

"We've placed 85% of our graduates in industry jobs," he says.

The college functions not only as a teaching facility but—by virtue of the classes being held at the studios of Kulka's Golden State Recorders Inc.—also provides in-the-class training. All the graduates (who must pass 12 courses in three 14-week semesters) get plenty of practical experience.

For teachers, the college relies heavily on seasoned professionals, most still active in their respective fields. Producer David Robinson's engineer, Fred Caters, has been a frequent instructor and guest lecturers from all phases of the Bay Area music community stop in regularly.

Class subjects range from audio engineering to music law, business and finance of music and synthesizer principles. There are only two grades—pass and no-pass.

Kulka demands commitment from his students and he's washed out more than a few over the three years the college has been in existence.

"If they don't want to work, we don't want them" is Kulka's motto.

At present, more than 60 students have decided to do the work. It is the biggest summer

ever for the school, which started with 12 students in 1974. Eight students are working towards diplomas in the advance class. There were 18 in the group two semesters ago. Kulka washed out 10 on the basis of personal interviews.

Most of the students are results of industry or personal referrals, but some answer ads in trade publications. Tuition costs from \$250 to \$480 per course, depending on the course. Then there are smaller fees for application and registration. All the money goes back into the running of the school through Bicultural Foundation Inc., the non-profit owner and operator.

Kulka, a mild-mannered outgoing man, dismisses as misleading most of the heavily-advertised franchise operations, which boast of training technicians for high-paying jobs in the music industry.

The College for Recording Arts has full California accreditation through the superintendent of public instruction's office and readily admits veterans on the GI Bill. The curriculum is booked solid through next spring.

Kulka moved to San Francisco in 1964 after working 10 years with International Sound in Los Angeles. He began teaching at California State Univ. at San Francisco in 1965 and the idea for the present school grew out of his experience there.

This year, Kulka claims to have applications from prospective students from as far away as Africa. And he's expanding to meet what he hopes will be a growing enrollment. The second floor at the Harrison St. facility is being converted into office space to allow more room on the street level for classes.

Kulka and his associates would like to see more young star-struck industry hopefuls find their way to the school so they can strip away some of the glitter and give them what they consider a break for both the students and the music industry: a sense of reality.

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Studio Track

By JIM McCULLAUGH

LOS ANGELES—In recent Filmways/Heider recording activity, Eddie Kendricks was in for Motown with Peter Granet engineering; Willie Hutch did production work on Diana Ross, Grover Hulsley at the board; and Smokey Robinson did vocal overdubs with engineer Biff Dawes. Tom Waits is also slated to begin his new LP at Heider's with Bones and Geoff Howe. At the recently opened Heider/Sunset studios, Columbia's Deniece Williams was in with George Masenberg and Warren Dewey. Also there were Pure Prairie League with Mic Lietz, Henry Mancini with Mickey Crofford, and Dusty Springfield with Joe Robb. Phil Cross was busy at the Heider/Sunset mastering room with the Memphis Horns, Henry Mancini, Barbra Streisand, Freddie Hubbard and Walter Egan.

Ray Thompson has been named manager of the remote recording division of Filmways/Heider, while Bob Huntley has been named director of marketing for the newly formed Filmways Audio Group.

Art Garfunkel's upcoming LP, mostly Jimmy Webb compositions, is continuing at Cherokee, Dee Robb at the board. Jimmy Horowitz was also producing Air Supply at Cherokee.

Richard Tilles has been named chief engineer at Golden West Sound Recorders.

Rocket Records artists China were in at One Step Up, Elton John producing and Bob Schaper completing mixes. In other action there, Spencer Proffer produced Scott English with Larry Brown at the board; Jerry Margoian was producing Kimio Mizutani for Marz Music with Albert Lyons engineering; Sye Mitchell produced and engineered Lalomie Wasburn, Parachute Records artist; Mike Sutton produced Motown artists Switch with Mitchell at the board; and Marc Gordon produced Tycoon with Kevin Kern engineering.

Marty Feldman and Marc Harmon were producing Terry Reid at the Burbank Studios, Reid's manager Lloyd Siegel in attendance.

Barry White slated for more Whitney action where he's working on a new LP. . . . At the Music Grinder, Gary Skardina and Bob Schroeder have been engineering Virgin for Alpha 2 management.

Jimmie Haskell checked into L.A.'s Motown studios to do Diana Ross' new single for producer Greg Wright.

Rick Heenan produced and engineered Alan Sorrenti for EMI International with Corrado Bacchelli acting as executive producer at Kendun. In other activity there, Stephen Stills was in doing vocals for Columbia, Michael Braunstein engineering. And Larry Hirsch supervised disc mastering on Jean Luc Ponty, John Golden the cutting engineer.

* * *

In out of town activity:

Steve Miller began work on a new LP at Columbia Recording Studios, San Francisco. Joining Miller are Greg Douglas on slide guitar, Lonnie Turner on bass, Gary Mallaber on drums and Byron Allred on keyboards. Miller is producing himself along with Michael Fusaro at the console assisted by George Engfer and Tom Lubin.

The Dirt Band put down a few tracks at Bill McEuen's Aspen Sound Studio, Aspen, Colo.

Cowboy with Scott Boyer and Tommy Talton was putting down tracks for a new LP at Capricorn Studios, Macon, Ga., with Sam Whitesides manning the dials. . . . Frank Boulton was producing Otter Creek's debut LP on Bolt Records at R.B.Y. Studio, Roslyn, N.Y.

T.W. Jam, a local group, put finishing touches on a single at Audio America Sound Studios, San Antonio. . . . Chris Christian of Home Sweet Home Productions finished production efforts with Billie Joe Royal, Camille and Marty McCall at Nashville's Gold Mine Studio.

Lots of action at Wishbone Studio, Muscle Shoals, Ralph Johnson and Mystique on Curton were in produced by Jesse Boyce and Ralph Johnson, engineered by Steve Moore; Rudy Love and Love Family were produced by Love, Moore again at the board; Clayton Ivey and Terry Woodford produced Garfield for Capricorn, Moore at the board; Waylon Jennings and Richie Albright produced Hank Williams Jr., Moore engineering; Ivey and Woodford produced actress Sally Kellerman, Moore at the board; and John Kay, former lead singer for Steppenwolf, was also produced by Ivey and Woodford, Moore at the board.

At Applewood Studios, Golden, Colo., Randy and Michael Brecker and trombonist Barry Rogers were in overdubbing horn tracks and solos on a new Luther Kent LP. Cy Frost handled production and engineering.

Jimmy Johnson and Roger Hawkins were producing Eleanor Grant for Columbia at Musc

Shoals. Don Davis also produced Bobby Womack for Columbia there, Greg Hamm at the board. And chief engineer Steve Melton has been in Los Angeles mixing on the Art Garfunkel project at Cherokee.

Rick Keefer handled a live recording and mixing project on Jimmy Buffett for ABC at his own Sea-West Studios, Seattle. Sea-West was also the site for a "Rock Around The World" FM radio show for the Little River Band, Keefer engineer-

ing; recording and mixing of a Cheri Adams LP; and an original cast LP of Aladdin's Lamp stage presentation produced by Stephan Adamek. Keefer also indicates Sea-West is remodeling with a Harbour automated 32-track console, a

new digital delay, an Ampex ATR-100, as well as additional electronics equipment.

Viking Studios completed the remote work on the Year One Band's rock opera in the Arizona Grand Canyon last July 7.

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Halsey Picnic Becomes Festival

Public To Be Admitted To Tulsa Event On Sept. 10-11

By PAT NELSON

NASHVILLE—The first annual Tulsa International Country Music Festival, hosted by the Jim Halsey Co., Inc., is set for Sept. 10-11 with 10,000 persons expected for each of the shows being held at the Tulsa Assembly Center.

"This is the most ambitious project our company has ever undertaken and has been a long range plan for the ranch party for quite some time," Halsey explains.

"This will allow us to open the concerts to the public unlike the previous ranch parties.

"It will also be an opportunity for many acts, particularly the international acts, to be seen by more press people, buyers and television-

producers than they could ever assemble at any other place."

Preempting the annual ranch party held for the last five years, this year's event is an expansion of that project which entices prominent representation from the music industry community including promoters, buyers, packagers and talent coordinators from production firms, state fairs, rodeos, syndicated and network tv shows and specials, ad agencies involved in commercial production, and hotel venues in Las Vegas, Reno and Tahoe, as well as music publishers, record company executives and national and international members of the press.

The Buick Dealers Assn. will sponsor a syndicated tv special hosted by Roy Clark as a result of the festival, with additional footage being shot around the city prior to the festival performances. Last year's program emanating from the ranch party, also sponsored by the association, was shown in 100 markets.

Spurred by the previous ranch activities, a commercial tv channel out of London has contacted Halsey proposing to bring a film crew over to prepare a documentary special for syndication throughout the British Isles.

A 100-market radio special, similar to the "Country in Carnegie Hall" radio hookup (Billboard, May 14, 1977) is in the midst of preparation for live broadcast from the festival.

Portions of the Sept. 10 date will also be broadcast as the "Tulsa Opry," a Halsey sponsored oper-

ation which airs each Saturday night over 50,000 watt KVOO Radio reaching 38 states.

Thirty acts are expected to appear on the festival shows slated from 7-11 p.m. each night which will feature all acts booked and/or managed by the Halsey agency and international acts to be announced within the next three weeks. Negotiations are underway for acts from the Soviet Union, Mexico and various other European countries.

A kickoff banquet for invited guests is scheduled for Sept. 9 at the Assembly Center with surprise entertainment and activities such as golf, tennis, and tours of the city's points of interest are planned to occupy guests on Saturday and Sunday.

Ticket prices for the public are \$10 and \$12.50.

Long Road Trip For Daniels Band

NASHVILLE—The Charlie Daniels Band has announced plans for a 4½-month coast-to-coast tour to coincide with the September release of its sixth album.

According to Joe Sullivan, Daniels' manager, the tour has been scheduled to include the fourth annual Volunteer Jam planned for early January in middle Tennessee.

The Epic Records album will be recorded in Macon, Ga., at the Capricorn Recording Studios with Paul Hornsby producing.



TV FUN—Country music stars from MCA, ABC/Dot, RCA and Mercury will be among the contestants in a segment of the "All-Star Everything Goes" show to be aired on CBS-TV this fall. Here RCA's Charlie Pride and Mercury's Jerry Lee Lewis sandwich ABC/Dot's Barbara Mandrell during a contest at the Six Flags Over Georgia Funpark taping session.

Accomplishments Listed At CMA Meet

By GERRY WOOD

NASHVILLE—Country music's international thrust and the impending country music week activities highlighted the topics at the CMA board meeting in Seattle, July 13-14.

Called to order by CMA president Dan McKinnon, with board chairman Norm Weiser presiding, the third quarterly meeting of the board dealt with a wide agenda.

Long range committee chairperson Frances Preston discussed the success of the CMA country music show at IMIC in Amsterdam. Televised by TROS-TV in Holland, the show featured Ronnie Milsap, Tammy Wynette and Charlie Rich. Preston also announced that CMA will again produce a country music show at MUSEXPO '77 scheduled for Oct. 28-Nov. 1 in Miami Beach.

In his international committee re-

port, Wesley Rose presented a five-minute video tape capsulizing this year's International Country Music Show at Fan Fair. Emceed by Charley Pride, the show spotlighted top artists from seven foreign countries.

Bud Wendell reported that more than 13,000 registrants attended the 1977 Fan Fair, with the 1978 edition—the seventh annual—slated for June 5-11.

Irving Waugh, chairman of the television committee, announced the 1977 CMA Award Show will again be broadcast from the Grand Ole Opry House. CBS will televise the show hosted by Johnny Cash.

Three CMA committees are preparing new 16m.m. audio cassette presentations to be available next month. The presentations, prepared for distribution to CMA organizational members on request, were prepared by the broadcasting committee chaired by Don Nelson, record merchandising committee by Chic Doherty, and public relations committee by Gayle Hill and Tom Wilson.

Soon after the Aug. 15 entry deadline, judging for the 1976-77 Country Music Month contest will take place. Representatives from the winning stations in three market categories—small, medium and large—will be offered transportation to Nashville and accommodations for three days while attending the taping of "Hee Haw." One representative from each station will appear on the show to tell a joke in the cornfield scene.

Tandy Rice, chairman of the Talent Buyers Seminar, noted that plans are underway for this year's event. The seminar's agenda has been restructured to include a host of new activities and topics of interest to the registrants.

Other activities and events discussed include membership, Charles Scully; antipiracy, Hutch Carlock; Music City Pro-Celebrity Golf Tournament, Jim Foglesong; Founding President's Award, Dan McKinnon; deejay committee, Jim Duncan; insurance committee, Ralph Peer; Country Music Foundation, Frank Jones; meetings and arrangements, Frances Preston; and artist-deejay tape session, Bud Wendell. Tom Collins presented the treasurer's report and Joe Talbot related the activities of the finance committee.

On July 13, the board attended a reception and luncheon hosted by Jack Roberts and Marlin Payne of the Jack Roberts Agency. Representatives from the area news media, music industry executives and local country radio station personnel attended the fete where entertainment came from Pat Roberts and the Evergreen Drifters. At the luncheon, CMA president McKinnon received a key to the city of Seattle from the city council president Sam Smith.

Hull Coordinator

NASHVILLE—Dr. Geoffrey P. Hull will become coordinator of the Recording Industry Management program at Middle Tennessee State Univ. in Murfreesboro, Tenn.

Formerly of Georgia State Univ. where he served as director of the Commercial/Recording program, Hull is a specialist in copyright law presently practicing as an attorney, is chairman and vice president of Saga Enterprises, Thunderpaws Music and Studio 19, Inc., and is a member of NARAS, the American Bar Assn. and the State Bar of Georgia.

JULY SNOW RCA PROMO

NASHVILLE—RCA Records has come up with a hot idea to promote the new Hank Snow single and LP.

The label is kicking off a new "Snow In July" promotion in major markets throughout the country. Radio stations will be tied into the effort which features a guessing contest on how long it will take a huge block of ice, up to 100 pounds, to melt.

The sites will include stations and shopping centers. The contest should prove to be a welcome respite from the hot summer temperatures and provide a boost to Snow's hot chart single, "Trouble In Mind," and LP, "Still Movin' On."

The prizes for the "Snow In July" contests? Igloo coolers.

JULY 30, 1977, BILLBOARD

New Research Firm Bares Demographics

NASHVILLE—Citing "greater sophistication in country programming and a need to rely on better tools," Dr. Ernie Martin, president of Martin Research, has unveiled "The Country Music Report." The weekly summary of a nationwide survey of country radio listeners shows the appeal of new records for several audience demographics, providing an early prediction of target audience appeal.

Martin recently concluded a trip to Nashville, hawking his new service and reporting that his service has now been sold to 26 markets. "Programmers are finding radio more competitive, and demographics are more important to them," claims Martin. "Fragmentation of formats and audiences has made this necessary."

The music test is based on a nationwide measurement of listener reactions to new records. "We also have an indication of how well the record will sell, but the purpose is to base evaluations on the positive or negative evaluations of all country listeners—not just those who buy records," says Martin.

Martin claims a 95% accuracy figure in early prediction of movement on the Billboard Hot Country Singles chart and a 97% accuracy figure in predicting movement in the Gavin Report. Martin's report also projects chart positions for the coming weeks on the Billboard and Gavin charts and gives a projected "highest Billboard chart position" for the records.

"This is the only nationwide measure of demographic appeal of country records," says Martin whose headquarters are in Lawrence, Kan. He's also pitching it to record companies and producers. "It's possible to test the potential release of an unsigned artist," he notes.

Martin says the demographic information can give promotion and marketing officials advance information about strengths and weaknesses of a given record. It can also be used to test potential singles to be released off an album.



FIDDLIN' AROUND—Flying Fish recording artist John Hartford, right, guests with George Jones on the taping of the "Good Ole Nashville Music" television show that also features Tammy Wynette.

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Nashville Scene

By PAT NELSON

Gene Watson and producer Russ Reeder returned to Jack Clement Studios July 11-12 continuing work on Watson's next Capitol LP. Also at the studio in July were Larry Butler doing the final mix on Steve Lawrence and Eydie Gorme's United Artists' release with Billy Sherrill engineering; Bobby Bare recording and producing 10 sides for RCA; and Lonzo & Oscar recording a rewritten version of "Fan Of Country Music" for release by the World International label. Charlie McCoy and Bobby Wood added twin piano tracks to this one.

Hoyt Axton is working on a second album release for MCA at his Mountain Madness Studio in Lake Tahoe. He'll be producing an album on Peter Fonda soon, he's been offered a movie role and his "McCloud" television appearance will be rerun Sunday (31). And, the salute to this multi-talented artist on "Midnight Special" airs Aug. 12.

B.J. Thomas flew to Los Angeles on a day off from an engagement at the Golden Nugget in Las Vegas to promote his debut MCA release, "Don't Worry Baby," with interviews and radio

station visits including stops at K-100 and KTNQ.

July 3 was declared Mac Wiseman Day by the governor of Virginia to celebrate the induction of the legendary bluegrass artist into the Virginia Folk Music Hall of Fame. Wiseman is the fifth native son to be honored by the association in its 33-year history. At festivities in Chase City, Va., lieutenant governor John Dalton presented Wiseman with a gold plaque to commemorate the event.

Mel Tillis has agreed to record the two winning songs from the Kentucky Fried Chicken America's Country Good Music National Songwriting contest for a special single release. The writers will be flown to Nashville in October for the annual CMA convention. . . . Osh Gosh Productions is presenting the first annual Rama Boogy, Saturday (6), as part of the Talladega 500 race weekend activities. The festival features Hank Williams Jr., the Bama Band, Warm and Nate Harvel.

Vernon Oxford has signed a management, booking and public relations pact with Celebrity Management, Inc. RCA's No. 1 "redneck" is

booked to appear at the Wells Fargo Club in Houston, Aug. 26, and the Cuero, Tex. Western Center, Aug. 27. Colleen Peterson has been recording her second album for Capitol with Lee Hazlewood producing at the Record Plant in Los Angeles. Peterson's summer tour schedule includes appearances at the Mariposa Folk Festival, the Toronto Summer Fest, the Winnipeg Folk Festival and the Peterborough Arts Festival.

Jody Miller's new teaming with producer Larry Butler will result in an immediate Epic single release titled "Another Lonely Night." The song was also penned by Butler. . . . Even Stevens' songwriting endeavors are being widely accepted these days. Coming off the charts with "I Can't Help Myself" by Elektra's Eddie Rabbitt, Stevens songs currently out or scheduled for release include "Put 'Em All Together (I'd Have You)" by George Jones, "The Danger Of A Stranger" by Stella Parton, "We Can't Go On Living Like This," by Eddie Rabbitt, "The Days That End In Y" by Sammi Smith, Dave & Sugar's "Somebody Woke Me," and the debut RCA single by Zella Lehr, "After You've Had Me."



TALENTED TRIO—Buddy Killen, left, confers with Mary Lou Turner and Bill Anderson on the cover design of their new LP. Killen, president of Tree International, produced the album under his new pact with MCA Records.

Country Music Foundation Receives Acuff Collection

NASHVILLE—One of the largest and most complete collections of material in existence on an individual country music performer was donated to Nashville's Country Music Foundation Library and Media Center July 21.

Elizabeth Roe Schlappi, a San Diego school teacher who has spent nearly two decades compiling material on Roy Acuff and is also author of the forthcoming book, "Roy Acuff: The Smokey Mountain Boy," donated her enormous collection at ceremonies at the Center attended by Danny Hatcher, Foundation Library director; Bill Ivey, Country Music Foundation executive director; and Acuff himself.

According to Hatcher, the Acuff collection will serve as a magnification of the Foundation's efforts to collect and preserve the history of country music and will be an example of the library's continuing dedication to both preserve and make available to scholars materials on country music performers, past and present.

26,000 For 'Jamboree'

NEW YORK—An estimated crowd of 26,000 country music lovers fied to the Ohio countryside July 16-17 for the first "Jamboree In The Hills" sponsored by Columbia Pictures Industries and WWVA.

The event, described by a Colpix executive as "an overwhelming success," featured top names in country music presented in a rustic outdoor setting. The event was taped by the Colpix pay television division for use as a two-hour original special for pay tv.

Appearing were Johnny Cash, June Carter, The Carter Family, Tom T. Hall, Donna Fargo, Freddy Fender, Mickey Gilley, Merle Haggard, Barbara Mandrell, Charley Rich, Johnny Russell, Ernest Tubb, Tammy Wynette, Asleep At The Wheel and the Blue Ridge Quartet. Held at Brush Run Park, a private 150-acre tract 15 miles west of Wheeling, W. Va., home of WWVA, the two-day festival went along smoothly, attracting a family crowd.

"The success of this year's show would indicate another production next summer," says WWVA's Glenn Reeves, who also produces the weekly WWVA "Jamboree," which has been broadcast live from downtown Wheeling for the past 44 years.

Included in the collection are more than 500 discs—45s, 78s and LPs—representing commercial American releases of Acuff and the Smokey Mountain Boys, more than 50 similar discs of foreign releases, 130 commercial discs of Acuff imitators, records by the Smokey Mountain Boys and Roy Acuff Jr., tributes to Acuff and other singers backed by band members.

The collection also contains more than 130 non-commercial releases such as radio transcripts, wartime V-discs, test pressings and a set of rare Royal Crown Cola transcriptions.

In addition, a large portion of the collection is dedicated to Acuff's film career, and includes seven of the eight motion pictures in which he starred, and a vast amount of related material such as movie posters, lobby cards and stills from the films.

"Much of the research value of the collection is contained in the printed materials relating to Acuff's career," says Hatcher. "This is the type of material which survives only through the dedicated efforts of collectors such as Schlappi. It includes 18 boxes of clippings, photographs, letters, sheet music, magazines and books all dedicated to Acuff's career and Schlappi's efforts to document that career."

A special portion of the library and media stack area has been prepared to house the collection.

Mercury Push On Statler LP

NASHVILLE — Phonogram/Mercury plans to put a heavy promo push behind the new Statler Brothers LP, "Short Stories."

The market penetration plan includes a radio advertising campaign, focusing on many of the giant 50,000-watt country stations. A specific print ad campaign will be targeted toward heavy rackjobber participation. A 5% cash discount on the album, plus the earlier LP—"The Best Of The Statler Brothers"—will run through Wednesday (27).

A special Statler Brothers four-color poster is being offered through the Phonogram/Mercury sales force. The new LP is also being serviced to many MOR stations and pop reviewers. The label also is kicking off a marketing thrust for its new LP, "Nick Nixon." St. Louis, Nixon's home town, is the starting point, with in-store appearances and play, radio and print advertising slated.

FINAL NOTICE



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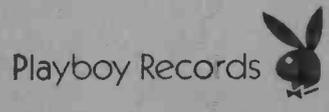
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JULY 30, 1977, BILLBOARD

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 7/30/77

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

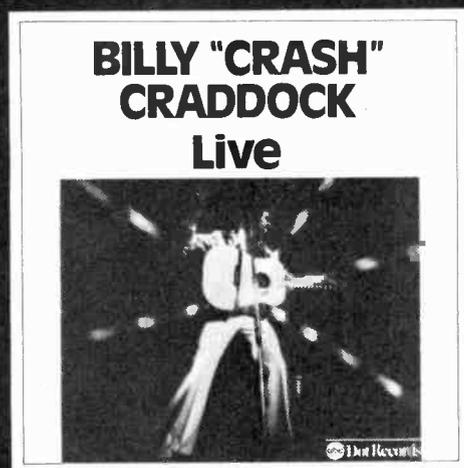
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	10	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (A. Jordan-H. David), RCA 10976, (Chess/Casa David, ASCAP)	35	43	5	VIRGINIA, HOW FAR WILL YOU GO—Dickey Lee (W. Holyfield, B. House), RCA 11009, (Maplehill/Vogue, BMI)	68	68	5	WITH HIS PANTS IN HIS HANDS—Jerry Reed (C. Parks), RCA 11008, (Greenwood, BMI)
2	2	9	I CAN'T LOVE YOU ENOUGH—Loretta Lynn/Conway Twitty (T. Seals, M. Barnes), MCA 40728 (Down 'N' Dixie/Irving/Screen Gems-EMI, BMI)	36	38	7	DOWN AT THE POOL—Johnny Carver (B. Reneau, D. Goodman), ABC/Dot 17707, (Low Ball, ASCAP/High Ball, BMI)	69	79	2	BUDDY I LIED—Nat Stuckey (G. Martin), MCA 40752, (Tree, BMI)
3	3	10	ROLLING WITH THE FLOW—Charlie Rich (J. Hayes), Epic 8-50392, (Algee, BMI)	37	26	11	TEN YEARS OF THIS—Gary Stewart (G. Stewart, W. Carson), RCA 10975, (Forrest Hills/Rose Bridge, BMI)	70	76	3	THE COWBOY AND THE LADY—Tommy Cash (P. Russell), Monument 45222, (Clancy, BMI)
4	5	10	I DON'T WANNA CRY—Larry Gatlin (L. Gatlin), Monument 45-221, (First Generation, BMI)	38	48	3	THE PLEASURE'S BEEN ALL MINE/IT'S HEAVEN LOVING YOU—Freddie Hart (J. Nixon/J. Lebeck, F. Hart), Capitol 4448, (ATV, BMI/Hartline/Jack Lebeck, BMI)	71	84	2	FREEDOM AIN'T THE SAME AS BEING FREE—Eddie Arnold (J. Johnson), RCA 11031, (Contention, SESAC)
5	6	8	HONKY TONK MEMORIES—Mickey Gilley (R. Bourke, G. Dobbins, J. Wilson), Playboy 85807 (Epic), (Chappell, ASCAP)	39	47	4	TONIGHT YOU BELONG TO ME—Dottie West (B. Rose-L. David), United Artists 1010, (Chappell/Intersong, ASCAP)	72	77	3	I CAN'T STOP NOW—Mike Lunford (J. Coleman, M. Lytle), Starday/Gusto 160, (Power Play, BMI)
6	12	6	WAY DOWN/PLEDGING MY LOVE—Elvis Presley (L. Marline Jr./F. Washington, D. Robey), RCA 10998, (Ahab/Lion, BMI)	40	32	13	IF YOU WANT ME—Billie Jo Spears (B. Peters), United Artists 985 (Ben Peters, BMI)	73	73	7	HOME SWEET HOME—L.E. White/Lola Jean Dillon (L.E. White, L.J. Dillon), Epic 8-50389, (Twitty Bird/Coal Miners, BMI)
7	9	9	A SONG IN THE NIGHT—Johnny Duncan (B. Springfield), Columbia 3-10554, (House Of Gold, BMI)	41	51	4	CRUTCHES—Faron Young (L. Anderson), Mercury 73925 (Phonogram) (Fred Rose, BMI)	74	NEW ENTRY		'TIL I CAN'T TAKE IT ANYMORE—Pal Rakes (C. Otis/U. Burton), Warner Bros. 8416, (Eden/Times Square, BMI)
8	8	10	MAKING BELIEVE—Emmylou Harris (J. Work), Warner Bros. 8388, (Acuff-Rose, BMI)	42	53	3	WHERE ARE YOU GOING, BILLY BOY—Bill Anderson and Mary Lou Turner (G. Martin, D. Kirby), MCA 40753, (Tree, BMI)	75	75	6	COCONUT GROVE—Maury Finney (H. Owens), Soundwaves 4548 (NSD), (Famous, ASCAP)
9	10	9	A TEAR FELL—Billy "Crash" Craddock (E. Randolph, D. Burton), ABC/Dot 17701, (Belinda, BMI)	43	35	16	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (B. Emmons, C. Moman), RCA 10924 (Baby Chick, BMI)	76	89	2	BREAKING UP IS HARD TO DO—Con Hunley (C. Hunley), Prairie Dust 7618 (NSD), (Me and Sam, ASCAP)
10	13	8	I'M THE ONLY HELL (Mama Ever Raised)—Johnny Paycheck (M. Vickery, W. Kemp, B. Borchers), Epic 8-50391, (Tree, BMI)	44	54	5	I MISS YOU ALREADY—Jerry Wallace (J. Wallace, K. Young), BMA 7-002 (WIG), (Jerry Wallace/Ken Sheldon, ASCAP)	77	NEW ENTRY		THE DANGER OF A STRANGER—Stella Parton (E. Stevens, S. Silverstein), Elektra 45410, (Deb Dave/Evil Eye, BMI)
11	14	9	(After Sweet Memories) PLAY BORN TO LOSE AGAIN—Dottie (K. Robbins), RCA 10982, (Pi-Gem, BMI)	45	34	13	DON'T GO CITY GIRL ON ME—Tommy Overstreet (M. Kossler, R. VanHoy), ABC/Dot 17697 (Tree, BMI)	78	82	4	PAINTED LADY—Chuck Woolery (N. Wilson-C. Wollery-L. Hargrove), Warner Bros. 8381, (Al Gallico/Algee/Window, BMI)
12	17	6	TILL THE END—Vern Gosdin (C. Gosdin), Elektra 45411, (Hookit, BMI)	46	33	14	FOOL—John Wesley Ryles (T. Skinner), ABC/Dot 17679 (Narvel The Marvel, BMI)	79	80	5	JULIANNE—Roy Head (R. Bowling, B. Emerson), ABC/Dot 17706, (Brougham Hall/Golden Horn, BMI)
13	19	5	RAMBLIN' FEVER/WHEN MY BLUE MOON TURNS TO GOLD AGAIN—Merle Haggard (M. Haggard/G. Sullivan, W. Walker), MCA 40743, (Shade Tree, BMI/Peer International, BMI)	47	44	8	DIXIE HUMMINGBIRD—Ray Stevens (R. Stevens), Warner Bros. 8393, (Ray Stevens, BMI)	80	NEW ENTRY		I LOVE YOU A THOUSAND WAYS—Willie Nelson (L. Frizzell, J. Beck), Columbia 3-10588, (Peer International, BMI)
14	16	7	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy (D. Owen), Columbia 3-10558, (Acuff-Rose, BMI)	48	31	14	THAT WAS YESTERDAY—Donna Fargo (D. Fargo), Warner Bros. 8375 (Prima Donna, BMI)	81	83	3	TROUBLE IN MIND—Hank Snow (R. Jones), RCA 11021, (MCA, ASCAP)
15	18	7	IN THE JAILHOUSE NOW—Sonny James (J. Rodgers), Columbia 310551, (Peer, BMI)	49	49	7	I LOVE WHAT MY WOMAN DOES TO ME—David Rogers (R. Klang, B. Thundercloud), Republic/IRDA 001 (Singletree, BMI)	82	NEW ENTRY		A COLD DAY IN JULY—Ray Griff (R. Griff), Capitol 4446, (Blue Echo, ASCAP)
16	23	5	SUNFLOWER—Glen Campbell (N. Diamond), Capitol 4445, (Stonebridge, ASCAP)	50	41	10	I LOVE WHAT LOVE IS DOING TO ME—Lynn Anderson (J. Cunningham), Columbia 3-10545, (Starship, ASCAP)	83	85	3	NEVER ENDING LOVE AFFAIR—Melba Montgomery (L. Butler, R. Bowling, S. Tuttle), United Artists 1008, (Un Art/Brougham-Hall, BMI)
17	21	9	SHE'S THE GIRL OF MY DREAMS—Don King (D. King, J. Walker), Con-Brio 120 (NSD), (Wiljex, ASCAP)	51	50	7	TELEPHONE MAN—Meri Wilson (M. Wilson), GRT 127, (Castleridge, ASCAP)	84	90	2	GOOD CHEATIN' SONGS—Carmol Taylor (C. Taylor, D. Malloy), Elektra 45409, (Algee/Deb Dave, BMI)
18	20	9	GENTLE TO YOUR SENSES—Mel McDaniel (L. Williams), Capitol 4430, (Loaves & Fishes, BMI)	52	42	13	HEAD TO TOE—Bill Anderson (B. Braddock), MCA 40713 (Tree, BMI)	85	86	4	THE COWBOY AND THE LADY—Bobby Goldsboro (B. Goldsboro), Epic 8-50413, (House of Gold, BMI)
19	27	4	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (R. Leigh), United Artists 1016, (United Artists, ASCAP)	53	67	3	Y'ALL COME BACK SALOON—Oakridge Boys (S. Vaughn), ABC/Dot 17710, (Jack and Bill, ASCAP)	86	96	3	DON'T WANNA TAKE A CHANCE ON LOVIN' YOU—Ann J. Morton (W. Johnston), Prairie Dust 7617 (NSD), (Annextra, BMI)
20	25	6	BARBARA DON'T LET ME BE THE LAST TO KNOW—Mel Street (B. McDill, W. Holyfield), Polydor 14399, (Hall-Clement/Vogue, BMI)	54	58	8	THINGS I TREASURE—Dorsey Burnette (D. Burnette), Calliope 8004, (Beachwood, BMI)	87	NEW ENTRY		SHAME, SHAME ON ME (I Had Planned To Be Your Man)—Kenny Dale (W. W. Wimberly), Capitol 4457, (Publicare, ASCAP)
21	4	11	I'LL BE LEAVIN' ALONE—Charley Pride (D. Lee, W. Holyfield), RCA 10975, (Hall-Clement/Maplehill/Vogue, BMI)	55	61	4	LOVE I NEED YOU—Dale McBride (D. McBride-F. Powers), Con Brio 121 (NSD) (Con Brio/Dale McBride/Vai Rio, BMI)	88	91	3	BARTENDER BLUES—James Taylor (J. Taylor), Columbia 3-10557, (Country Road, BMI)
22	7	12	CHEAP PERFUME AND CANDLELIGHT—Bobby Borchers (S. Whipple), Playboy 8-5803 (Epic), (Tree, BMI)	56	66	4	BEHIND BLUE EYES—Mundo Earwood (M. Earwood), True 104 (Worldwide), (Times Square/Ray Mondo, BMI)	89	94	2	MIDNIGHT FLIGHT—Pam Rose (M. McClellan), Capitol 4440, (Beechwood, BMI)
23	36	3	SOUTHERN CALIFORNIA—George Jones and Tammy Wynette (B. Sherrill, G. Richey, R. Bowling), Epic 8-50418, (Brougham/Algee, BMI)	57	57	7	LOVE LETTERS—Debi Hawkins (E. Heyman, V. Young), Warner Bros. 8394, (Famous, ASCAP)	90	NEW ENTRY		SUMMERTIME BLUES—Jim Mundy (E. Cochran, J. Capehart), Hill Country 778 (NSD), (Belinda, BMI)
24	30	5	BABY, I LOVE YOU SO—Joe Stampley (B. Sherrill, N. Wilson), Epic 8-50410, (Algee, BMI)	58	63	5	LOVE SONGS AND ROMANCE MAGAZINES—Nick Nixon (B. Walls, R. Reichert), Mercury 73930, (Phonogram) (Warner Bros., ASCAP)	91	93	2	CHASIN' MY TAIL—Jim Glaser (J. Glaser, J. Payne), MCA 40742, (Tmty/Clancy, BMI)
25	29	6	MY WEAKNESS—Margo Smith (N. Wilson, M. Smith), Warner Brothers 8399, (Galamar/Dusty Roads/Al Gallico, BMI)	59	64	6	HOLD ME—Rayburn Anthony (J. Foster, B. Rice), Polydor 14398, (Jack & Bill, ASCAP)	92	87	4	MIDNIGHT TRAIN TO GEORGIA—Eddie Middleton (J. Weatherly), Epic 8-50388, (Keca, ASCAP)
26	37	3	THAT'S THE WAY LOVE SHOULD BE—Dave and Sugar (M. Blackford, D. Gillon, J. Dougherty), RCA 11034, (Famous, ASCAP)	60	72	2	YOU ARE SO BEAUTIFUL—Tanya Tucker (B. Preston, B. Fisher), Columbia 3-10577, (Almo, ASCAP/Inting, BMI)	93	NEW ENTRY		RED-NECK HIPPIE ROMANCE—Bobby Bare (S. Silverstein), RCA 11037, (Evil Eye, BMI)
27	15	11	COUNTRY PARTY—Johnny Lee (R. Nelson), GRT 125, (Matragun, BMI)	61	71	3	DREAMS OF A DREAMER—Darrell McCall (D. Brown), Columbia 3-10576, (Mull Ti Hit, BMI)	94	NEW ENTRY		I'VE GOT SOME GETTIN' OVER YOU TO DO—Bennie Barnes (J. Foster, B. Rice), Playboy 85808 (Epic), (Jack & Bill, ASCAP)
28	11	12	IF PRACTICE MAKES PERFECT—Johnny Rodriguez (L. Gatlin), Mercury 73914 (Phonogram), (First Generation, BMI)	62	60	7	IS EVERYBODY READY—Little David Wilkens (D. Wilkens), MCA 40734, (Forest Hills, BMI)	95	95	2	REDNECK ROOTS—Vernon Oxford (M. Torok, R. Redd), RCA 11020, (Tuckahoe, BMI)
29	22	11	I DON'T KNOW WHY (I Just Do)—Marty Robbins (R. Turk, F. Ahlert), Columbia 3-10536, (Pencil Mark/Fred Ahlert/TRO-Cromwell, ASCAP)	63	46	10	I DON'T HURT ANYMORE—Narvel Felts (J. Rollins-D. Robertson), ABC/Dot 17700, (Intersong, ASCAP)	96	69	6	WHY NOT TONIGHT—Jacky Ward (J. Foster, B. Rice), Mercury 73918, (Phonogram) (Jack & Bill, ASCAP)
30	24	14	MARGARITAVILLE—Jimmy Buffett (J. Buffett), ABC 12254 (Coral Reefer, BMI)	64	74	4	BABY, DON'T KEEP ME HANGIN' ON—Susie Allanson (L. Schoonmaker-R. Broome), Warner/Curb 8429, (Caiente, ASCAP)	97	NEW ENTRY		I FALL TO PIECES—Mary Miller (H. Cochran), Inergi 1-300 (NSD), (Tree, BMI)
31	28	10	DIFFERENT KIND OF FLOWER—Ray Price (G. Seaton), ABC/Dot 17690, (Memory, BMI)	65	NEW ENTRY		IF YOU DON'T LOVE ME (Why Don't You Just Leave Me Alone)—Freddie Fender (T. McLain), ABC/Dot 17713, (Crazy Cajun, BMI)	98	NEW ENTRY		FEELS SO MUCH BETTER—Patti Leatherwood (J. Christopher Jr., L. Marline), Epic 8-50409, (Ahab, BMI)
32	40	5	IF YOU EVER GET TO HOUSTON (Look Me Down)—Don Gibson (M. Newbury), ABC/Hickory 54014, (Acuff-Rose, BMI)	66	78	2	ALL THAT KEEPS ME GOING—Jim Weatherly (J. Weatherly), ABC 12288, (Keca, ASCAP)	99	NEW ENTRY		SOUTHBOUND—R.C. Bannon (H. Sanders, R.C. Bannon), Columbia 3-10570, (Warner-Tamerlane, BMI)
33	39	6	CALIFORNIA LADY—Randy Barlow (R. Barlow, F. Kelly), Gazelle/IRDA 413 (IRDA), (Frebar, BMI)	67	70	4	JUST ONE KISS MAGDALENA—Bobby G. Rice (M. Holm-R. Pietsch-D. Fisher-A.B. Clyde), GRT 120, (Coffee Shop, BMI)	100	100	2	I WANNA BE WITH YOU TONIGHT—Alabama (T. Gentry, R. Owen, J. Cook, R. Scott), GRT 129, (Buzzerb, BMI/Good Tokin', ASCAP)
34	56	2	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty (C. Twitty), MCA 40754, (Twitty Bird, BMI)								

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Old Autry Films Wedded To Concerts

NASHVILLE—A unique production merging Gene Autry movies with live country music is gaining enthusiastic response, according to Paul Bryant, professional manager of Progressive Artists Management of Nashville.

Titled "Gene Autry Presents Movies And Music," the production consists of showing one of the classic Autry movies—"South Of The Bor-

Changes Made At Lee Agency

NASHVILLE — Significant changes are underway at the Buddy Lee Attractions, Inc. agency.

Lee plans to reduce the current artists roster and concentrate on "a select roster of major artists." The move also enables the agency to accommodate the demands of its operation in Las Vegas. Lee plans to tour personally with the various package shows his agency represents.

Buddy Lee Attractions is located in Nashville with branch offices in New York, Chicago, Kansas City and Los Angeles.

Hannibal Gives Day To Helen Cornelius

NASHVILLE—Hannibal, Mo., honored RCA recording artist Helen Cornelius July 1, which was proclaimed Helen Cornelius Day by Mayor Lillian Herman.

U.S. Representative Harold Volkmer, submitted a special proclamation into the Congressional Record, and State Representative D.R. "Ozzie" Osborne were on hand for the festivities that kicked off a weekend of special events. Cornelius is touring the country with the Jim Ed Brown Show and is featured on the nationally syndicated television show, "Nashville, On The Road."

Ship King Album

NASHVILLE—True Records is shipping its debut album, "Claude King's Greatest Hits, Volume One," to all country radio stations and one-stops. The LP contains 10 of King's past country hits, according to Howard A. Knight Jr., president of True Records.

New Nashville NARAS Officers

NASHVILLE—New officers have been elected to the board of governors of the Nashville NARAS chapter. Roger Sovine is the new president; Ed Penney, first vice

Songwriters Start Radio Jingle Push

NASHVILLE—A public service announcement jingle series has been launched by the Nashville Songwriters Assn. International in efforts to promote its newly opened Hall of Fame.

Written by Jon Shulenberg, and produced at Sound Shop Studios by Epic's Ed Bruce, the promos have been produced in 30-second and 60-second lengths and are being shipped to more than 1,000 stations. Both versions center around the association's slogan "It all begins with a song."

Nashville talent featured on the spots include Red Lane, Dave Kirby, Tony Migliore, Mike Meyers, Mark Casstevens, Mark Morris and the Lea Jane Singers.

All studio time and talent was donated to the association.

der," "Back In The Saddle Again," or "Tumblin' Tumbleweeds"—followed, after a short intermission, by a stage show. The show features Republic Records artists Kathy Barnes and David Rogers. During the 90-minute concert, the artists perform individually and as a duet.

The production is a sponsored event through radio stations, organizations and other channels. "They'll be going places that aren't on the regular concert routes," comments Bryant.

The production's debut performance was held Thursday (21) at the Maryville, Tenn., Capitol Theatre, followed by shows in Hazard, Ky., and a performance slated for Monday (25) in Pikeville, Ky.

Fest by Distributor

NASHVILLE—All American Record Distributors, a Nashville-based company for independent labels, will be sponsoring an outdoor country/bluegrass music festival Aug. 14 in Findlay, Ohio.

Continuous entertainment will be offered by artists distributed by the company including George Kent, Linda Cassady, Ernie Dunlap, Robb Redmond, Clinton Caldwell, Roger Wilhoit, the Boys From Shiloh, Blue Grass Alliance and the Stonemans. Also scheduled to perform are Dickey Lee, Linda Hargrove and Johnny Carver.

Duo Winds Tour

NASHVILLE—Dave & Sugar completed a five-day West Coast promotional tour, climaxed by a two-night engagement at the Palomino Club in Los Angeles, June 16-17.

The RCA act was interviewed at KCKC, San Bernadino; K15, Ontario; KLAC and KGBS, L.A.; and KSON and Z104, San Diego. The tour was rounded out with an autograph party at the Tower Record Store in San Diego, several trade publication luncheons and a visit with Lou Foggelman, owner of L.A.'s Music Plus stores.

RCA hosted a barbecue dinner and reception at the Palomino Club on the nights of the Dave & Sugar shows.

president: Lynn Shults, second vice president: Layne Martine Jr., secretary; and John Sturdivant, treasurer.

Governors serving a two-year term are Dolores Edgin, Lloyd Green, Terry Woodford, Layng Martine, Steve Singleton, Steve Gibson, Gary S. Paxton, Tom McEntee, Brad McCuen, Roger Sovine, Eddie Kilroy, Bruce Davidson and Merlin Littlefield. Bill Williams and Don Butler will serve a one-year term.

The incumbent NARAS governors are Duane Allen, Bill Justis, Tom Collins, Ed Penney, Les Ladd, Charlie McCay, Bob Mulley, Lynn Shults, Dave Burgess, John Sturdivant and Larry Butler.

Union Reps Meet

NASHVILLE—Nashville's booming entertainment industry has received a first-hand inspection from the Screen Actor's Guild.

David Maddox, executive secretary of the Nashville AFTRA local, and Melvin Karl, Southeastern regional director of the Screen Actors Guild have met in Nashville to continue their talks concerning the future role of the guild in Nashville.

'Touch-Ups' Will Spruce Ryman Aud

NASHVILLE—The former home of the "Grand Ole Opry," which is still a major attraction for Nashville tourists, is receiving a few touch-ups in its appearance.

According to Jerry Strobel, public relations manager for the "Opry," the Ryman Auditorium is going through preventative maintenance saving future major damaging problems.

"So far as we can tell, there hasn't been any work put into the Ryman since the building was purchased by the National Life & Accident Insurance Co. in 1963," says Strobel. "It's still, basically, in pretty good shape, though."

"We've had to board up some of the windows on the sides of the building that have been broken and do a little other repair work on the outside, but other than that, the building appears to be in good shape."

Among major appearance touches for the building is a painting of the trim work, replacement of some windows and puttying, which Strobel estimates will run around \$10,000.

Last year, Ryman Auditorium drew some 55,000 visitors, but as far as a money-making venture, the building is about breaking even.

"The taxes are high, insurance is extremely high, we have to keep 24-hour security on the building and we have a tremendous heating bill," notes Strobel, who adds that because of the structure of the building, the entire building has to be heated, and not just parts of it.

"It's just like a barn. The ceilings are high and it's not insulated."

Halsey Dickering Russian Tour, TV

NASHVILLE—With a target date of late February through early March, Jim Halsey continues his negotiations with Russian officials for another concert tour of the U.S.S.R. by his acts.

"We're hoping to tie in a television special with the tour," comments Halsey, head of the Jim Halsey Co., based in Tulsa. He has been negotiating with the Soviet Ministry of Culture.

The Oak Ridge Boys, Roy Clark and Buck Trent are expected to take part in the Soviet tour similar to the one that drew SRO crowds two years ago. Among the cities expected to be on the itinerary are Moscow, Leningrad and Kiev.

Stars In Tribute To Late Perryman

NASHVILLE—Rex Allen Jr., Glen Campbell, Marty Robbins, Roy Rogers and Dale Evans were among the featured performers in a KLAC radio tribute show June 23 at Los Angeles' Shrine Auditorium for the late Lloyd Perryman, veteran member of the Sons Of The Pioneers.

Others performing included Johnny Bond, Ken Curtis, Eddie Dean, Stuart Hamblen, the Reinsmen, Wesley Tuttle, Jimmy Wakely, the Harold Hensley Band and today's Sons Of the Pioneers, Dale Warren, Rusty Richards, Rome Johnson, Roy Lapham and Billy Liebert.

Perryman became a member of the Sons Of the Pioneers in 1936 when its founders, Roy Rogers and Bob Nolan, were still will the group.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 7/30/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	11	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
2	2	15	KENNY ROGERS, United Artists UA-LA689-G
★	5	4	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695
4	4	6	RABBITT—Eddie Rabbitt, Elektra 7E1105
★	6	8	RAMBLIN' FEVER—Merle Haggard, MCA 2267
★	7	5	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
★	12	3	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
8	3	20	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
9	10	6	FIRST CLASS—Mickey Gilley, Playboy K234776 (Epic)
10	9	12	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1-2210
11	11	21	NEW HARVEST ... FIRST GATHERING—Dolly Parton, RCA APL1-2188
12	14	15	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1-2261
13	13	27	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
14	8	11	BEST OF FREDDY FENDER, ABC/Dot D02079
15	15	47	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
★	28	2	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
17	16	14	I REMEMBER PATSY—Loretta Lynn, MCA 2265
18	19	7	WANTED: THE OUTLAWS—Waylon, Willie, Jessi, Tompall, RCA APL1-1321
19	17	11	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PZ 34687
20	20	20	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
21	18	9	A MAN MUST CARRY ON—Jerry Jeff Walker, MCA 2-6003
22	23	23	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996
23	24	6	THE BEST OF ... VOLUME 1—Moe Bandy, Columbia KC34715
★	30	3	LIVE—Billy Crash Craddock, ABC/Dot DO 2082
25	25	6	IN PRISON, IN PERSON—Sonny James, Columbia KC34708
★	33	2	MAKING A GOOD THING BETTER—Olivia Newton-John, MCA 2280
27	29	17	PLAY GUITAR PLAY—Conway Twitty, MCA 2262
28	22	7	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck, Epic KE34693
29	26	8	LOVER'S, FRIENDS AND STRANGERS—Barbara Mandrell, ABC/Dot DO-2076
30	34	15	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
31	35	3	I'M JUST ME—Charley Pride, RCA ANL 1-1214
32	21	8	PRACTICE MAKES PERFECT—Johnny Rodriguez, Mercury SRM 1-1144 (Phonogram)
33	27	8	LET'S GET TOGETHER—Tammy Wynette, Epic KE 34694
34	37	3	RED HEADED STRANGER—Willie Nelson, Columbia KC 33482
35	36	30	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
★	NEW ENTRY		BOBBY BORCHERS, Playboy K2 34829 (Epic)
37	38	15	YOUR PLACE OR MINE—Gary Stewart, RCA APL1-2199
★	NEW ENTRY		TILL THE END—Vern Gosdin, Elektra 7E 1112
39	40	3	IF YOU WANT ME—Billie Jo Spears, United Artists UA LA 748-G
★	NEW ENTRY		MIRRIAM—Jessi Colter, Capitol ST 11583
41	32	9	SCORPIO—Bill Anderson, MCA 2264
42	NEW ENTRY		THE RAMBLER—Johnny Cash, Columbia KC 34833
43	31	7	ALL-TIME GREATEST HITS-VOLUME 1—George Jones, Epic KE 34692
44	44	3	RETROSPECTIVE—Linda Ronstadt, Capitol SKBB 11629
45	41	20	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 0180 (Warner Bros.)
46	39	25	VISIONS—Don Williams, ABC/DOT D0SD 2064
47	NEW ENTRY		WHEN IT'S JUST YOU AND ME—Dottie West, United Artists UALA 740 G
48	NEW ENTRY		MIXED EMOTIONS—Sammi Smith, Elektra 7E-1108
49	43	22	THE BEST OF DONNA FARGO, ABC/Dot OOA 2075
50	48	3	SATURDAY NIGHT DANCE—Joe Stampley, Epic KE 34732

Volunteers Save Jersey Bluegrass Venue

TRENTON—The swift response of local volunteer firemen is credited with saving a key New Jersey bluegrass venue from complete destruction by an early morning fire June 15.

The Englishtown Music Hall,

built in 1891, happens to be located three blocks from the local firehouse, but owners Geoff and Eric Berne believe a fund-raising bluegrass concert held three months ago helped fire the volunteers' enthusiasm.

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TRANSFUSING WINDY CITY SCENE

Chicago Jingle Singers Segue Into Whirlpool Of Pop Disks

By ALAN PENCHANSKY

CHICAGO—A transfusion of talent from commercial jingle factories here is contributing to the improving health of this city as a production center for consumer music.

Kitty & the Haywoods, Steve Sperry, Jim Peterik, Mark Vieha, Vicki Hubly, Bonnie Herman—these are names of musicians working in Chicago's flourishing jingle trade looking to follow the pattern of other jingle writers and recorders who have found a big outlet for their skills in the consumer market.

While Jim Peterik already has an album on Epic, biggest new surge from the commercial community will be Kitty & the Haywoods, four sisters best known to date for their rendition of Betty Crocker's "Ready When You Are . . . And Even When You're Not." The girls will enter the consumer arena this month with an LP on Mercury, "Love Schock."

Mainstay of the act is second-oldest Kitty Haywood, one of the

city's most sought-after ad singers. However, all four Haywoods are active in commercial singing, and the group has worked backup on-stage, and recorded backup for albums by Aretha Franklin, Curtis Mayfield, Tyrone Davis, Ramsey Lewis and others.

Special significance attaches to their emergence, as it represents the first independent production work undertaken by the Ohio Players. The Haywoods, polishing their choreographic skills here and lining up a band, are expected to debut as an act sometime this summer, most likely on a bill with the Ohio Players.

Steve Sperry's greatest hit to date is "Kellogg's Corn Flakes . . . Eat Em All Up." However, that smash may be eclipsed soon by "Flame," Sperry's MOR story single released on Mercury. The label is mounting a strong push behind the 45 written and sung by the jingle writer/producer affiliated with Opus III productions here. The musician's commercial resume lists accounts

including Levis, Greyhound, Pillsbury, United Airlines and Betty Crocker.

Sperry, who has been with "a whole bunch of groups of one sort or another none of which you've ever hears of," calls the 45 his "first legitimate records." Whether he functions as a performer again depends entirely on reaction to the single, says Sperry, since his income is assured through commercial work.

"It really depends upon the record," he explains. "I've worked enough crummy clubs, places where you're background music, not to want to do it again."

Is every jingle singer a closet performer, longing for the visible life? Sperry says no, calling his jingle gig "idyllic" in that he avoids the rigors of the road and is allowed to spend nights at home with his family.

Tom Radtke, a drummer and jingle producer here, has a differing view. "Most of the good jingle singers are aspiring solo talents," says Radtke, who has just finished demos on Vicki Hubly, another active ad voice. Radtke says the tapes will be repped to ABC, Warners, RCA and Mercury.

Says Radtke: "Most of the people who do jingles got in the music business as talent and were channeled into the jingle business. Some get sort of trapped there, others straddle jingles and music dates.

"A lot of them are still anxious to develop their own personal material," continues the former member of Bill Quateman's group. Radtke sees the increasing diversified activity of jingle artists here as a part of a general "solidification" of the Chicago music scene, including more and better studios, and a growing tendency for acts not to flee to the Coasts.

Radtke's next demo project reportedly involves Bonnie Herman, the city's premier jingle singer and one of its wealthiest young women. Herman, who has had consumer product exposure as a member of the group Singers Unlimited (BASF), will be preparing demos to include some of her own material.

Chicago jingle singers actively seeking consumer product exposure also include Ron Hawking of Amoco and Suzuki fame, and Mark Vieha, who took an award in last year's American Song Festival. Jim Peterik, whose second Epic album is in preparation, continues his commercial singing and playing.

Set Manilow TVer

LOS ANGELES—Barry Manilow will tape another one-hour musical/variety special for ABC-TV tentatively scheduled to air in February 1978.

Manilow and Ernest Chambers will co-produce and co-write the special, with both collaborating on all creative aspects. It's estimated the artist's first special on the same network drew 37 million viewers.

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EMI Price Rises Top Earlier Hikes In U.K.

LONDON—In line with other major record companies, EMI has announced a round of price increases on its product—but higher than any so far disclosed by competitors.

Increases of around 15% will apply to all record and tape orders shipped after Aug. 1. The last EMI price hike came exactly a year ago.

The recommended retail price of singles will rise from \$1.19 to \$1.36, compared to the new \$1.28 price tag on Phonogram, Polydor, CBS and WEA seven-inchers.

A standard pop LP will retail at \$6.62 (previously \$5.70) while deluxe and super-deluxe albums breach the \$4 barrier, with prices ranging from \$6.97 to \$7.65.

The mid-price range LPs show a 51-cent increase to \$4.25 and the budget range goes up 49-cents to \$3.22. Full-price tapes reach \$6.97 from \$6.12, and mid-price tape goes up 51 cents to \$4.60.

EMI Records managing director Leslie Hill defended the hikes: "We have been forced to increase prices by around 15% across the board, but

at a time when inflation is running at 17-18%. The previous year inflation was even higher, and we only went up 11%.

"I hope the increases will not hit business. The way things are going, it looks as if the reduction in living standards in the U.K. is going to stop."

Recent price increases have been instituted here by WEA, CBS, Phonogram and Polydor (Billboard, July 23, 1977), and still others are anticipated.



MILESTONE—Alan Freeman, right, hoists a glass to celebrate his 25th year as a disk jockey on BBC radio. Maurice Oberstein, managing director of CBS Records in London, was one of many industry figures at a party marking his milestone.

'HAPPY TO HELP'

One-Stops Reap Punk Harvest

By JOHN HEYWARD

LONDON—U.K. one-stops are cashing in on the boom in independent record labels which specialize in new wave product.

The wholesalers, most of whom normally concentrate on the album market, have found there is a big demand from retailers for the hard-to-find singles.

Few of these companies have a major distributor, and bewildered dealers are calling on one-stops for help.

Now, Lightning Records has even launched a weekly New Wave Top 30, based on sales, to cater to the demand and has issued two singles on

its own Lightning label by punk bands Horror Comic and Lucy.

"We have gone to great lengths to track down these weird and wonderful labels," said Lightning's Alan Davidson. "I had not realized that so many dealers were finding it so hard to get hold of these records."

"Some of it is really good stuff, and I think all those predictions that New Wave was going to be a six-month wonder are being proved wrong."

Davidson cites singles by Chelsea, Motorhead, Police, Cortinas, the Electric Chairs and Jonathan Richman as big sellers.

MAY RESCHEDULE

Heavy Ticket Refunds Due In Beach Boys Tour Scrap

LONDON—The last-minute cancellation of the Beach Boys' U.K. mini tour will result in more than 25,000 ticket refunds for their gig at London's Wembley Stadium alone.

The four-date tour, due to start on July 23, was scrapped only 10 days before the start, apparently because of "lack of time to make preparations."

The tour has been dogged by changes since concert dates were first announced in June. Earlier this

month, impresario Robert Paterson and Music Centre Promotions backed out of the Wembley gig after the band said ticket prices should be lowered.

The MAM organization took over and reshaped the show, which was originally conceived as a travelling rock festival featuring top U.S. and U.K. acts. With the Wembley bill cut to just three acts, the band insisted that the top price of \$9 was too expensive for one afternoon's entertainment and insisted on a 20% ticket price slash.

A spokesman for International Creative Management, the Beach Boys' concert representatives, said at least 25,000 to 30,000 ticket refunds would have to be made for the Wembley date.

"It's difficult to give an exact figure because many bookings were made through agencies, but the final figure for the dates will run into tens of thousands. The tour certainly wasn't cancelled because tickets weren't selling well. The decision was made because the Beach Boys felt there was too little time to make proper arrangements. Dates will probably now be rescheduled for the 1977/78 concert season."

Another interested party kept in the dark about the Beach Boys' movements is CBS Records, which recently signed a licensing deal with the group's Brothers Records label. The group was due to perform at the company's international convention here this week, but a CBS spokesman said: "We haven't heard a thing from them. They're keeping us sweating about this."

Apartheid Fells S. African Fest; Permits Denied

JOHANNESBURG — Apartheid has killed off one of South Africa's biggest annual music festivals, the Free People's concert. Organizer David Marks says he has lost interest in fighting a losing political battle over permits to keep the concerts multi-racial.

For seven years he has been running the event and says that each year the authorities have got tougher. A concert due to have been held in March was cancelled because the Department of Community Development refused an application for multi-racial permits, and the same thing happened in 1976.

Says Marks: "I'm scared to push any harder. The hassles involved get bigger every year. There are more official forms to fill in, more official channels to go through and more refusals. I'm interested in music, not politics."

Marks is now spending his time establishing the Market Cafe here, a small venue at a former vegetable market site.

Recent shows have included the "Bob Dylan Words and Music Show" by the Elastic Head Band; "A Tribute To Jimi Hendrix," performed by Gypsy, a local band offered a U.S. tour; and appearances by Malombo Jazz Trio, which worked Carnegie Hall in New York with the Pointer Sisters.

EMI Italy Meet Set For Venice

ROME—EMI Italy's annual sales convention will take place at Venice's Excelsior Hotel Sept. 21 through 23. International guests will include representatives of the major labels on EMI Italy's catalogue, among them Brian Sheppard of Capitol, and Ken East of Motown.

The convention, which last year took place in Florence, will provide an opportunity for each department to outline plans for the future, as well as achievements of the past year.

Elton John Sides Freed For DJM 'Greatest Hits'

LONDON — The use of two Rocket singles has been granted by EMI—at Rocket's instigation—to DJM Records.

Limited license for Elton John and Kiki Dee's "Don't Go Breaking My Heart," and John's "Sorry Seems To Be The Hardest Word" allows DJM to use the tracks on its forthcoming Elton John Greatest Hits Volume II album, due for worldwide release on Oct. 1.

The agreement includes a provision that Rocket and EMI will not use the tracks until January 1978, when the DJM LP will have been on sale for a three-month period including the Christmas boom.

DJM managing director Stephen

James says: "The deal came out of a combination of our desire to make this album follow on from volume one and come right up to date, and Elton's desire to do it well. The idea was put to us by him and John Reid."

"Our rights are for this album only. We cannot put them on anything else in any shape or form."

The new Elton album was produced by Gus Dudgeon and features a cover by David Costa. Titles on the \$6.76 double are "The Bitch Is Back," "Lucy In The Sky With Diamonds," "Someone Saved My Life Tonight," "Philadelphia Freedom," "Island Girl," "Grow Some Funk Of Your Own," "Benny And The Jets," "Pinball Wizard," plus the two leased tracks.

James agrees that the new album is obviously the last such Elton John compilation that DJM will put together.

Arista First To Book Full Time On Promo Tape

LONDON—For the first time in its two-year existence, Wilde Rock has allowed one record company to book an entire promotional tape to showcase its new product. Usually various companies book time on the tape, but Arista bought the entire tape which went into 500 stores nationwide on July 21.

Among the Arista names whose new product is featured on the tape are Pilot, the Bay City Rollers, Barry Manilow and Grateful Dead.

Says Wilde Rock managing director Eric Carmen: "This is the first time we have allowed one company a monopoly of the tape, which allows Arista to promote its artists via retail outlets throughout the U.K. for one week. It's not our policy to allow companies to do this, as we want to retain our independence, but with reservations we would do it again."

Ariola Seen Nearer U.K. Operation

LONDON—Plans for West German record company Ariola to set up an independent operation in the U.K. are nearer fruition with the news that Robin Blanchflower has quit CBS here to become managing director of Ariola Eurodisc U.K.

He has been CBS U.K.'s a&r director for the past 10 months and before was manager of the artist division. Monty Leuftner, Ariola chief, is currently in the U.S. discussing future strategy of the London-based company and planning a distribution deal with a major record company.

Ariola product is now issued in the U.K. through the Ariola America label, which goes in turn through EMI's licensed label department. In its 18-month link with EMI, the biggest international hit was Mary MacGregor's "Torn Between Two

Loves," Top 10 in the U.S. and U.K. Other acts with U.K. releases are La Seine, the Sons of Champlin and Nickey Barclay.

Blanchflower says: "Though Ariola is German-based, it has been expanding fast on an international front, with offices now in the U.S., Austria, France, the Benelux, Brazil and Mexico. Now the U.K. is an obvious choice to set up an independent operation and the hope is to be completely functional by September."

While future policy has yet to be decided, there is a chance of a link with Hansa Productions, a German record company distributed by Ariola in West Germany. This company recently started a nationwide U.K. talent hunt to find new recording acts.

Musicians Score Regime In Korea

AMSTERDAM—Forty members of the prestigious Amsterdam Concertgebouw Orchestra have sent an open letter to the President of South Korea denouncing the regime in his country.

The orchestra recently played two concerts in South Korea, plus a tour through Japan. In the letter, the musicians say: "Since you have been in power, all democratic freedoms have gone. The whole world knows and rejects the way you treat political prisoners in your country. Fake trials, behind closed doors, intimidation of witnesses and brutal torture of prisoners are the order of the day."

The musicians say they have based their remarks on information from Amnesty International.

Chrysalis In Greece Goes To Phonogram

ATHENS—Phonogram now manufactures and distributes Chrysalis Records in Greece, following a parallel move in the U.K. by the label from Island to Phonodisc. First product under the new deal is made up of albums by Leo Sayer, Jethro Tull, Procol Harum, UFO and, for the first time here, Steeleye Span.

Now Phonogram intends releasing the entire Jethro Tull and Ten Years After back catalog. Chrysalis was previously distributed by Emial in Greece.

Nikos Antypas, Phonogram managing director, says a massive television promotion is planned for Chrysalis acts.



MILAN MEETING—Phonogram Italy entertains international guests as the worldwide pop management team meets at Milan's Jolly Hotel. From top left, facing camera, are Koos De Vreeze, Phonogram International product and promotion manager; Reinhard Klaassen, Phonogram International vice president; Mieke Ruijzendaal; Roger Maruani, Phonogram France a&r director; Oskar Drechsler, Phonogram Germany managing director. Others attended from Holland, the U.K., Sweden and the U.S., with the Italian hosts led by Alain Trossat, managing director, and Giorgio Pertici, marketing manager.

SUMMER SURGE

WEA Casts Stones In Flood Of Live Albums

• Continued from page 4

The Stones add to a rolling bandwagon of in-person packages released this year. These are frequently favored for the slow summer months, while acts prepare their big guns for the Christmas sales boom, and often figure as contract fillers, too.

Artists with recently issued live long-players include Steve Harley (EMI), Neil Sedaka (Polydor), Bette Midler (Atlantic), Al Jarreau (Warners) and the Beatles (Lingsong)—all these are two-disk sets—plus Be Bop Deluxe (Harvest), Gong (Virgin), Ritchie Blackmore's Rainbow (Polydor), Parliament (Casablanca), Wet Willie (Capricorn), and Peggy Lee (Polydor).

Released earlier this year were concert souvenirs from Marvin

Gaye (Motown), Led Zeppelin (Swan Song), the Average White Band (Atlantic), Dionne Warwick and Isaac Hayes (ABC), Diana Ross (Motown), and Status Quo (Vertigo).

Meanwhile, there is current chart action for Neil Diamond's "Love At The Greek" and his earlier "Hot August Night" (MCA); the Beatles' "At The Hollywood Bowl" (Parlophone); the Bee Gees' "Here At Last, Live" (RSO); and various punk bands Roxy recordings.

Warner Bros. is also using live material for the debut album by its new signing, the Pirates. The move is unusual, but not unique. Arista, for example, employed live recordings by Burlesque for the group's debut LP earlier this year.

From The Music Capitals Of The World

LONDON

When April-June market survey results are published expect impressive gains for CBS on the singles front, and best-ever performance from **United Artists**. . . . Promoter Mel Bush now managing **David Essex**, for musical activities only. . . . Anticipated that Australia will be first country to see "Evita" stage show. . . . Ex-Genesis lead singer **Peter Gabriel**, whose solo album has just charted here, due to launch a 15-date British tour in September. . . . The **Doobies**, **Frankie Miller's Full House** and **Hawkwind** added to Reading Festival line-up. . . . No. U.K. managing director now regarded as contender for top job vacancy at Record Merchandisers, but one sales manager reportedly keen to secure the position.

Although **GTO** about to lose access to future **Donna Summer** material, which goes to **Pye**, **Dick Leahy** able to negotiate with **Neil Bogart** U.K. rights for a further three years to her "I Remember Yesterday" album, last week at No. 2. . . . With punk rock antics continuing to provide swathes of shocked copy for the British media, apprehensive Birmingham town council banned a proposed major new wave festival. . . . "Crazed funksters" **Parliament** to tour here next February. . . . The **Sex Pistols**, currently on a secretive tour of Europe and Scandinavia, are reportedly due to star in a film by director **Russ Meyer**. . . . Private Stock president **Larry Uttal** signed **Rosetta Stone**, group formed by ex-Bay City Rollers lead singer **Ian Mitchell**.

United Artists released a new single by Punk act **Stranglers**, titled "Something Better Change." . . . **Richie Havens** planning to bring rock musical "Electric God," based on the life of **Jimi Hendrix**, to London. . . . Rumors that **Bob Dylan** was coming to Britain snuffed out by disclosure he turned down a "huge offer" to appear at this summer's **Knebworth Festival**. . . . **Jefferson Starship**, with co-headliner, now favorite tip

for the festival, with a **Santana**, **Steve Miller**, **Chicago** package. . . . Five British cities might lose their major rock venues because owners **Howard** and **Wyndhams** and **Moss Empires** are losing money. . . . **Mecca Organisation**, proprietor of a nationwide ballroom circuit, has banned all punk acts.

Comedy version of **Kenny Rodgers'** "Lucille," entitled "Lou Steele" by **Bryan Blackburn** released by **Pye**. . . . "Erotic Soul" by **Larry Page Orchestra**—a Canadian import—figuring in the Top 40 disco chart. . . . Personal manager **Tony Barrow** signed **Helen Shapiro** to Arista—she debuts with **Russ Ballard** composition, "Can't Break The Habit." . . . After a custom press request from **Bruce's Record Shop** in Edinburgh to cater for Scottish demand, Phonogram reissuing "Cat's Eye" by **Life**, produced and written four years ago. . . . Unsigned singer-writer **Andy Desmond** attracting attention now that top U.S. producer **Bones Howe** keen to mastermind his first album. . . . After five weeks, still no trace of rock group **UFO's** missing guitarist **Michael Schenker**, who disappeared on the eve of the band's U.S. tour.

BUCHAREST

Tom Jones made No. 1 here with "Say You'll Stay Until Tomorrow," with **Smokie's** "Back To Bradford" and **Mud's** "Lean On Me" charting at 2 and 3 respectively. . . . Topping the local section of the chart was **Model Q** with "Pastel," followed by **Marius Popp's** "Inscriptie" and **Savoy's** "Iscaclitura de Lumina." . . . A series of tours set for Rumanian chamber music groups, with **Ars Nova** bound for West Germany, the chamber orchestra of the **Tirgu-Mures Philharmonic** for Italy, the chamber orchestra of **Oradea** for Austria and the **Academica Quartet** for the U.S. and Canada. . . . **Margareta Pislaru**, fresh from a tour of Bulgaria with **Dan Spataru** (Continued on page 65)

Hansa's British Production Wing Begins Operation

LONDON—Germany's largest record production company, Hansa, has started operations in Britain, with plans to team new musical talent with established record producers.

Heading the setup are Peter Meisel, who started Hansa 12 years ago, and his wife Trudi, manager of the company's international activities.

Among the producers involved with Hansa U.K. on a freelance basis are Tony Evers, Ron Richards, Del Newman, Ray Singer, Simon Napier-Bell and Bruce Welch, while Steve Rowland is working for the company on an exclusive basis as production coordinator.

Peter Meisel told *Billboard*: "Our policy is to pair the best producers with the best new talent we find, and then place the subsequent recordings with the record company most sympathetic to the product. We are putting a lot of work into this, so obviously we want to issue records through companies which will put the necessary effort into promoting them."

Earlier this year, Hansa held a massive U.K. talent hunt. The 2,500 acts who submitted tapes have been whittled down to 13, with whom Hansa U.K. has signed deals. A second talent search is planned for the autumn.

Trudi Meisel claims the talent hunt was unique in that 54 acts were taken into Morgan Studios in north London and video-filmed while recording. "The idea is that we can show the tapes to producers working for us on a freelance basis," she says.

"This should give them some idea of what an act is like in the studio, and whether they are the kind of artist they would like to work with."

Peter Meisel adds: "The market for English language recordings is growing continuously, and in West Germany it is as high as 80%. That is all the more reason for us to find U.K. talent and tailor it for particular markets."

Jazz Exchange Set As New Talent Aid

PARIS—The Independent du Jazz has set up a record exchange system to encourage new talent.

Started by **Jef Gilson**, Independent du Jazz, groups together small record producers who operate outside the commercial circuit. Interest in jazz as opposed to commercial interest is its aim, according to Gilson, whose own outfit is known as **Palm**.

He fears that "the past may turn out to be the grave digger of the present," because jazz names of 20 and 30 years ago are still eclipsing today's musicians.

Producers from six countries—France, Yugoslavia, Hungary, Great Britain, Italy and Switzerland—have joined the scheme. Britain's **Cadillac** and Switzerland's **Hat-Hut** labels are said to be willing to exchange disks.

ATV Sub-Publishes Diamond Catalogs

LONDON—ATV Music has acquired subpublishing rights in the U.K. to **Neil Diamond's Profit Music** and **Stonebridge Music** catalogs. The package includes "Sweet Caroline," "Holly Holy," and "I Am, I Said."

The agreement was negotiated by **David Rosner**, on behalf of **Profit** and **Stonebridge**, and **Peter Phillips**, managing director of **ATV**.

NEW VICTORIA

London Rock Venue Dark; Playboy Freezes Receipts

LONDON—Losses of more than \$255,000 have forced the closure of London's New Victoria Theater after just 18 months in business as a rock venue.

The action was taken by **Playboy London Ltd.**, which holds the lease on the Rank-owned theater, and throws doubt on the fate of two major concerts booked into it in early August.

Promoter **John Curd**, who was to present **Stanley Clark** on Aug. 5 and **Bonnie Raitt** on Aug. 6-7, says he may cancel the gigs because of the venue's uncertain future.

Ticket receipts from July 8's **Muddy Waters** concert, amounting to about \$9,500, were frozen by auditors called in by **Playboy**, and he is uncertain about advance ticket money for the three August shows, believed to be upwards of \$4,500.

July 18's concert by **Alessi**, promoted by **Barry Dickins** of **MAM**, was saved only by strenuous efforts by the **Playboy** auditors and a payment by **MAM** of \$340 to the London Electricity Board, one of the theater's creditors.

Money from ticket sales for the sellout concert will also be frozen until after a creditors meeting, but **Alessi** was paid for its appearance.

The **New Victoria** was opened amid a flurry of publicity 18 months ago. A company, **Videpalm**, was set up to run it, with **Playboy** and impresario **Danny O'Donovan** as equal shareholders. **Playboy** invested \$170,000 and **O'Donovan** was to manage the company.

After a mere six months, **Playboy** announced it was unhappy with its investment and suggested the winding up of the company. At that time, the only loser would have been **Playboy** itself.

EMI Mounts Asian Confab

HONG KONG—EMI will hold its first South East Asian a&r and marketing conference in Singapore in mid-August.

One of the aims of the two-day meeting is to join in a campaign against record piracy via more effective marketing techniques.

EMI executives on hand will come from Singapore, Hong Kong, Malaysia and Thailand, while licensee representatives will attend from Korea, Taiwan, the Philippines and Indonesia. Other participants are expected from Japan, Australia, New Zealand, the U.S. and England.

It is hoped that the conference will serve to demonstrate the quality of Asian talent to industry groups in other areas of the world.

Asian artists to be showcased at two concerts during the event in-

Irish Rock Festival Draws 10,000 Fans

DUBLIN—**Rory Gallagher** and his band headlined Ireland's first major rock festival, held in the grounds of **Macroom Castle**, County Cork, on the last day of the **Mountain Dew Festival**.

The bill included **Liverpool** group, **Nutz**; Belgian singer-guitarist **Roland van Kampenhaut**; **Sonny Condell** and **Supply**, **Demand** and **Curve**; **Sunset**, and emcee **Ken Stewart**. The concert was attended by over 10,000 fans.

Security was efficient, and in spite of some apprehension the five-hour festival was peaceful. It's hoped to run the festival as an annual event.

O'Donovan is said to have refused to agree, with the result that all **Playboy** personnel in **Videpalm** resigned.

A few months ago **O'Donovan** offered to buy **Playboy's** shares in the company for \$27,000. The bunny club operators found themselves in a dilemma and eventually decided to turn the tables and acquire **O'Donovan's** shares for a similar sum. After consultation with the company's auditors, **Playboy** instructed them to convene a creditors' meeting in London for July 29. Debts are believed to amount to about \$90,000.

Promoter **John Curd** told *Billboard*: "This has hit me very hard. I think **Playboy** should have honored all bookings made up to the date they acquired the theater. That way, the punters and promoters would not be in this situation of cancelled concerts."

Gale is meanwhile negotiating with **Rank** in an effort to keep the venue open and transfer the lease to his company.

Vogue To Handle Sonet In France

LONDON—**Sonet Productions** has signed a deal with **Disques Vogue** for representation in France. The agreement runs for three years and covers the **Sonet** and **Specialty** catalogs.

First releases will include 24 albums of original rock'n'roll hits from the **Specialty** label, including titles by **Little Richard**, **Lloyd Price**, **Larry Williams** and **Sam Cooke**.

Several European and American managerial executives have been invited to attend the showcase.

Says **Malcolm Brown**, EMI director of music operations in South East Asia: "Those who ignore it do so at their peril."

Warner Bros. Music Sets Swedish Firm

STOCKHOLM—Previously represented here by **Nordiska Musikforlaget**, **Warner Bros. Music** is now establishing its own organization in Sweden.

Some months ago, **Lennard Desmond**, president of **Nordiska**, quit, followed by the entire professional staff of the pop music division.

The **Nordiska** reshuffles were followed by the news that **Warner Bros. Music** and its affiliates would not renew contracts on expiration, and would set up a separate operation, with **Desmond** in charge.

Now **Desmond** says: "I aim to build a roster of local composers, because it is important not to rely solely on international catalog. In any case, there is a growing interest worldwide in Scandinavian copyrights."

He believes **Warner Bros. Music** will be fully established in Sweden by the end of the year.

17 NATIONS REPRESENTED

New Goals Eyed At RCA Parley

By AGUSTIN GURZA

LOS ANGELES—Though the RCA Latin American convention held in Miami recently was split into two full days of product presentations, there was a sense of routine and anticlimax surrounding the second day's agenda, July 15.

Not that the material presented on the second day was less significant. Indeed, the English language product from Europe and the U.S. featured that day has great sales potential in Latin American markets.

But the enthusiasm of the more than 40 participants from RCA affiliates and licensees in 17 nations was fueled by their faith and belief in the product originating in Latin America. And most of that product had been presented on the first day of the sessions.

Inherent in this preference for the Latin American material is the clue to a growing trend in Latin music. No longer is the Latin American market a simple receptacle for product coming from outside the territory, especially the U.S.

Instead, the drive and energy of RCA executives seemed to be almost single-mindedly concentrated on reversing the traditional flow of product, allowing Latin American artists to be heard around the world on a status comparable with their European and American counterparts.

But even if Latin product remained within current market boundaries, the commitment to native productions seems too strong to easily dissipate. Indeed, it has given rise to the rather audacious attempt on the part of RCA/Brazil to market its own English language material by artists such as Terry Winter and Edward Cliff.

It is significant to note the measurable excitement of Adolfo Pino, RCA's Latin America regional director, upon reporting that the European marketing office had expressed immediate interest in Cliff and the disco-derived work of the Samba-soul Orchestra.

"It really doesn't matter who they pick to start with," says Pino. "It's

just a matter of breaking ground and opening the territory so other artists can follow."

More important still, perhaps, is Pino's claim that certain Brazilian artists like Martinho da Vila are approaching the level of 1,000,000 units sold in Brazil alone.

No wonder, then, that from among all the product presented by the Brazil affiliate, Pino singled out for special attention the new bossa nova-styled LP by singer Miucha with the well-known Antonio Carlos Jobim.

Appropriately, in this regard, Thursday's session was capped with the personal appearance of a bright young talent from Mexico named Emmanuel whose performance was enthusiastically received by the participants.

The importance of Emmanuel's work is that it is musically grounded in Latin culture and lyrically reflective of the Latin American experience. A marked contrast to the dominant music in Latin America a decade ago which was musically imitative of American rock and lyrically alien to the Latin world.

And it is not that the influence of rock and other non-Latin forms is no longer felt—the concentration of disco product presented by RCA and TK Records at the parley reflects the current popularity of that style in Latin America.

It is just that the Latin American executives insist that Latin music not be relegated to a secondary status. Thus, in his short but eloquent address to the participants, RCA/Mexico's director of marketing Guillermo Infante emphasized that RCA's commitment in Latin America is to strengthen the catalog within each Latin nation.

Separately, Helcio Carmo, market development manager for the region, explains that the development of the continent-wide administration allows the firm to execute that commitment, even within its licensees in nations where it has no affiliates.

"It used to be," says Carmo, "that if an artist from any one of these places (Chile, Peru, Venezuela, etc.) wanted to make it, he would have to go somewhere else. We want to put a stop to that."

Carmo's formal address to the conference summarized the spirit of the RCA meetings: "Of all the continents in the world, the American continent has the privilege of being the richest in its music. And of the three Americas, Latin America emerges today as the young hope for dynamic projection in the future.

"In traveling and listening to our different artists and their songs, I was able to feel the common link between us. Today marks the beginning of a crucial period in which we must make good use of the artistic power that exists on this continent, and develop the vast possibilities this young America offers us."

ASCAP Welcomes 11 New Members

NEW YORK—A covey of Latin songwriters and publishers have joined ASCAP.

In the writers' ranks Lissette, Josie Leon, Pucho Souffront and Julio Merced were admitted.

Others include Louis Sanchez, Angel Caneles, Justi Barretto, Felito Felix and Nick Jimenez.

Publishers comprise Borinquen Music and Clave Music.

Latin Scene

MIAMI

No sooner had RCA/Brazil previewed its new LP by **Perla** at the firm's Latin American convention here than the very same album was spotted in a Miami Latin record shop on the Audio Latino label. Now, since Arcano (Cayre Industries) holds U.S. distribution rights to the RCA product, the Audio Latino release opened a can of worms regarding RCA's policy on allowing second option on its product. A little history is in order: About a year ago, the first Perla album was released in the U.S. also on Audio Latino and the assumption was that Cayre had simply decided not to release it. The LP went on to do well on the Latin charts in Miami and New York. The success of that first album, which Cayre vice president **Rinel Sousa** says is the first ever to be released under second option conditions, started a simmering discontent in the Caytronics camp. When the Caytronics executives showed up at the RCA Miami meet, the only thing that was clear was that nobody was clear on how the second option works. Caytronics vice president **Lee Schapiro** says he is more concerned with how the first album slipped out of Caytronics' hands. He says the firm may have overlooked the album in the mounds of product that arrives, allowing the 90-day release period to elapse.

But Schapiro adds the firm was never informed that a second option was being exercised, and Sousa says that he believes the second option question was never taken up in negotiations for the original RCA/Cayre contract. Newly installed RCA international division vice president **Karl Kurz** says he needs time to familiarize himself with the issue, but declares that "as far as I know, the second option is working alright." Caytronics doesn't agree. Both Schapiro and Caytronics president **Joe Cayre** asked Kurz to look into the matter.

In another mysterious, though less significant matter, no one seems to know the origin of an LP circulating in Miami which also has Caytronics people upset. The LP, on a label called **Polara**, has a bright blue cover with these names written in big block letters: **Angelica Maria, Alberto Cortez, Isadora** and **Gutierrez**. Though the rather raunchy cover says the album contains "The Hits Of" these artists (the first three of whom are major stars appearing on Cayre labels in the U.S.), it does not say the badly recorded product inside is actually cover versions by unknown artists. Cayre's Schapiro says he thinks the packaging is fraudulent. A sticker on the shrink wrapper is stamped **M&M Records**. But **Manolo Matos**, owner of the Miami Latin distrib-

Brazil To Host Junta By EMI

LOS ANGELES—Representatives of 14 EMI affiliates and licensees are scheduled to meet in Rio De Janeiro Aug. 10 through 15 for the firm's second annual Latin American label managers conference.

The meetings, to be held at Rio's Sheraton Hotel, will feature product presentations from the different nations as well as panel discussions on topics such as artist strategies and market development. David Stockley, a&r and marketing coordinator for Latin America and the Caribbean, is conference coordinator.

"Our first meetings last year were enormously successful," says Stockley. "They set the whole ball rolling for us in Latin America."

Countries to be represented include Mexico, Spain, Italy, Colombia, Venezuela, Ecuador, Peru, Chile, Argentina, Bolivia, Brazil, Central America and the West Indies.

In addition, EMI's international European organization will be represented. Stockley says the Holland-based EAR "has a special roster of artists from all over Europe" that represents "the best of the continental artists, if you like."

Hans Beugger, managing director of EMI's Latin American administration, will chair the meetings and deliver opening remarks.

Representatives from Capitol in the U.S. and from EMI in England also will attend.

utor, says he really doesn't know anything about the Polara label, though he thinks this particular album comes from Puerto Rico. He adds that he bought the product from **Luis Iglesias** of **Teca Records**, but the latter denies ever selling the product and denounces the packaging tactic.

A novel new plan for merchandising Latin records is in the works. The setup, which involves a major American rackjobber and a major Latin firm, could greatly increase the number of outlets for Latin product throughout Florida. Though the plan should be in effect within a few weeks, neither party would reveal details at this time.

Word around town is that the failure of a promotional deal between **Pepsi-Cola** and popular local composer/performer **Chirino** is still affecting sales of the artist's new LP. But **Paul Stevens**, Chirino's manager and president of newly formed **Grand Artists Records** on which the LP appears, says sales are back to normal levels. And he provides this background on the soured deal:

The "Chirino 3" LP was to be released as part of the artist's one-year endorsement contract with Pepsi. The soft drink firm would get a 90-day exclusive to merchandise the LP (at \$2.50 and six bottle caps) through supermarkets and in other Pepsi-related ways. With posters, staffers and tv spots already prepared for the Dec. 15 kickoff, the Pepsi branch in Miami went through a corporate shakeup that saw a change of general managers. The new Pepsi chief quickly froze all operations until he could review budgets. That, Stevens says, killed the Chirino plan before it even got off the ground. When it finally went into effect, only 12 days remained on the 90-day period.

Miguel Palmero, vice president of Tropicana distributors here, reports collapse of the plan killed all sales during the crucial Christmas period. And Stevens adds that the loss was all the worse since Chirino had radio hits in the period the album was tied up.

Meanwhile, Stevens' infant label has signed Argentinian **Facundo Cabral** whose new Miami-recorded album is due soon. Composer/singer/pianist **Roberto Lozano** is also on the label. Promotion on these artists are handled by **Grand Artists Press**, under direction of **Luisa Gil**, says Stevens. Started just this month, the Press operation also handles publicity for **Lissette** and **Los Sobrinos del Juez**.

On the retail scene in Miami: **Manolo Diaz** and his son **Jorge** of **Ricky's Records** have developed a shop that is not only rich in product but in character as well. While the shop has a full-line Latin inventory, Diaz Sr., reports he is selling more and more American product; doing well with both LPs and singles. On Friday (15) it happens that Ricky's had just received the new **Ismael Miranda** LP, and from the in-store play it was getting, it sounded like Miranda's strongest effort to date. ... At the massive Dadeland shopping Center, **Amelia Ramos** has built up an impressive Latin section at the Spec's outlet there. When told that many industry people believe salsa is a fading flash in the pan, Amelia's reaction was a slightly cynical smile that registered puzzlement at the claim which holds no truth for her shop. She says that since she began stocking salsa some three months ago, she has had to double the frequency of her orders to Fania in New York. "I guess the word gets passed around," she says. **AGUSTIN GURZA**

Cubans In N.Y. Date

NEW YORK—Los Papines, a percussion Afro-Cuban group, will perform here Sunday (31) at 8 p.m. at Avery Fisher Hall, marking the first time in 17 years the popular Cuban ensemble has performed in this country.

Los Papines, led by conguero **Papin**, is one of the oldest active Cuban groups with a following throughout the Caribbean, South America and parts of Europe. They will be sharing the bill with Puerto Rican vocalist **Alberto Carrion**, the **Alvin Ailey Dance Company**, the **Charles Moore Dancers** and **Drums of Africa** and folksinger **Pete Seeger**.

The appearance of Los Papines is seen as part of the continuing thaw between Cuba and the U.S. since relations between the two countries were severed in the early 1960s.

Billboard SPECIAL SURVEY For Week Ending 7/30/77

Billboard Special Survey Hot Latin LPs

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WEST COAST (Salsa)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA, JOHNNY, JUSTO Y PAPO Recordado El Ayer, Vaya 52
2	PETE CONDE Este Negro Si Es Sabroso, Fania 489
3	JOHNNY PACHECO The Artist, Fania 503
4	TIPICA 73 The Two Sides Of Tipica 73, Inca 1053
5	THE FANIA ALL STARS Rhythm Machine, Columbia 34711
6	ROBERTO ROENA La Octava Maravilla International 914
7	JUSTO BETANCOURT Distinto Y Diferente, Fania 502
8	WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500
9	JOHNNY PACHECO El Maestro, Fania 485
10	EDDIE PALMIERI Gold, Coco 133
11	HECTOR LAVOE De Ti Dependes, Fania 492
12	ORQUESTA BROADWAY Pasaporte, Coco 126
13	EL GRAN COMBO Mejor Que Nunca, EGC 013
14	ORQUESTA HARLOW El Jardinero Del Amor, Fania 499
15	RAFFY DIAZ Raffy Diaz Y Su Conjunto, Coco 134
16	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37
17	CELIA CRUZ/JOHNNY PACHECO Celia & Johnny, Vaya 31
18	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
19	RALFI PAGAN Con Amor/With Love, Fania 397
20	CHARANGA 76 Charanga 76, TR 119
21	CHARANGA 76 Encore, TR 119
22	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415
23	ANDY HARLOW Latin Fever, Vaya 59
24	JOSE FAJARDO El Talento Total, Coco 135
25	WILLIE COLON El Baquino De Angelitos Negros, Fania 506

MIAMI (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LISSETTE Justo Yo, Borinquen 1306
2	MIAMI SOUND MACHINE Renacer, Audifon 5426
3	ALMA Alma, Alhambra 148
4	LOS SOBRINOS DEL JUEZ The Judge's Nephews, Audio Latino 5030
5	SOPHY Sophy, Velvet 1521
6	CHIRINO Chirino 3, Grand Artists
7	CAMILO SESTO Rasgos, Pronto 1025
8	JULIO IGLESIAS America, Alhambra 27
9	CHICO NOVARRO Algo Contigo, Microfon 76081
10	ROBERTO CARLOS En Espanol, Caytronics 1487
11	VITIN AVILES El Cantante Del Amor, Alegre 6004
12	CAMILO SESTO Memorias, Pronto 1021
13	YOLANDITA MONGE Floreciendo, Coco 123
14	LOS ANGELES NEGROS Bolerisimo, International 911
15	LISSETTE Quiereme, Borinquen 1302
16	SANDRO Sandro Para Ti, International 915
17	LOLITA Abrazame, Caytronics 1489
18	JOSE LUIS RODRIGUEZ De America, Jose Luis, TH 2007
19	LOS CHOQUEROS Compas 523
20	ROBERTO CARLOS Lo Mejor De Roberto Carlos, Caytronics 132
21	YOLANDITA MONGE Reflexiones, Coco 129
22	JUAN BAU Fantasia, Zafiro 506
23	SUSY LEMAN Vico 722
24	RAPHAEL Canta, Pronto 2017
25	KATUNGA En America, Arcano 3369

From The Music Capitals Of The World

• Continued from page 63

and the group **Romanticii**, has departed for concerts in Israel.

Past sales for eight titles imported from India by Dum Dum Records, including product from **Paul McCartney and Wings**, **Led Zeppelin**, the **Stones**, **Nat King Cole** and **Shirley Bassey**. ... While her fans await her new album with eager anticipation, **Marina Voica**, Rumania's top female star, is planning tours of Hungary and Czechoslovakia with groups **Savoy** and **Depold**. ... Young **Angela Ciochina** is representing Rumania at a talent contest in Bulgaria.

The group **Sassafra**s to make a four-city tour of Rumania, benefits of one concert destined for victims of the March 1977 earthquake disaster. ... Cuban **Alberto Herrero** is appearing in a satirical musical at Bucharest's C Tanase Theater. ... **Marina Voica** has been invited to make a star appearance at international "Intertalent" contest in Czechoslovakia. ... Two sellout concerts for Italian singer **Iva Zanicchi** at Bucharest's Palace Hall to be followed by the release of a "greatest hits" album on Electrecord label. ... Italian **Sylvano Frontalini** conducted the Arad State Philharmonic. ... **Lili Ivanova** and her group **Makovete** (Bulgaria) did a one-night stand at the Sports and Culture Palace, promoted by Octavian Ursulescu.

OCTAVIAN URSULESCU

Oporto

A radio program produced by **Antonio Cartaxo** and **Jorge Ribeiro** here is among the eight finalists in the "Do You Like Beethoven?" contest organized by Hungarian network Radio Magyar, with the finals in September. Ironically, Cartaxo and Ribeiro were dismissed from the Portuguese BBC services last year for alleged "lack of professionalism."

Pianist **Barbara Geary** of the Univ. of Oklahoma played a successful concert at the Conservatorio de Musica here, including music by **Norman Dello Joio**, **Ravel** and **Liszt**, her previous Portuguese visit being in 1970 when she attended the international courses of music directed by **Maria Fernanda Wandschneider**.

Following successes of 1976, the "Promenade" series of concerts by the Orquestra Sinfonica de Oporto, conducted by **Jose Atalaya**, has restarted. ... First 12-inch single released in Portugal is "Spring Rain," by **Bebu Silvetti** on the Alvorada label, a Hispavox production aimed at the local disco scene.

The outstanding quality of pressing of records made in Radio Triunfo's factories has already attracted the attention of some French, U.K. and Arabian disk producers and contacts are building. Triunfo recently purchased modern equipment to manufacture flexi-disks. ... Strong radio action here for **Shirley Bassey's** album "You Take My Heart Away" (United Artists) and "Rumours," the **Fleetwood Mac** LP on Warner Bros.

Local record shops show big sales for the **Supertamp** album "Even In The Quietest Moments" (A&M); **Neil Diamond's** "Love At The Greek" (CBS); "Wind And Wuthering," by **Genesis** (Charisma); **John Miles'** "Stranger In The City" (Decca); the **Peter Gabriel** solo album (Charisma) and "World Record," by **Van Der Graaf Generator** (Charisma).

People connected with the Portuguese record industry planning to produce a small number of

medals to commemorate the centenary of recorded sound and suggestions should go to **F. Marinho**, Rua da Estrada 659, Crestins, Moreira, Maia, Portugal. ... "Anita nao e Bonita" by **Jose Cid** (Orfeu) still tops the singles market here, followed by **Joe Dassin** (CBS), on "Salut"; "Gavilan o Paloma," by **Pablo Abraira** (Movieplay); **Gal Costa's** "Gabriela" (Philips); and there is a successful rush-release of the new **Jose Cid** single "Romantico mas nao Tropego."

FERNANDO TENENTE

TOKYO

Manshiro Ueki, president of Sankaido Record Store, has been elected chairman of the board of directors of All Japan Record Retailers League. ... Music Labo, a Billboard Publication in Japan, selected "Sky High" by **Jigsaw** as the most popular foreign single for the first six months of the current year in Japan. "Hotel California" by **Eagles** was selected to the most popular foreign album. The most popular classical album was **Isao Tomita's** "The Planets." **Olivia Newton-John** was chosen most popular foreign solo artist, while the **Bay City Rollers** was selected the most popular foreign group.

Shigeru Takahashi succeeded **Shintaro Asawa** as president of World Record Club. Takahashi was general manager of special sales & tape division of Toshiba-EMI. ... Nippon Columbia is releasing an album, "Two Of Us" by **Marilyn McCoo & Billy Davis Jr.**, grand prix winning husband and wife duo of the Sixth Tokyo Music Festival.

Japan Phonograph Record Assn. announced total production of records in May was 14,960,000 units (\$43.69 million worth), a decrease of 2% (an increase 1%) over the same period a year ago. As for pre-recorded tapes, the total production in May was 2,662,000 units (\$15.36 million worth), an increase of 3% (an increase of 2%) over the same period a year ago.

Japan Central Music (JCM) is celebrating its 10th anniversary. ... **Kenji Sawada** (Polydor) held the first one-man show in four years at the NHK Hall here. ... **Luigi Creatore** and **Hugo Perretti**, co-presidents of H & L Records here for a brief stay. ... King Records is doing well with **Carpenters'** new single, "All You Get From Love Is A Love Song." The company expects sales of no less than 400,000 copies. ... A relief fund was established for the family of late **Sleepy John Estes**, said to be in extreme financial difficulties now. Estes, who passed away June 5 successfully toured Japan in 1975 and 1976. A special memorial concert will be held here Aug. 6 with proceeds donated to the family through Delmark Records. Yukadan, a Japanese act which performed with Estes in Japan, will appear at the memorial concert.

ALEX ABRAMOFF

OSLO

Jazz artist **Jan Garbarek** recorded an album for ECM with **Kenny Wheeler**, **Dave Holland** and **Jack DeJohnette** and is due to go on the road with **Keith Jarrett** for a Europe/America tour in October. ... **Michael Urbaniak** and **Ursula Dudziak**, the latter with a solo album "Midnight Rain" recently released, appeared at a local jazz club. ... **Archie Shepp** and **Stan Getz** are due to appear at Club Seven next month. ... Norway's celebration of the gramophone centenary in-

cludes release of a commemorative book and LP, an exhibition in Oslo's New Concert House and features on radio and television. ... **Sex Pistols** arrive in Oslo July 20 for an engagement at the Pinguin Club, followed by a visit to Trondheim. ... **Harry Belafonte** engaged for an appearance at the Concert Hall Oct. 11.

Anita Skorgan, recently awarded a silver disk for sales of her album "You Are Close To Me," has a new LP titled "Young Girl," out on the Disco label. ... Following Norea Radio's purchase of a 25% share in Radio Luxembourg, Radio Lux listeners will hear 15 minutes of Norwegian gospel music every evening from September. ... Disco is booming in Norway, evinced by the 30-odd disco clubs operating in Oslo city.

LISBON

The International Council of Music held a seminar here on "The Diffusion and Coordination of Musical Information—Music and Tomorrow's Audiences." Delegates from 16 nations heard Grupo de Musica Contemporanea perform under the baton of **Jorge Peixinho**. ... Cultural association ARCO pulled packed audiences to a series of open-air concerts titled "40 Nights of Summer '77". ... The **Portuguese National Conservatoire** is being investigated by a special committee, with a view to introducing reforms.

Following his success at Bulgaria's "Golden Orpheus" Festival, new pop singer **Pedro** invited to perform in West Germany and Rumania. ... U.S. violinist **Jack Glatzer** and Portuguese pianist **Teresa Vieira** played a concert at Teatro Gil Vicente in Cascais. ... Weekly newspaper **Avante**, encouraged by the success of last year's International Festival of Social Song, plans a similar festival at Jamor Valley this September.

FERNANDO TENENTE

BARCELONA

Major promotion campaign by EMI for **Lorenzo Santamaria's** new single. ... Belter Records divided its production branch into three different companies, Belter, Impacto and Olympo, each with their own marketing, promotion and sales departments. **Francisco Roses** retains over-all control as general manager, but managing directors have been appointed for each of the new companies. ... Belter artist **Jose Velez'** latest record has been simultaneously released in Spain and South America. ... Ariola has restructured its production department in a summer reshuffle and slashed the number of local artists in its catalog from 50 to 12.

FERNANDO SALAVERRI

MADRID

A first-ever benefit concert for the Assn. of Radio and Television Staff drew 30 top pop artists to the stage at Real Madrid's Palace of Sport. ... CBS artist **Albert Hammond** touring Spain June through October to tie in with the promotion on his new Spanish single, "Eres Toda Una Mujer" ("Woman Of The World"). ... **Manhattan Transfer**, in the charts here with "Cuentame" and "Chanson d'Amour," due to tour soon. ... Following the Top 10 success of his Spanish single "Morir Al Lado De Mi Amor," **Demis Roussos** is recording an all-Spanish album for Fonogram and plans an eight-date tour of Spain in August. ... Heavy promotion for CBS artist **Miguel Bose**, whose debut single "Linda" hit No. 1 only five weeks after release.

Recent visitors included **Gilbert Becaud**, **Boney M**, **Justin Hayward** and **Shaun Cassidy**. ... Argentinian singer **Nacha Guevara** signed with CBS and recorded the first Spanish version of "Don't Cry For Me, Argentina" under the title "No Llores Por Mi, Argentina". ... RCA released a Spanish rendition of **Richard Cocciante's** single "Margarita" after the Italian version made the Top 10 here.

Plenty of chart action for the **Eagles** here, with "Hotel California" topping the album chart and singles "Hotel California" and "New Kid In Town" both in the Top 30. ... A boom in Basque music, with mother-tongue recordings by Basque artists **Gorka Knorr** (Movieplay), **Imanol** (CBS), **Inaki Eizemendi** (Movieplay), **Urko** (Zafiro), and **Guernika** (RCA) selling well. ... Punk Rock made its debut in Spain with the release of singles by **Television** (Hispanavox) and **The Clash** (CBS).

RCA's major promotion campaign this season is for new singer **Monica Morales** and her single "Si O No" ("Yes Or No"). ... Radio, press and tv promotion for **Claudio Baglioni's** new offering, "Solo," recorded in Spanish and Italian.

FERNANDO SALAVERRI

Polydor Plans To Press ECM Product In Canada

TORONTO—The German jazz label ECM, distributed in Canada by Polydor Ltd., is about to begin pressing its product in Canada. Formerly available only as imports from the States and Europe, the first two domestic releases will be shipping in August.

The titles are "Passengers" by Gary Burton with Eberhard Weber, which is a new catalog release; and "Facing You" by Keith Jarrett, which was originally available as an import.

Further back catalog being transferred from imported to domestic pressings include "A.R.C." by

Corea, Holland and Altschul; "Crystal Silence" by Burton and Corea; "Red Lanta" by Garbarek and Landa; and "Luminessence" by Jarrett and Garbarek.

All Canadian pressings are being submitted to ECM's German headquarters for approval. So far, Polydor does not indicate any price change. However, the change to domestic pressings should make the ECM product more readily available to Canadian retailers.

Phonodisc Disk To Audiofidelity

TORONTO—Phonodisc Ltd. has signed licensing agreement with Audiofidelity Enterprises Inc. of New York for the release in the U.S. of Bill Badgley's album, "Gonna Fly Now."

The MOR album was produced by the Canadian Talent Library and released in Canada in May by Phonodisc Ltd. as the first release on its new Phonodisc label. The album was arranged, conducted and produced for CTL by Jim Pirie, with recording and mixing at Toronto's Manta Sound. The signing of the contract finalizes the first north-to-south of the border arrangement between the two companies.

Symphony Goes Past \$1 Million In Box Office

TORONTO—For the first time in its history the Toronto Symphony's box office receipts have passed the million dollar mark, says Walter Homburger, managing director.

"When we combine the advance sales of our Beethoven Festival and the advance sales of our 1977-78 season, we pass the million dollar mark. Since subscriptions can be purchased up until the opening of each series, we expect a total of approximately \$1,070,000 from both the Beethoven and regular series. We'll probably sell an additional \$100,000 worth of seats during the rest of the year," he says.

In 1976-77 box office receipts, including subscription and single ticket sales, totalled \$798,000. The symphony reports that the increase in revenue is partly due to the 8% increase in ticket prices, as well as the addition of the six extra weeks of the Beethoven Festival.

The Festival was created to fill the gap left by the severing of relations between the Toronto Symphony and the Canadian Opera Company.

Polydor, Radio Push On Atlanta

TORONTO—The Toronto office of Polydor Ltd. and radio station CFTR are running a major promotional campaign for the Atlanta Rhythm Section. The promotion features the current album, "Rock 'n' Roll Alternative," as well as catalog product.

The station is running 30 spots per day announcing a contest with the grand prize a trip for two to Boston for a July 23 concert at the Boston Gardens. Fifty copies of the album will be given as alternate prizes. The promotion is tied into 25 key retailers in the Toronto area.



HEAVYWEIGHTS—RCA recording artist Dolly Parton trades punches with former Canadian heavyweight fighter George Chuvalo at a private reception at Toronto's O'Keefe Centre.

Mulligan Honored With Concerto On His 50th Birthday

TORONTO—Canadian composer Harry Freedman has written a concerto for saxophone and orchestra in honor of Gerry Mulligan's 50th birthday. Mulligan performs the work with the CBS Hamilton Festival Orchestra under conductor Howard Cable at the CBC Hamilton Festival, Sept. 17, in the Great Hall, Hamilton Place.

The composition, entitled "Celebration," is in one continuous movement with three sections. It is written for a 51-piece orchestra; and as Freedman says, "It's jazz. It's not third-stream. Basically, I'm a jazz musician."

He adds, "Years ago, Gerry asked me to write a piece for him. If he likes it, I'm hoping CBC will record it."

Musexpo Delegates Get Hefty Subsidy

NEW YORK—The Canadian government has revealed terms of its subsidy support for Canadian music companies attending the upcoming Musexpo '77.

Firms participating in the annual conclave, slated this year for Miami Beach, Oct. 28 to Nov. 1, can look to the government to assume 50% of office/booth rental costs. In addition, each company will be subsidized 50% of two round trip air fares, along with a \$70 per diem for each participant at the music gathering.

BILLBOARD IS BIG INTERNATIONALLY

Indie Dealer Assn. Aborts

LONDON—The attempt to set up an independent record dealers association has been pronounced a "dead duck" by the chairman of its short-lived steering committee.

Fred Exon, of Exon Records, has contacted his fellow steering committee members and other dealers who had offered to subscribe to the new association telling them the project had been abandoned.

But he and GRRC secretary

Jazz Bios Published

BUCHAREST—Rumanian jazz pioneer and musician Mihai Berindei is the author of Jazz Dictionary, published here by Science and Encyclopaedia Publishing House.

Berindei, himself well known in local jazz circles as a trumpeter and saxophonist, presents 800 biographies of renowned jazzmen, 40 of whom are Rumanian.

Harry Tipple believe the exercise was not entirely fruitless. "I did not see any future for an independent dealers association" says Tipple, "although I understood the frustration which made some dealers want to set it up."

"It has highlighted the fact that dealers felt they were not getting a fair crack of the whip from the GRRC. It has jogged our elbows."

One result is that the GRRC has decided to reinstate its annual convention—cancelled by the MTA this year for lack of record company support—and to hold regular regional meetings where dealers will be encouraged to make their problems known to visiting GRRC representatives.

Also, dealers who were prime movers in the attempt to set up an independent association have been invited to join the GRRC.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/30/77

Number of LPs reviewed this week **34** Last week **44**

Spotlight



PHILADELPHIA INTERNATIONAL ALL-STARS—Let's Clean Up The Ghetto, Philadelphia International 34659 (CBS). This group of present and former Philadelphia International artists have compiled tunes which best tell the story of this concept album. The LP, which deals with conditions in the nation's ghettos, offers something for everyone from ballads to mini-disco. While the emotional message is strong here, musically this LP is totally satisfying. Instruments are both large orchestral and small band. Artists include the O'Jays, Dee Dee Sharp, Intruders, Harold Melvin & the Bluenotes.

Best cuts: "Tradewinds," "Let's Clean Up The Ghetto," "Ooh Child," "Old People," "Everybody's Talkin'."

Dealers: These groups have their own following.



STATLER BROTHERS—Short Stories, Mercury SRM15001. True to its title, the new Statler LP leans heavily toward story songs, most of them written by Don Reid of the group. The artful blend of the voices provides a fresh approach to the songs. Jerry Kennedy's production puts the emphasis on the voices with some support from some gentle strings and tasteful guitar. The Statlers should improve on their already impressive LP sales total with this new entry. Whether it's a country-oriented ballad or a religious number like "He Went To The Cross Loving You," the Statlers are on target with their singing.

Best cuts: "Silver Medals And Sweet Memories," "The Regular Saturday Night Setback Card Game," "That Summer," "He Went To The Cross Loving You," "Carried Away," "The Star," "Some I Wrote."

Dealers: The Statlers also have many pop music fans, so rack accordingly.



RITCHIE FAMILY—African Queens, Marlin 2206 (T.K.). This highly disco LP is as much instrumental as vocal. The three female singers are completely surrounded by a multitude of large instrumental sounds including heavy rhythm, African drums, orchestral strings and percussion. While there's never a question of this LP's disco roots, it also deals with a concept. The entire A-side honors three queens. Although disco, the tunes here are easy with crystal clear vocals.

Best cuts: "African Queen," "Summer Dance."

Dealers: This group is well known in disco circles.



ROBERT GORDON—With Link Wray, Private Stock PS2030. Though part of the new wave punk movement, Gordon has been around a few years singing his brand of '50s rock'n'roll. Blessed with a voice that recalls early



CAROLE KING—Simple Things, Capitol SMAS11667. King's debut on her latest label shows the writer-singer-pianist in top form. The single, "Hard Rock Cafe," a recent pop pick here, is a cheerfully energetic tune with some irresistible latin touches. Most of the rest of the LP is somewhat quieter, almost reflective in its musings on universal questions with no easy answers. But King has always been an ultimate pop song craftsman and she never loses either the strong beat or a series of gripping personal images. It's good to hear Carole King at work again and continuing to experiment in various directions without departing from her distinctive personal voice. This artist has been one of the biggest record sellers in the past decade and there seems no reason why she can't continue with more of the same.

Best cuts: "Hard Rock Cafe," "Hold On," "God Only Knows," "Labyrinth," "To Know That I Love You."

Dealers: King will be doing dome key tour dates this summer to expose the LP.

Elvis, Gordon is teamed up here with Link Wray, another voice from the past who plays guitar. Producer Richard Gottelher maintains the period sound with judicious use of echo and generally simple arrangements.

Best cuts: "Summertime Blues," "Red Hot."

Dealers: Gordon looks a little like a young Ronald Reagan.

Billboard's Recommended LPs

pop

PAUL WILLIAMS—Classics, A&M SP4701. This is more than a "greatest hits" LP although it includes all the songs most closely associated with Williams as a performer and even more widely known through versions by hitmakers like the Carpenters and Three Dog Night. The extras are Williams' own charming vocals on the two major songs he co-wrote for "A Star Is Born" and a newly recorded version of an undeservedly overlooked gem from an earlier LP, "Waking Up Alone." **Best cuts:** "Waking Up Alone," "Evergreen," "With One More Look At You."

RUMOUR—Max, Mercury SRM1174. English rocker Graham Parker's backup band ventures onto its own reflecting much of Parker's raw gutsy street flavor. The band manages to remain tight instrumentally although the lyrics and vocals lack the urgency and commitment of Parker's. **Best cuts:** "Mess With Love," "Hard Enough To Show," "Somethin's Goin' On," "This Town."

PERRY BOTKIN JR.—Ports, A&M SP4639. A lush MOR instrumental LP with soft-jazz solos by L.A. studio stars for composer-arranger Botkin, who shared in the singles success of "Nadia's Theme." There's lots more potential tv-film thematic hit material here. **Best cuts:** "The Lovers," "Eternal Sunrise."

ORIGINAL CAST—I Love My Wife, Atlantic SD19107. A sprightly, witty score by Cy Coleman and Michael Stewart for a prize-winning Broadway musical hit is winningly presented on disk. With a youthful four-person cast (two

married couples with half-hearted switch itchiness) and a four-piece rhythm combo providing the music, the songs romp lightly through a stunning variety of styles. **Best cuts:** "I Love My Wife," "Someone Wonderful I Missed."

ORIGINAL CAST—Starting Here, Starting Now, RCA ABL12360. This delightful cabaret show, written by Richard Maltby Jr. and David Shire, enjoyed a comfortable run in New York earlier this year. Singers Loni Ackerman, Margery Cohen and George Lee Andrews glide effortlessly through nearly two dozen songs, many of which were composed for earlier Maltby/S—going all the way back to their days at Yale. A compact quartet accompaniment preserves the intimate cabaret atmosphere and gives the proceedings a show business party glow. **Best cuts:** "Crossword Puzzle," "Barbara," "Flair," "Watching The Big Parade Go By."

100% WHOLE WHEAT, AVI AVL6011. Smooth, pretty and wholly professional soft rock featuring outstanding vocal harmonic tones by this L.A. sextet composed of rock group veterans. The group has ties to Fleetwood Mac and AVI Recording Studio. **Best cuts:** "She's No Fool," "Down Hill From Here."

soul

BLUE NOTES—The Truth Has Come To Light, Glades 7512 (TK). This quintet, known for its fluid harmonies, sings as good alone as it did with Harold Melvin at lead. George Perry produced this soulful collection of sentimental ballads, fully orchestrated, with the Blue Notes pumping pure, perfectly enunciated harmonies. **Best cuts:** "We Can Make It," "The Truth Has Come To Light," "It's Over."

LTD—Something To Love, A&M SP4646. Lead vocalist Jeffrey Osborne's style is gentle, much like that of Donny Hathaway, while background singers are impressively tight. This 10-man self-contained group offers constant rhythm while maintaining instrumental balance. **Best cuts:** "(Won't Cha) Stay With Me," "You Come First At Last," "We Party Hearty," "Make Someone Smile Today."

country

CHET ATKINS—Me And My Guitar, RCA APL12405. Soft and rolling guitar instrumentals from Atkins should ap-

peal to country, pop and easy listening buyers. A good balance of uptempo material with some slower paced items such as Don McLean's "Vincent." Ray Stevens, Hargus "Pig" Robbins, Paul Yandell, John Christopher and Lenny Breau are among the musicians helping the guitar master with his newest release. Atkins gives his vocalists career a shot with his version of James Taylor's "Me And My Guitar," the title cut. **Best cuts:** All cuts are of outstanding quality.

NICK NIXON, Mercury SRM11175. Progressive country as well as mainline country material is included in this package that features an array of talent from background vocalists to musicians. Nixon's low-keyed vocal style works well on a combination of ballad and uptempo material with instrumentation relying upon guitars, fiddle, piano, steel guitar, bass and string arrangements, which complement two of the 11 cuts included. **Best cuts:** "Love Songs And Romance Magazines," "Rocking In Rosalee's Boat," "I'm Too Used To Loving You," "It's A Cryin' Shame (But People Change)."

jazz

DON ELLIS & SURVIVAL—Music From Other Galaxies And Planets, Atlantic SD18227. Trumpeter-composer and experimental jazzman Ellis' debut Atlantic LP is based around a "Star Wars (Main Title Theme)" which follows the screaming horn pyrotechnics approach of Maynard Ferguson's hit "Rocky" theme. A romantic, jazz-tinged "Princess Leia's Theme" is the album's other "Star Wars" entry. The rest of the cuts are characteristically straightened explosive Don Ellis big band jazz with little more than spacey titles carrying through the sci-fi concept. **Best cuts:** "Star Wars (Main Title Theme)," "Princess Leia's Theme."

JOHN COLTRANE, WILBUR HARDIN—Dial Africa, Savoy SIL1110 (Arista). Recorded in 1958, the sessions contained here include two African-influenced numbers and a few minor blues jazz compositions. The sessions feature some strong blowing by Coltrane and are the first recorded testaments to his interest in African forms. **Best cuts:** "Dial Africa," "Oomba."

JOE VENUTI—In Milan, Vanguard VSD79396. For more than 50 years Venuti has been recording with the best American sidemen. Here he cavorts with seven Italian musicians in 1971 while visiting in Milan. The tunes are all strictly American; several Joe has recorded previously. No one has come along yet who can play more hot fiddle than the 83-year-old maestro—his skills are still evident here. **Best cuts:** "Pretty Trix," "Stars Fell On Alabama," "Louisiana."

CLARK TERRY—The Globetrotter, Vanguard VSD79393. Ernie Wilkin's tenor and Ron Mathews' piano help back Terry's trumpet and flugelhorn on seven tracks which sound as if they may have been taped a few seasons back. It's simple, eminently understandable jazz, pleasing and unspectacular, but lacking a spark which ignites. **Best cuts:** "One Foot In The Gutter," "Autumn Leaves."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Ed Harrison, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullaugh.

Talent In Action

LANDER BALLARD

Huey's, Chicago

The name suggests a country singer, but while Lander Ballard is inspired with simple, rural truths, his music displayed cosmopolitan and rock accents here July 8.

The Wichita-based songwriter, who with a Nashville-waxed LP recently has been introduced to Chicago, made his city club debut at this low-ceilinged, echoing beer joint, adjacent to Loyola Univ.

Armed with his guitar, his own strongly-felt material and a handful of rock standards, Ballard fought hard for an hour against the bad sound, the audience noise and indifference, coming close to victory with his hard-hitting anthem "My Friends," and a fiercely strummed medley "White Rabbit/Mr. Customs Man," which climaxed the performance. Set's impact

might have been considerable were it staged at one of the city's folk clubs.

Ballard's vocals appealingly ranged from pure folk-like treble to rough-edged baritone growl—sometimes within the same song. Ballard also has tremendous inner strength and determination going for him. Twice the bespectacled troubadour broke guitar strings, but lost nary a beat, singing to audience hand-claps while making quick repairs. "High Time," Ballard's album, is on his own Free Wind label.

ALAN PENCHANSKY

BLUENOTES

Imus, New York

You don't have to listen to this group to figure out what they don't have. They don't have the devastating voice of Teddy Pendergrass or

the sultry presence of Sharon Page or even the recognizable name of Harold Melvin.

But in its 75-minute set the group displayed some of the things it does have, including John Atkins, who sang lead with Harold Melvin & the Blue Notes before Pendergrass, two good new vocalists, a slick professional stage act, and a tight young band which features a funky and innovative rhythm section.

The nucleus of this group, Larry Brown, Lloyd Parks and Bernie Wilson left Melvin over a year ago with Pendergrass to form what was then called Teddy Pendergrass and the former Blue Notes. After being jettisoned by the capricious Pendergrass the group has now struck out on its own with a new act and a new T.K. Records album.

Almost all of the nine-song set was devoted to material from the group's days with Pender-

grass and Melvin, with Atkins singing lead. Atkins is a rotund man with a strong voice but like most mortals he lacks Pendergrass's talents. But the vocalists tried hard to overcome the handicap with the help of their excellent band.

The band's help was most obvious on "The Love I Lost" where bass man Claude Bell and drummer Cedric Stone provided an energetic foundation. Midway through the set the group brought out its girl singer, Lady Liz, who hails from Atlanta. Lady Liz was impressive doing "Hope That We Can Be Together Soon" and two solo numbers.

After Liz's three songs Atkins returned to do a fine version of "Wake Up Everybody" with the group's newest member, Ollie Woodson. Woodson too is quite a find and he should give the group an added dimension.

ROBERT FORD JR.

PUSH

Exit/In, Nashville

Home-based in Nashville, this four-man band of true rock blood proved July 9 that not only could it shed its Southern rock associations, but also that Nashville does grow aggressive music.

Dual guidance for Push is shared by lead vocalist/guitarist Benny Barnes and vocalist/guitarist Tommy Cobb, both accomplished in songwriting and progressive guitar licks. The bass is handled by Mark Fitzgerald, who displayed a versatility and command with continuity while Gary Allen provided ample drum work, which could have added a little more power to the group's flavor if not under amplified.

Throughout the 45-minute set consisting of nine numbers, the pace never let up as Barnes and Cobb performed solo and harmony on "Feel- (Continued on page 68)



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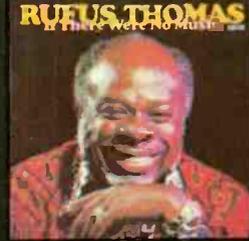
AVL-6012
Cocomotion
El Coco



AVL-6011
100% Whole
Wheat
100% Whole
Wheat



AVL-6013
Night Talk
Doug
Richardson



AVL-6015
If There Were
No Music
Rufus Thomas



AVL-6009
Great Motion
Picture Themes
Volume 1



Liberace
AVL-6010
I Love You
Liberace



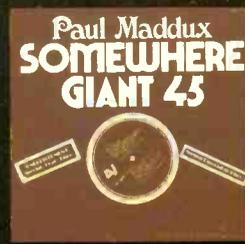
AVL-6008
"In Search Of..."
In Search Of
Orchestra



AVL-6016
When You Wish
Upon a Star
Kelly Stevens



AVL-6017
Take Each Day
As It Comes
We Five



AVI-D-12-138
Somewhere
Paul Maddux



AVI-D-12-132
Disco Train
Jerry Rix



AVI-D-12-141
Hooray
For Hollywood
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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 7/30/77

Number of singles reviewed
this week **91** Last week **102**

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KC & THE SUNSHINE BAND—Keep It Comin' Love (3:48); producer: Casey/Finch; writers: H.W. Casey, R. Finch; publishers: Sherlyn/Harrick, BMI. TK 1023A. KC's newest is one of the solidest cuts on the group's current album, a funky disco bouncer with the thumping beat and choppy, semi-reggae melodic catch phrases that have characterized the Sunshine Band's biggest hits. The mood is cheerful, with horn figures and a backup vocal chorus punching out the basic riff with rousing intensity.

recommended

RUFUS FEATURING CHAKA KHAN—Everlasting Love (3:00); producer: Rufus; writers: K. Murphy, D. Wolinski, D. Belfield; publishers: American Broadcasting/Mother Pearl/Dennis Earl, ASCAP. ABC AB12296.

NEIL SEDAKA—Alone At Last (3:38); producer: George Martin; writers: N. Sedaka, P. Cody; publishers: Leba/Kirshner, ASCAP. Elektra E45421A.

JUDY COLLINS—Special Delivery (3:18); producer: Arif Martin; writer: Billy Mernit; publisher: Thorku, BMI. Elektra E45415A.

FIREFALL—Just Remember I Love You (3:13); producer: Jim Mason; writer: Rick Roberts; publisher: Stephen Stills, BMI. Atlantic 3420.

RUBINOOS—Nothing A Little Love Won't Cure (2:37); producers: Matthew King Kaufman, Glen Kolotkin, Gary Phillips; writer: T.V. Dunbar; publisher: Eau d'Yea. Beserkley ZS85810 (Playboy/Epic).

HOLLYWOOD STARS—Stay The Way You Are (3:42); producer: Harry Maslin; writer: M. Anthony; publishers: 8th Power/Screen Gems/Bad Boy, BMI. Arista AS0262.

STEPHEN SINCLAIR—Back Down (2:46); producer: Joe Falsia; writers: S. Sinclair, J. Falsia; publishers: L.K./Jencan, ASCAP. United Artists UAXW1013.

JOE BECK—Happy Shoes (3:24); producer: Jack Richardson; writers: Bobby Scott, Richard Ahlert; publisher: Jenny, ASCAP. Polydor PD14404.

EL CHICANO—Little Brother (3:13); producers: Johnny Musso, El Chicano; writers: Sedaka, Cody; publishers: Don Kirshner, BMI/KEC, ASCAP. Shady Brook SB451039. (Sutton Miller).

CHILLIWACK—Something Better (3:27); producers: Ross Turney, Bill Henderson; writers: Henderson, Turney; publishers: Chilliwack/Mushtunes, BMI. Mushroom M7025.

SHIVERS—This Old Heart Of Mine (3:16); producer: John Unger; writers: Holland, Dozier, Holland; publisher: Jobete, ASCAP. Private Stock PS45160.

MOVIES—Hello, Hello Young Lovers (3:38); producer: Richard Podolor; writers: Peter Barnes, Michael Morgan; publisher: Mind Bee, ASCAP. Arista AS0261.

ROY BUCHANAN—Green Onions (3:36); producer: Stanley Clarke; writers: Booker T. Jones, Steve Cropper, Lewis Steinberg, Al Jackson; publisher: East/Memphis, BMI. Atlantic 3414.



recommended

JAMES BROWN AND THE J.B.'S—Give Me Some Skin (3:56); producer: James Brown; writers: Deanna and Yammer Brown; publishers: Dynatone/Belinda/Unichappell, BMI. Polydor PD14409.

GENERAL JOHNSON—Let's Fool Around (3:25); producer: General Johnson; writer: General Johnson; publisher: Music In General, BMI. Arista AS0264.

RONNIE LAWS—Friends And Strangers (3:11); producer: Wayne Henderson; writer: W. Jeffery; publishers: Fizz/At-Home/Jeffix, ASCAP. United Artists UAXW1036.

PAUL KELLY—To The Bone, Get It On (4:56); producers: Gene Page, Paul Kelly; writer: Paul Kelly; publishers: Tree/Five Of A Kind, BMI. Warner Bros. WBS 8421.

MARGIE ALEXANDER—Gotta Get A Hold On Me (3:31); producer: Sonny Sanders; writers: R. Tufo, A.J. Tribble, L. Simon; publishers: Aopa, ASCAP/Sifo, BMI. Chi-Sound CHXW1033 (United Artists).

BO KIRKLAND & RUTH DAVIS—That's The Way The Wind Blows (3:46); producer: Bob Kirkland; writers: Sky Keegan, Bo Kirkland; publishers: Claridge/Bokirk, ASCAP. Claridge 427AS.

ARTHUR PRYSOCK—You Can Do It (3:35); producer: John Davis; writers: Evie Sands, R. Germinaro, B. Weissman; publishers: Every Little Tune/Evie Sands/Blen/American Dream, ASCAP. Old Town OT1002.

MOB—Love Connection (3:14); producer: Bones Howe; writer: J. Holvay; publisher: Gold Sovereign, BMI. Private Stock PS45159.

NOTATIONS—Judy Blue Eyes (3:10); producer: Barbara Kovacs; writer: Gerald Dickerson; publisher: Bodick, BMI. Mercury 73933. (Phonogram).

TOULOUSE—A.P.B. (2:58); producer: Unisor MSS; writers: Alves, Beckett, Giacomelli, Thurston; publisher: Muscle Shoals, BMI. Image IM3041 (Audio Fidelity).



LORETTA LYNN—Why Can't He Be You (3:40); producer: Owen Bradley; writer: Hank Cochran; publisher: Tree, BMI. MCA MCA40747. Lynn provides a sensitive rendering of a Hank Cochran love ballad. It's her most refreshing release in a long time, displaying the type of vocal honesty that made her a country music great.

TOM T. HALL—It's All In The Game (2:47); producer: Jerry Kennedy; writers: Carl Sigman-Charles C. Dawes; publisher: Warner Bros., ASCAP. Mercury DJ506(55001). Hall takes the evergreen made popular by Tommy Edwards and others, and turns it into his own statement. Smooth and mellow production with strings perfectly complements Hall's understated vocal delivery.

REX ALLEN, JR.—Don't Say Goodbye (2:48); producer: Norro Wilson; writer: Rex Allen, Jr.; publisher: Boxer, BMI. Warner Bros. WBS8418. An uptempo offering receives a spirited ride from Allen. A driving bass line, crisp rhythm guitar licks and a catchy chorus make for a captivating release.

recommended

ROY CLARK—We Can't Build A Fire In The Rain (3:12); producer: Jim Foglesong; writer: Bud Reneau; publisher: Chess, ASCAP. ABC/Dot D017712.

BOB LUMAN—I'm A Honky-Tonk Woman's Man (2:52); producer: Jim Vienneau; writers: Jerry Foster-Bill Rice; publisher: Jack and Bill, ASCAP. Polydor PD14408.

JOHN CONLEE—The "In" Crowd (2:34); producer: Bud Logan; writers: Jerry McBee-Fred Lehner; publisher: Royal Oaks, ASCAP. ABC/Dot D017714.

KENNY DALE—Shame, Shame On Me (I Had Planned To Be Your Man) (2:55); producer: A.V. Mittelstedt; writer: W.W. Wimberly; publisher: Publicare, ASCAP. Capitol P4457.

LORI PARKER—I Like Everything About You (2:44); producer: Bill Walker; writers: Cile Davis-Billy Deaton; publisher: Wiljex, ASCAP. Con Brio CBK122A.



BECKETT—Disco Calypso (3:30); producer: Buddy Scott; writer: Alston Cyrus; publishers: Cafe Americana/Karib, ASCAP. Casablanca NB890. The sounds of the Caribbean are funkified in this uptempo, cool and swaying dance tune. A repetitive vocal fronts the oceanic sound capturing the full flavor of the islands.

DONNA SUMMER—I Feel Love (3:42); producers: Giorgio Moroder, Pete Bellotte; writers: Donna Summer, Giorgio Moroder, Pete Bellotte; publishers: Rick's/Sunday, BMI. Casablanca BN884. An incessant, spacey, machine-like beat is mixed right up front on this record, but it doesn't obscure the subtle, ethereal vocal changes that Summer handles with ease. The stylist hasn't made it back to the pop Top 40 since her gold "Love To Love You Baby" breakout 18 months ago, but she retains her LP and disco audience each time out. In fact as an album cut this is top three on the disco action chart.

recommended

MASS PRODUCTION—People Get Up (5:43); producer: Ed A. Ellerbe; writer: Ricardo Williams; publisher: Pepper, ASCAP. Atlantic STDSK033758PR.

AL GREEN—Love And Happiness (4:40); producer: Willie Mitchell; writers: A. Green, M. Hodges; publisher: Jec/Al Green, BMI. London Disco3006.

BARBARA MASON & BUNNY SIGLER—Love Song (6:14); producer: Bunny Sigler; writers: T. Life, J. Freedman; publisher: Mills & Mills/Gemigo, BMI. Curton Pro689 (Warner Bros.).

WATERS—Party, Party (5:20); producers: Steve Barri, Michael Omartian; writers: J. Tillman Waters, L. Waters; publisher: Waterwill, ASCAP. Warner Bros. Pro685.

KRAFTWERK—Trans-Europe Express (3:53); producers: Ralf Hutter, Florian Schneider; writers: R. Hutter, E. Schult; publisher: Famous, ASCAP. Capitol 4460.



MINK DeVILLE—Mixed Up, Shook Up Girl (3:16); producer: Jack Nitzsche; writer: Willy DeVille; publishers: Glenwood/Fire Escape, ASCAP. Capitol P4461. Although associated with the energetic, new wave punk rockers, DeVille slows the pace here with what could almost be characterized a mid-tempo r&b ballad. The vocal is rather gritty and evocative in a Bob Seger vein.

JIM LeMAY—Take It Easy (2:58); producer: Joe Bob Barnhill; writer: Jim LeMay; publisher: Cypress Music, ASCAP. RPA RPA7628A. A gutsy vocal interpretation of lyrics that speak of pulling out of depressive times, surrounded by simple instrumentation that relies heavily upon guitar licks and drums for an even tempo lull. Style rests somewhere along the Texas vein.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

• Continued from page 66

ing Free," "Better Days," "Wilson Country Sheriff," and the closing number, "Coming On Strong," which came to an abrupt halt leaving the audience breathless.

Three of the members, Barnes, Fitzgerald and Allen, have done time with the Charlie Daniels Band and left their marks on the "Fire On The Mountain" LP, but have recently gathered their rock n' roll beginnings together to form one of the tightest and cleanest bands around these parts.

SALLY HINKLE

LENA HORNE VIC DAMONE

Caesars Palace, Las Vegas

The in-concert pairing of Horne and Damone still remains one of the entertainment coups of the Vegas '77 season as evidenced again June 4. Having scored impressively last September at the Hotel Sahara, the duo was signed to a special, one-week engagement at Caesars, which has drawn standing ovations at each performance as Lena Horne and Vic Damone display their magic.

The two opened the 90-minute show with ballad-swing "My Song Is You," followed by Damone's 40-minute, 10-melody grouping. A semi-classic touch to Streisand's "Evergreen," with a romantic piano introduction by Damone's arranger-conductor Robert Freedman, is Damone's best effort. A close second are Morris Albert's "Feelings" and "All The Things You Are."

The ageless Horne, steeped in jazz-soul styles, weaved her magic with the gentle, flowing "Let Me Be Your Mirror" to open her 65-minute portion of the show. The wordy, hu-

morous blues song "Think About Your Troubles" had just the opposite effect.

A wordy, soft swing "Everything That Happens To You Happens To Me" demonstrated Horne's personal, intimate closeness with the rapt audience. She combined Stevie Wonder's "If It's Magic" with the Sesame Street song "Go Ahead And Touch" in her impelling, up-close delivery.

HANFORD SEARL

JOHN MARTYN BRIDGET ST. JOHN

Kenny's Castaways, New York

Recently reincarnated in the West Village after several years as an important Upper East Side venue, Kenny's is once again proving a mecca for up-and-coming folk, rock and blues artists.

June 19, John Martyn, a practitioner of all three of these musical genres, provided a seven-song set which offered further evidence of his importance as one of Britain's premier songwriter-performers, in addition to being a gifted interpreter of traditional material.

Martyn occasionally builds a set around loud, electrical gimmickery, but this time out, he concentrated on conventionally amplified fare. In his 70-minute solo stint, he applied his gruff voice and adroit guitar-picking style to some old-fashioned jellyroll blues and English folk ballads, with a couple of his own compositions thrown in.

Martyn has an intense but engaging stage presence. Though one got the impression he'd have played just as energetically in an empty house, it was enjoyable to witness his easy rapport with the large crowd which seemed ready to follow along on each of his musical excursions.

Talent In Action

Opening the show was Bridget St. John, an English artist making her American debut. Accompanying herself on guitar, she displayed a smoky, wonderfully expressive voice on eight songs in a nicely paced 45-minute set. Her own compositions were sensitive, yet highly commercial, particularly a song called "Moody," on which she was joined by Jim Mullen on electric guitar and Dick Morrissey on sax.

As a nice tribute to Martyn, she included a heartfelt version of his early tune, "Back To Stay." A welcome surprise came in the form of "Catch A Falling Star," the Perry Como classic into which she breathed new life. All in all, St. John proved a fresh, exciting talent well worth watching for the future.

ED KELLEHER

BRAND X Palladium, New York

Brand X, a British jazz/rock quintet, made an impressive New York debut June 18 with a tight 45-minute set which augured well for the future.

Many in the less-than-capacity crowd were clearly on hand for the headline attraction, but as Brand X's hard-charging instrumentals roared from the stage, they drifted in from the lobby to show their approval. Any time an act can convert listeners on the spot, that act is going somewhere.

The group was playing without its regular drummer, Phil Collins of Genesis, who was unable to make the tour. Woody Dennard filled in and set a ferocious pace—all the more amazing since he'd had less than two weeks to learn the band's material.

Brand X specializes in extended, percussion-heavy pieces requiring split-second musical interplay. The set consisted of only four songs, but

each was adroitly structured layer by layer, providing ample opportunities for individual group members to show their stuff.

Bass player Percy Jones displayed a deft and imaginative technique on his own composition, "Malaza Virgen." Robin Lumley was equally outstanding on keyboards and synthesizers. His song, "Disco Suicide," proved an ear-grabbing opener to the proceedings.

Topping the bill was Supertramp, which was reviewed here recently.

ED KELLEHER

WIDESPREAD DEPRESSION

Trax, New York

One has to wonder what would possess 10 young white men from Vermont to want to go out and play the music of the old black big bands like Basie, Ellington and Lunceford.

Such an aggregation can never expect to enjoy the fame and fortune of a top rock act. But apparently the members of Widespread Depression are more interested in having fun than making money because while they may not be potential Paine Webber customers they are entertaining.

This band does not just faithfully reproduce the music of the depression; it also looks and acts the parts. For this June 5 date it looked like a bunch of guys that might have been standing on a bread line in 1931. Vocalist Jon Holtzman looks and sounds like a satirical characterization of the boy band singers of the '30s and '40s. Holtzman also plays vibes and like the rest of the band members is an excellent musician. Much of the one-hour, 13-song set was dominated by the alto sax work of David Hashim who is the equal of any reed man working today.

The set featured standout renditions of such old standards as "Slow Boat To China," "Blue Skies," "Is You Is Or Is You Ain't My Baby" and "It Ain't What You Do." The audience at this West Side club chose to spend most of its time in idle chit-chat and it marred the set.

ROBERT FORD JR.

Disk Acts Pacted

LOS ANGELES — Motown Recording artists the Commodores and Casablanca's Donna Summer are set to star in "After Dark" a Casablanca Records & Film Works/Motown production for Columbia Pictures.

Neil Bogart, Casablanca chief, is executive producer with Rob Cohen producer and Robert Klane directing. The film, which carries a disco theme, begins shooting here Wednesday (20).

Folio By Osmonds

NEW YORK—Jenson Publications Inc. is releasing a series of folios based on the music featured on Donny and Marie Osmond's weekly television show.

The series is slanted toward school bands and orchestras, jazz ensembles and chorals. Jenson plans to distribute the songbooks in time for the opening of the fall semester.

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	3	I FEEL LOVE	Donna Summer (GTO)—Heath Levy (Moroder/Belotte)
2	1	SO YOU WIN AGAIN	Hot Chocolate (RAK)—Island (Mickie Most)
3	4	MA BAKER	Boney M (Atlantic)—ATV (Frank Farian)
4	2	FANFARE FOR THE COMMON MAN	Emerson, Lake & Palmer (Atlantic)—Boosey & Hawkes (Greg Lake)
5	10	ANGELO	Brotherhood of Man (Pye)—Tony Hiller/ATV (Tony Hiller)
6	5	BABY DON'T CHANGE YOUR MIND	Gladys Knight & the Pips (Buddah)—Warner Bros. (Van McCoy/Charles Kipps)
7	7	PRETTY VACANT	Sex Pistols (Virgin)—Copyright Control (Chris Thomas)
8	8	SAM	Olivia Newton-John (EMI)—Rondor/Blue Gum/Carlin/DJM (John Farrar)
9	11	OH LORI	Alessi (A&M)—Alessi (Bones Howe)
10	17	SLOW DOWN	John Miles (Decca)—Velvet/RAK (Rupert Homes/Widescreen Prod.)
11	9	PEACHES/GO BUDDY GO	Stranglers (United Artists)—Albion/April (Martin Rushent)
12	6	SHOW YOU THE WAY TO GO	Jacksons (Epic)—Carlin (Kenneth Gamble/Leon Huff)
13	15	DO WHAT YOU WANNA DO	T. Connection (TK)—Sunbury (Cory Wade/Alex Sadkin)
14	12	FEEL THE NEED	Detroit Emeralds (Atlantic)—Carlin (Abram Tilton/Westbound Records Inc.)
15	14	YOU'RE GONNA GET NEXT TO ME	Bo Kirkland/Ruth Davis (EMI International)—Sunbury (Bo Kirkland)
16	25	ONE STEP AWAY	Tavares (Capitol)—ATV (Freddie Perren)
17	19	GOOD OLD FASHIONED LOVERBOY	Queen (EMI)—EMI/Queen (Queen)
18	16	A STAR IS BORN	Barbra Streisand (Evergreen)—Barbra Streisand (CBS)—Warner Bros. (B. Streisand/P. Ramone)
19	24	WE'RE ALL ALONE	Rita Coolidge (A&M)—Heath Levy (David Anderle)
20	21	EASY	Commodores (Motown)—Jobete (Carmichael/Commodores)
21	32	THE CRUNCH	Rah Band (Good Earth)—Rondor/Tin Lid (Richard Hewson/Tin Lid)
22	34	THREE RING CIRCUS	Barry Biggs (Dynamic)—Carlin (Byron Lee)
23	33	ROADRUNNER ONCE ROADRUNNER TWICE	Jonathan Richman (Beserkley)—Jonathan's (Kaufman/Kolotkin)
24	44	IT'S YOUR LIFE	Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)
25	28	DREAMS	Fleetwood Mac (Warner Bros.)—Intersong (Fleetwood Mac/Dashut/Caillat)
26	26	I JUST WANNA BE YOUR EVERYTHING	Andy Gibb (RSO)—Chappell (Albhy Faluten/Karl Richardson)
27	22	EXODUS	Bob Marley & the Wailers (Island)—Rondor (B. Marley & Wailers)
28	18	LUCILLE	Kenny Rogers (United Artists)—Campbell Connelly (Larry Butler)
29	13	YOU'RE MOVING OUT TODAY	Carole Bayer Sager (Elektra)—Chappell/Copyright Control (Brooks Arthur)
30	—	ALL AROUND THE WORLD	Jam (Polydor)—Anderson (Chris Perry/Vic Smith)
31	29	GIVE A LITTLE BIT	Supertramp (A&M)—Rondor (Supertramp)
32	30	I KNEW THE BRIDE	Dave Edmunds (Swan Song)—Rock (Dave Edmunds/Rock Pile Prod.)
33	20	TELEPHONE LINE	Electric Light Orchestra (Jet)—UA/Jet (Jeff Lynne)
34	41	THE PERFECT DAY	Saints (Harvest)—EMI (Bailey/Keupper)
35	27	GOD SAVE THE QUEEN	Sex Pistols (Virgin)—Copyright Control (Chris Thomas)
36	31	CENTRE CITY	Fat Larry's Band (Atlantic)—Warner Bros. (Vincent Montana Jr.)
37	23	I CAN PROVE IT	Tony Etorla (GTO)—Fast Western/Andrew Heath (Don Schroeder)
38	—	FLOAT ON	Floater (ABC)—Anchor (Woody Wilson/Fee Records)
39	—	NIGHTS ON BROADWAY	Candi Staton (Warner Bros.)—Abigail/Fian (B. Monaco/Rampro)
40	50	A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND	Gary Glitter (Arista)—Leeds/P. Gadd/Rock Artists (M. Leander)
41	35	STRAWBERRY LETTER 23	Brothers Johnson (A&M)—Sunbury (Quincy Jones)
42	—	I'M IN YOU	Peter Frampton (A&M)—Rondor (Peter Frampton)

43	40	HEAVEN ON THE 7th FLOOR	Paul Nicholas (RSO)—Pendulum/Chanty/Chappell (C. Neil)
44	49	ROCKY MOUNTAIN WAY	Joe Walsh (ABC)—Anchor (Joe Walsh/Bill Szymczyk)
45	42	FARMER BILL'S COWMAN	Wurzels (EMI)—Belwyn Mills (Bob Barratt)
46	47	WHEN TWO WORLDS DRIFT APART	Cliff Richard (EMI)—EMI (Bruce Welch)
47	43	YOUR SONG	Billy Paul (Philadelphia)—DJM (Gamble/Huff)
48	—	SOUTHERN COMFORT	Berni Flint (EMI)—Sparta Florida (Mile Berry/Hal Shaper)
49	37	GOOD GOLLY MISS MOLLY/RIP IT UP	Little Richard (Creole)—Prestige/Peter Morris (S.J. Prod./Key Seven Music Inc.)
50	—	YOU GOT WHAT IT TAKES	Showaddywaddy (Arista)—Leeds (Mike Hurst)

This Week	Last Week	Title	Artist
1	1	JOHNNY MATHIS COLLECTION	(CBS)
2	2	A STAR IS BORN	(Soundtrack) (CBS)
3	13	I REMEMBER YESTERDAY	Donna Summer (GTO)
4	3	THE MUPPET SHOW	(Pye)
5	7	STRANGLERS IV	(United Artists)
6	12	THE BEST OF THE MAMAS & PAPAS	(Arcade)
7	4	LOVE AT THE GREEK	Neil Diamond (CBS)
8	9	HOTEL CALIFORNIA	Eagles (Arylum)
9	6	ARRIVAL	Abba (Epic)
10	10	EXODUS	Bob Marley & the Wailers (Island)
11	8	RUMOURS	Fleetwood Mac (Warner Bros.)
12	5	THE BEATLES AT THE HOLLYWOOD BOWL	(Parlophone)
13	15	STEVE WINWOOD	(Island)
14	14	DECEPTIVE BENDS	10C.C. (Mercury)
15	11	A NEW WORLD RECORD	Electric Light Orchestra (Jet)
16	37	20 ALL TIME GREATS	Connie Francis (Polydor)
17	22	AMERICA STARS 'N BARS	Neil Young (Reprise)
18	16	WORKS	Emerson, Lake & Palmer (Atlantic)
19	33	ANIMALS	Pink Floyd (Harvest)
20	18	ENDLESS FLIGHT	Leo Sayer (Chrysalis)
21	23	GREATEST HITS	Smokie (RAK)
22	49	DARK SIDE OF THE MOON	Pink Floyd (Harvest)
23	34	CSN—Crosby, Stills & Nash	(Atlantic)
24	35	LIVE AT THE ROXY CLUB	Various Artists (Harvest)
25	19	THEIR GREATEST HITS 1971-1975	Eagles (Arylum)
26	17	GREATEST HITS	Abba (Epic)
27	40	SONGS IN THE KEY OF LIFE	Stevie Wonder (Motown)
28	24	IN FLIGHT	George Benson (Warner Bros.)
29	25	EVEN IN THE QUIETEST MOMENTS	Supertramp (A&M)
30	27	I'M IN YOU	Peter Frampton (A&M)
31	21	20 GOLDEN GREATS	Shadows (EMI)
32	26	THE BEST OF ROD STEWART	(Mercury)
33	29	ATLANTIC CROSSING	Rod Stewart (Warner Bros.)
34	47	GREATEST HITS	Hot Chocolate (RAK)
35	20	SILK DEGREES	Boz Scaggs (CBS)
36	—	LITTLE QUEEN	Heart (Portrait)
37	60	WISH YOU WERE HERE	Pink Floyd (Harvest)
38	43	IZITSO	Cat Stevens (Island)
39	36	CAT SCRATCH FEVER	Ted Nugent (Epic)
40	—	HIS 12 GREATEST HITS	(MCA)
41	45	BOOK OF DREAMS	Steve Miller Band (Mercury)
42	53	STILL TOGETHER	Gladys Knight & The Pips (Buddah)
43	30	HAWKWIND	(Charisma)
44	—	PATRICK MORAZ	(Charisma)
45	42	TWO DAYS AWAY	Elkie Brooks (A&M)
46	31	OLD FOUR EYES IS BACK	Mike Harding (Philips)
47	38	A NIGHT ON THE TOWN	Rod Stewart (Riva)
48	44	IN THE CITY	Jam (Polydor)
49	56	TIME LOVES A HERO	Little Feat (Warner Bros.)
50	32	TOM PETTY & THE HEARTBREAKERS	(Island)
51	50	THE CLASH	(CBS)
52	—	SORCERER	Tangerine Dream (MCA)
53	—	VIBRATORS	(Epic)
54	28	KENNY ROGERS	(United Artists)
55	39	TUBULAR BELLS	Mike Oldfield (Virgin)
56	51	COMING OUT	Manhattan Transfer (Atlantic)
57	—	A DAY AT THE RACES	Queen (EMI)
58	46	YOU TAKE MY HEART AWAY	Shirley Bassey (United Artists)
59	—	STREISAND SUPERMAN	Barbra Streisand (CBS)
60	—	PORTRAIT OF SINATRA	Frank Sinatra (Reprise)

WEST GERMANY

(Courtesy of Musikmarkt)
As Of 7/15/77
SINGLES

This Week	Last Week	Title	Artist
1	—	GREATEST HITS	Smokie RAK—(EMI Electrola)
2	—	LOVE FOR SALE	Boney M. Hansa Int.—(Ariola)
3	—	HOTEL CALIFORNIA	Eagles (Asylum)—(WEA)
4	—	ARRIVAL	Abba (Polydor)—(DGG)
5	—	OTTO	(Das Wortzum Montag) Russi Rackords—(EMI Electrola)
6	—	ANIMALS	Pink Floyd EMI—(EMI Electrola)
7	—	RUMOURS	Fleetwood Mac Warner Bros.—(WEA)
8	—	STATUS QUO LIVE	Status Quo (Vertigo)—(Phonogram)
9	—	IZITSO	Cat Stevens Island—(Ariola)
10	—	THE BEATLES AT THE HOLLYWOOD BOWL	Odeon—(EMI Electrola)
11	—	JAMES LAST SPIELT	Robert Stolz Horzu/Polydor—(DGG)
12	—	RICKY KING PLAYS GOLDEN GUITAR HITS	Epic—(CBS)
13	—	DIE BIENE MAJA	Verschiedene Interpreten Poly—(DGG)
14	—	WISH YOU WERE HERE	Pink Floyd Harvest—(EMI Electrola)
15	—	ZANDER'S ZORN	Frank Zander Hansa/d.a.s.—(Ariola)
16	—	LOVE AT THE GREEK	Neil Diamond CBS
17	—	BOSTON EPIC	(CBS)
18	—	EVITA	Soundtrack Metronome
19	—	AUF DER AUTOBAHN NACHTS UM HALB EINS	Mike Kurger Philips—(Phonogram)
20	—	DEDICATION	Bay City Rollers Arista—(EMI Electrola)

JAPAN

(Courtesy of Music Labo)
As Of 7/18/77
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	—	IMITATION GOLD	Momoe Yamaguchi (CBS/Sony)—Top
2	—	KATTENI SHIYAGARE	Kenji Sawada (Polydor)—Watanabe
3	—	NAGISANO SINDBAT	Pink Lady (Victor)—NTVM, Nichion
4	—	AZUSA NIGO	Karyudo (Warner Brothers)—JCM, Nichion
5	—	HOSHINO SUNA	Rumiko Koyanagi (Reprise)—Watanabe
6	—	AMAYADORI	Masashi Sada (Elektra)—JCM, Bird
7	—	SUCCESS	Down Town Boogie Woogie Band (Express)—PMP
8	—	SENTIMENTAL CARNIVAL	Teruhiko Aoi (Teichiku)—PMP, RFMP
9	—	NETTAIGYO	Hiroimi Iwasaki (Victor)—NTVM, Geiei
10	—	SHOCHU OMIMAI MOUSHIAGEMASU	Candies (CBS/Sony)—Watanabe
11	—	SHE'D RATHER BE WITH ME	Pat McGlynn (London)—Toshiba-EMI
12	—	NOTO HANTO	Sayuri Ishikawa (Columbia)—Top
13	—	MAKANA SEISHUN	Beauty Pair (RCA)—Fuji
14	—	CHERRY BOMB	The Runaways (Mercury)—Nichion
15	—	DANCING QUEEN	Abba (Disco)—Shinko
16	—	AMENO MONOGATARI	Iruka (Crown)—CMP
17	—	HOTEL CALIFORNIA	Eagles (Asylum)—Nichion
18	—	SEXY ROCK 'N' ROLLER	Hideki Saijo (RCA)—Geiei
19	—	ROCKY	Soundtrack (United Artists)—Taiyo
20	—	MUKASHINO NAMADE DETEIMASU	Akira Kobayashi (Crown)—CMP

AUSTRALIA

(Courtesy of Radio 2SM)
As Of 7/15/77
SINGLES

This Week	Last Week	Title	Artist
1	—	WALK RIGHT IN	Dr. Hook (Capitol)
2	—	DON'T LEAVE ME THIS WAY	Thelma Houston (Motown)
3	—	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE	Lou Rawls (Philadelphia International)
4	—	WHAT CAN I SAY	Boz Scaggs (CBS)
5	—	DANCE LITTLE LADY DANCE	Tina Charles (CBS)
6	—	AIN'T GONNA BUMP NO MORE	Joe Tex (Epic)
7	—	YOU'VE GOTTA GET UP & DANCE	Supercharge (Virgin)
8	—	HELP IS ON ITS WAY	Little River Band (EMI)
9	—	YOU 'N' ME	Alice Cooper (WEA)
10	—	MAGAZINE MADONNA	Sherbet (Razelle) LPs
1	—	SILK DEGREES	Boz Scaggs (CBS)
2	—	A NEW WORLD RECORD	E.L.O. (United Artists)
3	—	BEST OF NILSSON	Harry Nilsson (RCA Victor)
4	—	RUMOURS	Fleetwood Mac (Reprise)
5	—	DIAMANTINA COCKTAIL	Little River Band (EMI)
6	—	PHOTOPLAY	Sherbet (Razelle)
7	—	EVEN IN THE QUIETEST MOMENTS	Supertramp (A&M)
8	—	MOVIN' ALONG	Renee Geyer (RCA Victor)
9	—	I'M IN YOU	Peter Frampton (A&M)
10	—	DECEPTIVE BENDS	10cc (Mercury)

General News

CONTRAST IN STYLES NO PROBLEM

Blase N.Y. Sidemen Tape Country Album With Strunk

NEW YORK—"It was like a baseball scoreboard just before the start of a game—just two rows of Os up there and no one knew what the outcome would be."

Producer Charles Kipps was describing the initial studio meeting of an artist generally considered to represent traditional country music and a band of New York session players

Country Mart

• Continued from page 18

claims Lynn Shults, director of Nashville operations for United Artists Records. "The auto industry is an important factor." At UA, 8-track sales remain high but the cassette figures "aren't setting the woods on fire."

At Warner Bros. Records, increased tape sales are reported by Stan Byrd, national sales and promotion director for WB in Nashville. Though cassette sales remain "negligible," WB is now making all acts available on cassette. Out of 100,000 units, cassettes would account for about 700, 8-tracks for about 40,000, and LPs for the remainder.

Jack Pride, national promotion director of Polydor's country division, states that tape sales sometimes run half the total of LP units on some releases while on others "it's closer to a third." Cassettes are beginning to stir limited activity at Polydor.

Plantation Records shows an even percentage of tapes with LPs, with cassettes in the 2%-3% range. Shelby Singleton, Plantation president, believes a major problem stifling the growth of cassettes is that "kids record right off the radio onto the cassette." Plantation's tape sales have increased about 15%, according to Singleton.

Mike Walker, Pickwick International's Southeastern distribution manager, says the ratio of tapes to LPs runs 30%-35%, with cassettes running 4%-5%. He expects future tape growth because of the antipiracy success. "CB is dying off—they're ready to listen to music," says the Atlanta-based Walker.

Industry Hurdle

• Continued from page 10

examination of cost effects on its own margins, says Ellis Kern, executive vice president. "Paper stock is up about 8% since the first of the year and we got another increase July 1. "Our last price hike was about 5% in February, and we've seen a sales increase in dollars since then, and probably unit business up as well." The big increase since early this year has been in the use of custom inner sleeves, Kern notes.

"Paper is our biggest factor and we try to keep our increases modest in proportion," he maintains.

Both suppliers of raw materials and disk and tape manufacturers acknowledge the end is nowhere in sight, but the recent round of key price hike produced the most intensive pressure seen in the last few years.

Frampton To Host TV Rock Awards

LOS ANGELES—Peter Frampton, with Cher as special guest, will host Don Kirshner's third annual Rock Music Awards telecast. The show will be carried on the NBC network for two hours starting at 9 p.m. on Sept. 15 from the Hollywood Palladium.

accustomed to cooking in the funk-iest of styles.

The occasion was the recording of a new album by Jud Strunk, featuring musicians from the group. Stuff, and produced by Kipps, co-owner of a production company with Van McCoy.

The sessions, done at Media Sound in New York, represent something of a landmark both in choice of location and disparity of musical styles.

"Sure, there was some tension at the beginning," reports Kipps, "but it broke as soon as we did the first take."

Strunk, an established country performer who generally plays banjo, forsook that instrument and concentrated on vocals as the New York contingent swung into action.

On hand were such studio stalwarts as Hugh McCracken, guitar; Gordon Edwards, bass; David Spinoza, guitar; Chris Parker, drums; Richard Tee, keyboards; and Charlie Brown, guitar.

The album came about as a result of Kipps being present at an Andy Williams concert in Valley Forge, Pa. The opening act on the bill, Strunk impressed Kipps, who soon agreed to produce him.

"Jud had a few doubts at the start," recalls Kipps. "He wasn't convinced New York session guys could really interpret his ideas."

The doubts disappeared as the sessions evolved into a finished album, scheduled for release on MCA in September. It boasts the title: "A Semi-Retired, Tequila-Crazed Gypsy Looks Back."

3-Way Deal

• Continued from page 3

The coupons are redeemable for any album exclusive of MCA product.

According to Santo Russo, MCA Western District manager, McDonald's picked the Wherehouse because it was the only chain with locations near most McDonald's restaurants. In markets where there is no Wherehouse, some participating small retailers will honor the coupons.

Mitch Perliss, Wherehouse vice president of merchandising, reports more than 1,000 coupons are being redeemed daily since the promo went into effect.

Says Perliss: "Consumers are buying higher priced sets for bigger savings. They are also buying one and picking one at the regular price."

According to research compiled by McDonald's marketing service, an anticipated 10%-15% coupon cash-in can be expected which could amount to nearly \$1.5 million in additional sales to the Wherehouse. The figures does not take into account multiple purchases at the regular price.

The record tie-in, the first undertaken by the fast food chain, is aimed at increasing its young adult traffic.

All radio spots, including one done by Kiki Dee herself, were written by the McDonald's radio department and paid for by McDonald's and MCA.

Perliss says that although the promo officially ends July 24, coupons will still be honored up until one month after.

Once this promotion ends, a similar one will be expanded to San Diego and possibly nationwide.

Marilyn McCoo & Billy Davis, Jr.



They helped create an already classic sound. Now, on their own, they've extended that sound and become music's hottest new romance. Their first album, *I Hope We Get to Love In Time*, helped bring them a grammy and their own TV show. And their second album has just become available.



ABCD-952



AB-1026

It's *The Two Of Us*
On ABC Records and GRT Tapes

Billboard HOT 100

* Chart Bound

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EVERLASTING LOVE—Rufus Featuring Chaka Khan (ABC 12296)
ALONE AT LAST—Neil Sedaka (Elektra 45421)
JUST REMEMBER I LOVE YOU—Firefall (Atlantic 3420)
SEE TOP SINGLE PICK REVIEWS, page 68

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★	2	15	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Albhy Galuten, Karl Richardson, Barry Gibb), B. Gibb, RSO 872 (Polydor)	35	36	6	WAY DOWN—Elvis Presley (Elvis Presley, Felton Jarvis), L. Martine Jr., RCA 10998	69	56	19	LUCILLE—Kenny Rogers (Larry Butler), R. Bowling, H. Bynum, United Artists 929
★	4	10	I'M IN YOU—Peter Frampton (Peter Frampton), P. Frampton, A&M 1941	★	43	6	SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers (Johnny Rivers), J. Tempchin, Big Tree 16094 (Atlantic)	70	74	8	BABY DON'T CHANGE YOUR MIND—Gladys Knight & The Pips (Van McCoy, Charles Kippis for McCoy-Kippis Prod.), V. McCoy, Buddah 569 (RCA)
3	1	13	LOOKS LIKE WE MADE IT—Barry Manilow (Ron Dante, Barry Manilow), R. Kerr, W. Jennings, Arista 0244	★	44	5	STRAWBERRY LETTER 23—Brothers Johnson (Quincy Jones), S. Otis, A&M 1949	71	71	5	GONNA LOVE YOU MORE—George Benson (Tommy LiPuma), M. Albert, Warner Bros. 8377
★	5	11	MY HEART BELONGS TO ME—Barbra Streisand (Gary Klein, Charlie Calello for the Entertainment Co.), A. Gordon, Columbia 3-10555	38	39	7	SLIDE—Slave (Jeff Dixon), S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, O. Wilhoite, C. Bradley, Cotillion 44218 (Atlantic)	72	52	18	LOVE'S GROWN DEEP—Kenny Nolan (Kenny Nolan, Charlie Calello), K. Nolan, 20th Century 2331
5	3	12	DA DOO RON RON—Shaun Cassidy (Michael Lloyd), J. Barry, P. Spector, E. Greenwich, Warner/Curb 8365	★	54	3	CHRISTINE SIXTEEN—Kiss (Kiss, Eddie Kramer), G. Simmons, Casablanca 889	★	83	2	NOBODY DOES IT BETTER—Carly Simon (Richard Perry), C.B. Sager, M. Hamisch, Elektra 45413
★	10	8	BEST OF MY LOVE—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10544	★	50	4	FLOAT ON—Floaters (Woody Wilson), M. Willis, A. Ingram, J. Mitchell, ABC 12284	74	78	3	DOWN THE HALL—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner/Curb 8407
★	9	15	DO YOU WANNA MAKE LOVE—Peter McCann (Hal Yoergler), P. McCann, 20th Century 2335	41	42	6	LIVIN' IN THE LIFE—Isley Brothers (Isley Brothers), R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper, T-Neck 2267 (Epic)	75	75	10	IN THE MIDDLE—Tim Moore (Michael J. Jackson), T. Moore, Asylum 45394
8	8	18	MARGARITAVILLE—Jimmy Buffett (Norbert Putnam), J. Buffett, ABC 12254	42	30	9	THE KILLING OF GEORGIE—Rod Stewart (Tom Dowd), R. Stewart, Warner Bros. 8396	★	86	2	SEE YOU WHEN I GET THERE—Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3623 (Epic)
★	11	13	(Your Love Has Lifted Me) HIGHER AND HIGHER—Rita Coolidge (David Anderle), P. Smith, G. Jackson, R. Miner, B. Davis, A&M 1922	★	53	5	DON'T WORRY BABY—B.J. Thomas (Chris Christian), B. Wilson, R. Christian, MCA 40735	★	77	NEW ENTRY	LITTLE DARLING (I Need You)—Doobie Brothers (Ted Templeman), Holland, Dozier, Holland, Warner Bros. 8404
★	12	16	WHATCHA GONNA DO?—Pablo Cruise (Bill Schnee), Lerios, Jenkins, A&M 1920	44	25	13	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (Chips Moman), B. Emmons, C. Moman, RCA 10924	78	80	3	EVERYBODY OUGHT TO BE IN LOVE—Paul Anka (Charles Calello), P. Anka, United Artists 1018
★	13	14	YOU AND ME—Alicia Cooper (Bob Ezrin), A. Cooper, D. Wagner, Warner Bros. 8349	45	45	8	SUPERMAN—Celi Bee & The Buzzy Bunch (P.L. Soto, T. Rossi), P.L. Soto, Apa 17001 (TK)	79	70	20	LONELY BOY—Andrew Gold (Peter Asher), A. Gold, Asylum 45384
★	16	9	YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers (Harry Maslin), L. Boone, Arista 0256	46	46	9	LADY (Put The Light On Me)—Brownsville Station (Eddie Kramer for Remarkable Prod.), P. Wainman, J. Goodison, Private Stock 45149	80	58	23	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (H.W. Casey, Richard Finch for Sunshine Sound Ent.), H.W. Casey, R. Finch, TK 1022
★	17	9	EASY—Commodores (James Carmichael, Commodores), L. Richie, Motown 1418	47	22	15	HIGH SCHOOL DANCE—Sylvers (Freddie Perren), L. Sylvers III, R. Sylvers, J. Sylvers, E. Sylvers, Capitol 4405	81	85	6	I CAN'T HELP MYSELF—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, Elektra 45390
14	14	12	KNOWING ME, KNOWING YOU—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3387	48	48	5	SOMETHING ABOUT YOU—LeBlanc & Carr (Pete Carr), B. Holland, L. Dozier, E. Holland, Big Tree 16092 (Atlantic)	★	82	NEW ENTRY	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (Henry Wayne Casey, Richard Finch for Sunshine Sound Enterprises Inc.), H.W. Casey, R. Finch, TK 1023
15	7	18	UNDERCOVER ANGEL—Alan O'Day (Steve Barri, Michael Omatian), A. O'Day, Pacific 001 (Atlantic)	49	49	6	WALK RIGHT IN—Dr. Hook (Ron Haffkine), S. Vanoe, Darling, Capitol 4423	83	88	2	PARTY LIGHTS—Natalie Cole (Chuck Jackson, Marvin Yancy, Gene Barge), T. Stephens, Capitol 4439
16	6	24	ANGEL IN YOUR ARMS—Hot (Clayton Ivey, Terry Woodford), T. Woodford, C. Ivey, T. Brasfield, Big Tree 16085 (Atlantic)	★	62	4	SUNFLOWER—Glen Campbell (Gary Klein for Entertainment Co.), N. Diamond, Capitol 4445	★	84	NEW ENTRY	I'M DREAMING—Jennifer Warnes (Jim Ed Norman), R. Kerr, G. Osborne, Arista 0252
★	24	10	JUST A SONG BEFORE I GO—Crosby, Stills & Nash (David Crosby, Stephen Stills, Graham Nash), G. Nash, Atlantic 3401	★	61	4	IT'S A CRAZY WORLD—Mac McNally (Clayton Ivey, Terry Woodford for Wishbone Inc.), M. McNally, Ariola America 7665 (Capitol)	85	92	6	SING IT, SHOUT IT—Starz (Jack Douglas), Starz, Delaney, Capitol 4434
18	18	14	YOU'RE MY WORLD—Helen Reddy (Kim Fowley, Earle Mankey, Bindi, Paoli, Sigman, Capitol 4418)	★	67	4	STAR WARS (Main Title)—London Symphony Orchestra (George Lucas), J. Williams, 20th Century 2345	★	86	NEW ENTRY	HURRY SUNDOWN—Outlaws (Bill Szymczyk), H. Thomasson, Arista 0258
★	26	7	HANDY MAN—James Taylor (Peter Asher), J. Jones, O. Blackwell, Columbia 3-10557	53	32	16	DREAMS—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), S. Nicks, Warner Bros. 8371	87	90	2	O-H-I-O—Ohio Players (Ohio Players), W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner, Mercury 73932 (Phonogram)
★	23	10	BARRACUDA—Heart (Mike Flicker), A. Wilson, R. Fisher, N. Wilson, Portrait/CBS 6-70004	54	47	9	IF IT'S THE LAST THING I DO—Thelma Houston (Joe Porter), S. Cahn, C. Chaplin, Tamla 54283 (Motown)	88	93	2	BOOGIE NIGHTS—Heatwave (Barry Blue for Indigo), R. Tempton, Epic 8-50370
21	15	14	JET AIRLINER—Steve Miller Band (Steve Miller), P. Pena, Capitol 4424	★	65	4	ROCK AND ROLL NEVER FORGETS—Bob Seger (Bob Seger, Punch Andrews), B. Seger, Capitol 4449	89	89	10	WHILE I'M ALONE—Maze featuring Frankie Beverly (Frankie Beverly), F. Beverly, Capitol 4392
★	31	4	DON'T STOP—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), C. McVie, Warner Bros. 8413	56	51	12	LIFE IN THE FAST LANE—Eagles (Bill Szymczyk), J. Walsh, D. Henley, G. Frey, Asylum 45403	90	79	18	AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex (Buddy Killen), B.L. McGinty, B. Killen, Epic 8-50313
23	21	13	IT'S SAD TO BELONG—England Dan & John Ford Coley (Kyle Lehning), R. Goodrum, Big Tree 16088 (Atlantic)	57	60	7	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (Tom Collins, Ronnie Milsap), A. Jordan, H. David, RCA 10976	91	91	3	FLAME—Steve Sperry (Opus III), S. Sperry, Mercury 73905 (Phonogram)
★	28	9	TELEPHONE MAN—Meri Wilson (Boomer Castleman, Jim Rutledge), M. Wilson, GRT 127	58	57	11	RUNAWAY—Bonnie Raitt (Paul A. Rothchild), D. Shannon, M. Crook, Warner Bros. 8382	92	NEW ENTRY	IT'S UNCANNY—Hall & Oates (Arif Mardin, Daryl Hall, John Oates), D. Hall, Atlantic 3397	
★	27	9	GIVE A LITTLE BIT—Supertramp (Supertramp), R. Davies, R. Hodgson, A&M 1938	★	69	4	A REAL MOTHER FOR YA—Johnny Guitar Watson (Johnny Guitar Watson), J. Watson, DJM 1024 (Amherst)	93	59	11	DEVIL'S GUN—C.J. & Co (Mike Thodore, Dennis Coffey), Gregory Carmichael, B. Green, R. Roker, G. Shury, Westbound 55400 (Atlantic)
★	29	8	TELEPHONE LINE—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists/Jet 1000	★	81	2	COLD AS ICE—Foreigner (John Sinclair, Gary Lyons in Collaboration with Mick Jones, Ian McDonald), M. Jones, L. Gramm, Atlantic 3410	94	NEW ENTRY	THE GREATEST LOVE OF ALL—George Benson (Michael Masser), M. Masser, L. Creed, Arista 0251	
★	34	4	HOW MUCH LOVE—Leo Sayer (Richard Perry), L. Sayer, B. Mann, Warner Bros. 8319	61	41	19	FEELS LIKE THE FIRST TIME—Foreigner (John Sinclair, Gary Lyons), M. Jones, Atlantic 3394	95	NEW ENTRY	I BELIEVE IN LOVE—Kenny Loggins (Phil Ramone, Bob James), K. Loggins, A. Bergman, M. Bergman, Columbia 3-10569	
28	19	15	GONNA FLY NOW (Theme From "Rocky")—Bill Conti (Bill Conti), B. Conti, C. Connors, A. Robbins, United Artists 940	★	72	3	SO YOU WIN AGAIN—Hot Chocolate (Mickey Most), R. Ballard, Big Tree 16096 (Atlantic)	96	87	5	SHEENA IS A PUNK ROCKER—Ramoness (Tony Bongiovi, T. Erdly), Ramones, Sire 746 (ABC)
★	35	7	SMOKE FROM A DISTANT FIRE—Sanford Townsend (Jerry Wexler, Barry Beckett), E. Sanford, J. Townsend, Stewart, Warner Bros. 8370	63	63	5	PLATINUM HEROES—Bruce Foster (Skip Koute, Bruce Foster), B. Foster, Millennium 602 (Casablanca)	97	73	21	HEARD IT IN A LOVE SONG—Marshall Tucker Band (Paul Hornsby), T. Caldwell, Capricorn 0270 (Warner Bros.)
30	20	16	GOT TO GIVE IT UP Pt. 1—Marvin Gaye (Art Stewart), M. Gaye, Tamla 54280 (Motown)	★	76	2	EDGE OF THE UNIVERSE—Bee Gees (Bee Gees, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, RSO 880 (Polydor)	98	68	7	HERE COMES SUMMER—Wildfire (Jack Stack-A-Track, Scott Shannon for Dazzle Em Prod.), J. Keller, Casablanca 885
★	38	8	BLACK BETTY—Ram Jam (Kasenz-Katz), H. Ledbetter, Epic 8-50357	★	84	2	HARD ROCK CAFE—Carole King (Carole King, Norm Kinney), C. King, Capitol 4455	99	96	4	SINCE I FELL FOR YOU/I'M FALLING IN LOVE—Hodges, James & Smith (William Mickey Stevenson), B. Johnson, W.M. Stevenson, London 256
★	37	11	ON AND ON—Stephen Bishop (Henry Lewy, Stephen Bishop), S. Bishop, ABC 12260	★	87	2	THAT'S ROCK 'N' ROLL—Shaun Cassidy (Michael Lloyd for Mike Curb Prod.), E. Carmen, Warner/Curb 8423	100	98	5	SAVE ME—Donna McDaniel (Joel Diamond), G. Fletcher, D. Platt, Midsong International 11005 (RCA)
33	33	16	ARIEL—Dean Friedman (Rob Stevens), D. Friedman, Lifesong 45022	68	55	11	I DON'T LOVE YOU ANYMORE—Teddy Pendergrass (John Whitehead, Gene McFadden, Victor Carstarphen), K. Gamble, L. Huff, Philadelphia International 3622 (Epic)				
★	40	6	OLD SCHOOL YARD—Cat Stevens (Cat Stevens, Dave Kershbaum), C. Stevens, A&M 1948								

★ 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. A&F = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Ain't Gonna Bump No More (With No Big Fat Woman) (Tree, BMI)	90	Devil's Gun (ATV, BMI)	93	I Can't Help Myself (Briarpatch/Dee, BMI)	81	It's Sad To Belong (Famous/Ronside, ASCAP)	53	Lucienbach, Texas (Back To The Basics Of Love) (Baby Back, BMI)	92	Since I Fell For You (Warner Bros./ASCAP/EI Patricio, BMI)	99	That's Rock 'N' Roll (C.A.M. U.S.A., BMI)	67
Angel In Your Arms (Song Tailors, BMI/I've Got The Music, ASCAP)	16	Down The Hall (Living, BMI)	43	I Don't Love You Anymore (Mighty Three, BMI)	68	It's Uncanny (Unichappell, BMI)	92	Margaritaville (Coral Reeler, BMI)	54	Sing It, Shout It (Rock Steady/Sarzongo/Kick-A-Rock, ASCAP)	85	The Greatest Love Of All (Columbia Pictures, BMI)	94
A Real Mother For Ya (Vir-Jon, BMI)	59	Don't Worry Baby (Ivings, BMI)	43	I Just Want To Be Your Everything (Albhy Gibb/John/Hugh & Barbara, ASCAP)	7	Jet Airliner (Sailor/No Thought, ASCAP)	21	My Heart Belongs To Me (Kiki/Koppelman-Bander, BMI)	83	Slide (Spurtree, BMI)	38	The Killing Of Georgie (ASCAP)	42
Ariel (Blendingwell, ASCAP)	33	Do You Wanna Make Love (American Broadcasting, ASCAP)	74	Got To Give It Up Pt. 1 (Jobete, ASCAP)	30	Just A Song Before I Go (Thin Ice, ASCAP)	17	Nobody Does It Better (United Artists, ASCAP/Unari, BMI)	73	Smoke From A Distant Fire (Salmov/Muhor/Unichappell/Turkey Tunes, BMI)	4	Undercover Angel (Warner Bros., ASCAP)	15
Baby Don't Change Your Mind (Van McCoy/Warner-Tamerlane, BMI)	70	Do You Wanna Make Love (American Broadcasting, ASCAP)	74	If It's The Last Thing I Do (Chappell, ASCAP)	19	Keep It Comin' Love (Sherlyn/Harrick, BMI)	1	O-H-I-O (Play One/Unichappell, BMI)	82	Something About You (Stone Agate, BMI)	29	Walk Right In (Peer International, BMI)	49
Barracuda (Wilson/Know/Play My Music, ASCAP)	20	Dreams (Gentoo/Welsh Witch, BMI)	53	I'm In You (Almo/Fram-Dee, ASCAP)	66	Knowing Me, Knowing You (Countess, BMI)	54	On And On (Stephen Bishop, BMI)	32	So You Win Again (Island, BMI)	48	Way Down (Ahab, BF I)	35
Best Of My Love (Sagittaire, BMI/Steelchest, ASCAP)	6	Edge Of The Universe (Cassero/Unichappell, BMI)	13	I'm In You (Almo/Fram-Dee, ASCAP)	66	Lady (Put The Light On Me) (Utopia/Dejarmus, ASCAP)	14	Party Lights (Utorn, BMI)	83	Star Wars (Main Title) (Fox Fanfare, BMI)	62	While I'm Alone (Pecie, BMI)	89
Black Betty (Robert Mellin, BMI)	31	Edge Of The Universe (Cassero/Unichappell, BMI)	13	Hard Rock Cafe (Colgems-EMI, ASCAP)	66	Life In The Fast Lane (Not Listed, ASCAP)	46	Platinum Heroes (C.A.M. U.S.A., BMI)	63	Strawberry Letter 23 (Kidada/OH/The Wall, BMI)	52	You And Me (Ezra/Eary Frost, BMI)	11
Boogie Nights (Rondor/Almo, ASCAP)	88	Feels Like The First Time (Somerset/Evansongs, ASCAP)	61	Here Comes Summer (Jewel, ASCAP)	98	Little Darling (I Need You) (Stone Agate, BMI)	84	Remember The Days Of The Old School Yard (Colgems-EMI, ASCAP)	77	Sufflower (Stonebeck, ASCAP)	34	You Made Me Believe In Magic (Chrystalis, ASCAP)	12
Christine Sixteen (Kissongs, ASCAP)	39	Flame (Lizettes, BMI)	91	High School Dance (Rosy, ASCAP)	47	Livin' In The Life (Bovina, ASCAP)	41	Rock And Roll Never Forgets (Gear, ASCAP)	41	Superman (Peer International, BMI)	45	(Your Love Has Lifted Me) Higher And Higher (Chevs/Warner-Tamerlane, BMI)	9
Cold As Ice (Somerset/Evansongs, Warner Bros., ASCAP)	60	Float On (ABC-Dunhill/Woodsons, BMI)	91	How Much Love (Screen Gems/EMI, Summerhill, BMI/Chrystalis, ASCAP)	27	Lonely Boy (Lucky, BMI)	79	Runaway (Vikki/Belinda, BMI)	3	Telephone Line (Unari/Jet, BMI)	26	You're My World (Chappel/Intersong, ASCAP/Gruppo Editoriale Ariston, BMI)	18
Da Doo Ron Ron (Trio/Mother Beatha, BMI)	5	Give A Little Bit (Almo/Delicate, ASCAP)	25	Hurry Sundown (Hustler, BMI)	80	Looks Like We Made It (Ivings, BMI)	58	Save Me, Donna McDaniel (Almo, ASCAP)	75	Telephone Man (Castleridge, ASCAP)	96		
				I Believe In Love (First Artists/Emanuel/Gnosso/Threesome, ASCAP)	95	Lucille (Brougham Hall/Andite Invasion, BMI)	51	Sheena Is A Punk Rocker (Taco Tunes/Bleu D'Azur, ASCAP)	69				

A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

“To say this album is destined to become a classic is an understatement.”

RECORD REVIEW MAGAZINE.

“I am grateful to be living during the time of their creativity?”

Kal Rudman/Friday Morning Quarterback

“The energy of the live tracks and the presence of the ‘new’ material should win the band AOR and top 40 playlist positions?”

Cash Box/May 28, 1977

“The concert sound is solid... this set provides a new angle of vision on the soft vocals – lush synthesizer style that made the Moodies a top world-wide attraction?”

Billboard/May 28, 1977

“This live package is further testimony of their tremendous popularity for more than a decade?”

(Ace Adams)/New York Daily News/
June 24, 1977

“The new material ranges from very good to excellent?”

Variety/June 8, 1977

“Essential for hard-core (Moodies) fans?”

Syracuse News-Times/June 26, 1977

“Seldom does one hear an almost flawless album like CAUGHT LIVE + 5?”

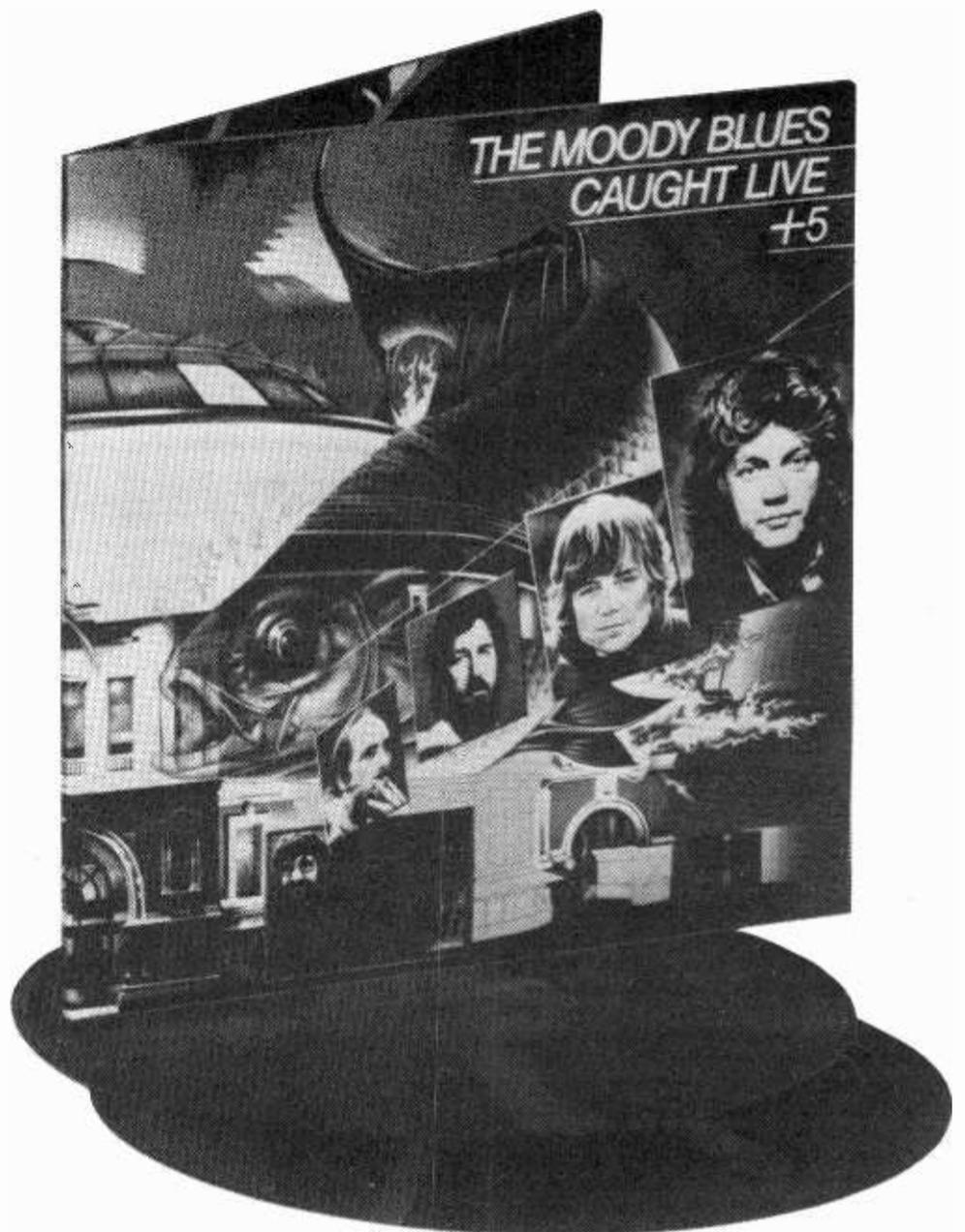
Record Review

“The live portion of the album is a true delight?”

The News-Enterprise/June 10-12, 1977

“A melodic mellow must for Moodies maniacs?”

Kite-Schnectady, New York/June 15, 1977

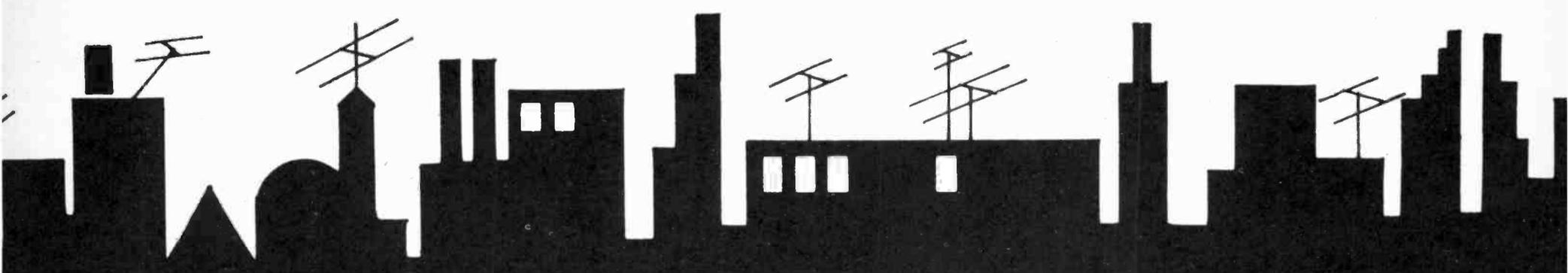


The Moody Blues Caught Live + 5

on London Records & Tapes



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The album that brought you
UPTOWN FESTIVAL
 is exploding again with

OOH BABY BABY



Shalamar's Second
 Summer Smash



Manufactured and Distributed by RCA Records

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	Q-8 TAPE	CASSETTE	REEL TO REEL
106	82	43	AL STEWART Year Of The Cat Janus JXS 7022	6.94		7.95		7.95	
107	117	95	KISS Alive! Casablanca NBLP 7020	9.98		9.98		9.98	
108	116	22	NATALIE COLE Unpredictable Capitol SO 11600	7.98		7.98		7.98	
109	111	12	10 cc Deceptive Bends Mercury SRM-1-3702 (Phonogram)	7.98		7.98		7.98	
110	121	25	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98	
111	113	5	THE BEATLES Live At The Star-Club in Hamburg, Germany 1962 Lingsong/Atlantic LS 7001	13.98		13.98		13.98	
112	67	18	WEATHER REPORT Heavy Weather Columbia PC 34418	6.98		7.98		7.98	
113	109	20	GLEN CAMPBELL Southern Nights Capitol SO 11601	7.98		7.98		7.98	
114	115	9	CHARLIE No Second Chance Janus JXS 7032	6.94		7.95		7.95	
115	99	29	ATLANTA RHYTHM SECTION A Rock And Roll Alternative Polydor PD-1-6080	6.98		7.98		7.98	
116	120	12	POCO Indian Summer ABC AB 989	6.98		7.95		7.95	
117	89	10	THE OUTLAWS Hurry Sundown Arista AL 4135	6.98		7.98		7.98	
118	123	64	KISS Destroyer Casablanca NBLP 7025	7.98		7.98		7.98	
119	134	4	WILLIE NELSON To Lefty From Willie Columbia KC 34695	6.98		7.98		7.98	
120	124	68	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98		7.97		7.97	
121	90	6	SALSOUL ORCHESTRA Magic Journey Salsoul SZS 5515	6.98		7.98		7.98	
122	114	37	KISS Rock And Roll Over Casablanca NBLP 7037	7.98		7.98		7.98	
123	NEW ENTRY		STYX The Grand Illusion A&M SP 4637	6.98		7.98		7.98	
124	119	23	SUPERTRAMP Crisis? What Crisis? A&M SP 4560	6.98		7.98		7.98	
125	129	10	JESSE WINCHESTER Nothing But A Breeze Bearsville BR 6968 (Warner Bros.)	6.98		7.97		7.97	
126	118	14	TAVARES Love Storm Capitol STAO 11628	6.98		7.98		7.98	
127	127	7	IDRIS MUHAMMAD Turn This Mutha Out Kudu KU 34 (CTI)	7.98		7.98		7.98	
128	133	13	KRIS KRISTOFFERSON Songs Of Kristofferson Columbia PZ 34687	6.98		7.98		7.98	
129	132	20	REO SPEEDWAGON Live (You Get What You Play For) Epic PEG 34494	7.98		7.98		7.98	
130	138	5	ADDRISI BROTHERS Buddah BDS 5694 (RCA)	6.98		7.98		7.98	
131	131	4	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon A&M SP 4403	6.98		7.98		7.98	
132	135	44	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98		7.98		7.98	
133	122	14	PHYLLIS HYMAN Buddah BDS 5681 (RCA)	6.98		7.98		7.98	
134	147	10	JERRY JEFF WALKER A Man Must Carry On MCA 2-6003	7.98		9.98		9.98	
135	136	7	FRANKIE MILLER Full House Chrysalis CHR 1128	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
136	94	11	WILLIE NELSON Before His Time RCA APL1-2210	6.98		7.98		7.98	
137	137	5	SEASON OF LIGHTS LAURA NYRO IN CONCERT Columbia PC 34786	6.98		7.98		7.98	
138	128	5	NAZARETH Hot Tracks A&M SP 4643	6.98		7.98		7.98	
139	143	11	SHALAMAR Uptown Festival Soul Train BVL1-2289 (RCA)	6.98		7.98		7.98	
140	142	141	AEROSMITH Toys In The Attic Columbia JC 33479	7.98	7.98	7.98	7.98	7.98	
141	141	14	DAVE MASON Let It Flow Columbia PC 34680	6.98		7.98		7.98	
142	139	119	THE BEATLES 1967-1970 Capitol SKBO 3404	10.98		11.98		11.98	
143	125	10	HOT Big Tree BT 89522 (Atlantic)	6.98		7.97		7.97	
144	152	165	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	7.98		7.98	7.98	7.98	
145	156	3	WHISPERS Open Up Your Love Soul Train BVL1-2270 (RCA)	6.98		7.98		7.98	
146	146	5	AL GREEN'S GREATEST HITS VOLUME II Hi SHL 32105 (London)	6.98		7.98		7.98	
147	NEW ENTRY		STUFF More Stuff Warner Bros. BS 3061	6.98		7.97		7.97	
148	148	44	BEE GEES Children Of The World RSO RS-1-3003 (Polydor)	6.98		7.95		7.95	
149	159	4	C.J. & CO. Devil's Gun Westbound WB 301 (Atlantic)	6.98		7.97		6.97	
150	NEW ENTRY		LIVE! LONNIE LISTON SMITH RCA APL1-2433	6.98		7.98		7.98	
151	151	44	LED ZEPPELIN Soundtrack From The Film "The Song Remains The Same" Swan Song SS 2.201 (Atlantic)	11.98		13.97		13.97	
152	157	40	CAT STEVENS' GREATEST HITS A&M SP 4519	6.98	6.98	7.98	7.98	7.98	
153	150	217	LED ZEPPELIN (IV) Atlantic SD 7208	6.98		7.97		7.97	
154	165	3	DERRINGER LIVE Blue Sky PZ 34848 (Epic)	6.98		7.98		7.98	
155	144	7	NOEL POINTER Phantasia Blue Note BN-LA736-H (United Artists)	7.98		7.98		7.98	
156	160	13	ANDREW GOLD What's Wrong With This Picture? Asylum 7E-1086	6.98		7.97		7.97	
157	153	21	A CHORUS LINE/ ORIGINAL CAST Columbia PS 33581	7.98	7.98	7.98	7.98	7.98	
158	161	8	BRAINSTORM Stormin' Tabu BQL1-2048 (RCA)	6.98		7.98		7.98	
159	166	115	BEACH BOYS Endless Summer Capitol SVBB 11307	7.98		8.98		8.98	
160	163	31	ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century F 539	6.98		7.98		7.98	
161	130	39	BARRY MANILOW II Arista AB 4016	7.98	7.98	7.98	7.98	7.98	
162	170	33	LINDA RONSTADT Greatest Hits Asylum 7E-1092	6.98		7.97		7.97	
163	168	5	ILLUSION Out Of The Mist Island ILPS 9489	6.98		7.98		7.98	
164	164	4	GRAEME EDGE BAND Paradise Ballroom London PS 686	6.98		7.98		7.98	
165	177	3	PABLO CRUISE Lifeline A&M SP 4575	6.98		7.98		7.98	
166	176	3	CAROL DOUGLAS Full Bloom Midson International BKL1-2222 (RCA)	6.98		7.98		7.98	
167	167	4	MCCOY TYNER Supertrios Milestone M 55003 (Fantasy)	9.98		9.98		9.98	
168	178	3	MIRACLES BY ENGELBERT HUMPERDINCK Epic PE 34730	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
169	169	55	ROD STEWART A Night On The Town Warner Bros. BS 2938	6.98		7.97		7.97	8.95
170	172	17	OHIO PLAYERS Angel Mercury SRM-1-3701 (Phonogram)	7.98		7.98		7.98	
171	181	2	CHUCK MANGIONE Land Of Make Believe Mercury SRM-1-684 (Phonogram)	6.98		7.98		7.98	
172	183	2	JOHNNY WINTER Nothin' But The Blues Blue Sky PZ 34813 (Epic)	6.98		7.98		7.98	
173	173	8	WIDOWMAKER Too Late To Cry United Artists/Jet UA-LA723-G	6.98		7.98		7.98	
174	171	5	AMERICAN FLYER Spirit Of A Woman United Artists UA-LA720-G	6.98		7.98		7.98	
175	NEW ENTRY		PETER McCANN 20th Century T 544	6.98		7.98		7.98	
176	NEW ENTRY		RITCHIE FAMILY African Queens Marin 2206 (TK)	6.98		7.98		7.98	
177	189	2	SORCERER/ORIGINAL MOTION PICTURE SOUNDTRACK MCA 2277	6.98		7.98		7.98	
178	175	3	WALTER MURPHY Rhapsody In Blue Private Stock PS 2028	6.98		7.98		7.98	
179	190	2	STEPHEN BISHOP Careless ABC ABCO 954	6.98		7.95		7.95	
180	174	18	DOLLY PARTON New Harvest... First Gathering RCA APL1-2188	6.98		7.98		7.98	
181	187	15	GLADYS KNIGHT & THE PIPS Still Together Buddah BDS 5689 (RCA)	7.98		7.98		7.98	
182	184	10	BETTE MIDLER Live At Last Atlantic SD 2-9000	11.98		11.98		11.98	
183	126	8	HENRY MANCINI Mancini's Angels RCA APL1-2290	6.98		7.98		7.98	
184	194	2	CELI BEE & THE BUZZY BUNCH Arista 77001 (TK)	6.98					
185	145	37	OOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	6.98		7.97		7.97	9.95
186	186	15	ENGLAND DAN & JOHN FORD COLEY Dowdy Ferry Road Big Tree BT 76000 (Atlantic)	7.98		7.98		7.98	
187	197	16	LOU RAWLS Unmistakably Lou Philadelphia International PZ 34488 (Epic)	6.98		7.98		7.98	
188	154	15	CAPTAIN & TENNILLE Come In From The Rain A&M SP 4700	7.98		7.98		7.98	
189	NEW ENTRY		LOVE & KISSES Casablanca NBLP 7063	6.98		7.98		7.98	
190	NEW ENTRY		ENCHANTMENT Roadshow RS-LA682-G (United Artists)	6.98		7.98		7.98	
191	191	5	DIONNE WARWICKE Only Love Can Break A Heart Musicor MUS 2501 (Springboard)	6.98		7.98		7.98	
192	158	17	BOB JAMES Four CTI 7074	7.98		7.98		7.98	
193	180	10	RAMSEY LEWIS Love Notes Columbia PC 34696	6.98		7.98		7.98	
194	NEW ENTRY		DICTATORS Manifest Destiny Elektra 7E-1109	6.98		7.97		7.97	
195	182	22	JETHRO TULL Songs From The Wood Chrysalis CHR 1132	6.98		7.98		7.98	
196	196	6	THE GREATEST/SOUNDTRACK George Benson, Mandrill & Michael Masser Arista AL 7000	7.98		7.98		7.98	
197	188	46	ABBA Greatest Hits Atlantic SD 18189	6.98		7.97		7.97	
198	NEW ENTRY		NANCY WILSON I've Never Been To Me Capitol ST 11659	6.98		7.98		7.98	
199	NEW ENTRY		THE SOUTH'S GREATEST HITS Capricorn CP 0187 (Warner Bros.)	6.98		7.97		7.97	
200	200	32	WINGS OVER AMERICA Capitol SWCO 11593	14.98		14.98		14.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	90, 197
Addrisi Brothers	130
Aerosmith	140
Gregg Allman	56
American Flyer	174
Atlanta Rhythm Section	115
AWB/Ben E. King	69
Roy Ayers Ubiquity	95
Bad Company	82
Bay City Rollers	34
Beatles	60, 142
Joan Baez	58
Beach Boys	159
Bee Gees	8, 148
George Benson	61, 120
Stephen Bishop	179
Boston	43
Brainstorm	158
Roy Buchanan	105
Jimmy Buffett	12
Glen Campbell	113
Captain & Tennille	188
Shaun Cassidy	18
Celt Bee & The Buzzy Bunch	184
Charlie	114
C.J. & Co.	149
Climax Blues Band	62
Natalie Cole	108
Commodores	9
Rita Coolidge	25
Alice Cooper	77
Crosby, Stills & Nash	6
Crusaders	46
Pablo Cruise	20, 165
Burton Cummings	51
Roger Daltrey	101
Roy Ayers Ubiquity	154
Dictators	194
Doobie Brothers	185
Carol Douglas	166
Eagles	23, 100
Graeme Edge	164
England Dan & John Ford Coley	186
E.L.O.	31
Emerson, Lake & Palmer	74
Emotions	11
Enchantment	190
Maynard Ferguson	68
Firefall	98
Fleetwood Mac	1, 70
Floater	29
Dan Fogelberg	21
Foreigner	17
Peter Frampton	2, 47

Aretha Franklin	63
Marvin Gaye	35
Geils	83
Andy Gibb	88
Andrew Gold	156
Al Green	146
Daryl Hall & John Oates	78
Heart	13, 103
Thelma Houston/Jerry Butler	59, 80
Engelbert Humperdinck	168
Phyllis Hyman	133</

Mike Elliot

A Gentle Man of Extraordinary Vision

July 21, 1977

We Miss You

WEA

The Warner/Elektra/Atlantic Corporation

WEA Dealer Meeting

• Continued from page 3

lights reflecting on the posters emphasize the creases, making the display less attractive.

The company will now ship displays rolled.

Vic Faraci, WEA's director of marketing, suggested retailers develop display poster giveaway raffles for popular poster displays. "This is a traffic-building item," he said.

The firm has also agreed to cut its 4-by-4-foot posters down to 2-by-2 feet for those shops not large enough to accommodate large posters.

The matter of television spots was almost skipped over but Russ Bach, regional head of 11 WEA branches, advised the group that WEA is going

to follow Columbia's lead with spots on tv with retailers sharing in the tags.

Another area WEA has agreed to deal with is that of informing the retailers of new product and at the same time providing them with enough information about the product for the retailer to pass on to his customers. This information could be a major factor in deciding just how much product to purchase, said a dealer.

WEA representation was in full force as executives from Atlantic's New York and West Coast offices as well as branch persons and Warner Bros. executives attended. The final meeting was held in San Francisco Wednesday (20).

Executive Turntable

• Continued from page 4

liams replaces Freedland as talent editor of Billboard while retaining her Soul Sauce column and Ed Harrison takes over as record review editor while continuing campus coverage. Also, Paul Grein joins the editorial staff as staff reporter. . . . Alan Smith has been named vice president of licensing for BMI, New York. He was director of special projects. . . . Greg Mundy joins Lookout Management, Los Angeles, in the newly created post of executive vice president. . . . Peggy Gorman and Nikki Heber, both former Billboard chart research staffers, have joined Image Marketing & Media, Los Angeles. . . . Mike Holmes, formerly St. Louis promotion manager for Phonogram/Mercury, joins Progress Distributing, Indianapolis, in sales and promotion. . . . Gary Nasseff named assistant to James Tamer, executive show director of the Aladdin Hotel, Las Vegas. . . . Gerald Abbott has been upped to project manager of Capitol's magnetic products division, Los Angeles.

JULY 30, 1977, BILLBOARD

Renowned Tunersmiths For New Papp Cabaret Theatre

NEW YORK—Broadway producer Joseph Papp is tapping key music industry writers and performers including Marvin Hamlisch, Carole Bayer Sager, Elizabeth Swados and Rupert Holmes for material for his new cabaret theatre schedules to be bowed this fall.

According to sources close to Papp's New York Shakespeare Festival's Public Theatre, Hamlisch who composed the music for Papp's successful "Chorus Line," now on Broadway, will work with Sager on a new musical; while Swados will reportedly put together a musical called "Runaway Children" using real runaways for authenticity.

Rupert Holmes, a pop musician who has worked with Barbra Streisand, will reportedly write a contemporary musical aimed at bridging the gap between the theatre and pop music; Tom Newman a relative of Randy Newman, will collaborate with Michael Weller on what has been described as a musical about relationships.

These planned productions are

O'Connor Suing Drake Chenault

LOS ANGELES—A national radio program syndicator, O'Connor Creative Services, is seeking \$210,000 damages from Drake Chenault Enterprises. The Superior Court suit alleges that the programming service failed to deliver a "History of Rock and Roll" documentary.

Because O'Connor was unable to deliver the show, it claims it lost \$35,000 as its share of proceeds from station contracts; \$75,000 from anticipated sales and its reputation was tarnished to the tune of \$100,000.

Under terms of the contract between plaintiff and defendant, filed with the court, Drake Chenault was to get 50% of the first \$100,000 gross receipts and 40% above that figure.

part of an overall package of intimate musicals, which will be staged at the off Broadway Public Theatre for limited runs, with the more successful ones moving either to other theatres within the Shakespeare Festival complex of theatres, or to Broadway, like so many of Papp's other successes.

McCann Jacket

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things that are going to keep me around a while, rather than the artistic thing . . . unless I strike a chord somewhere and sell two million singles."

But the job of selling the record, he leaves to 20th Century Records. And the picking of the next single, he might leave to 20th Century, too, except right now nobody wants to touch it. There are four songs on the album that could be the next single, not counting "Right Time Of The Night."

McCann says he likes the American popular song. "Period, I study it. If you're going to write songs well, I think you have to go back to the 1930s and the 1940s and study those songs . . . listen to Cole Porter. 'Nevertheless I'm In Love With You' is one of my favorite songs. . . . it has a fabulous bridge in it. I like the old songs. Used to sing a lot of barber-shop. Went through college at Fairview Univ. in Connecticut on a Glee Club Scholarship."

And it was in Connecticut that he joined the Repairs, a Motown group, in 1971. The group was produced by Andrew Oldham, but never came up with any hits and dissolved about 1973. "At the time, I was kinda groping around. . . . I don't think we wrote any hits. I did most of the writing and I just wasn't writing that well then."

In spite of not pleasing Hilburn and the city of Bismarck, it's obvious that he's writing well now.

Island Records plans closing its Los Angeles office this weekend, moving key personnel to its New York office. Island president Charley Nuccio would not comment when queried. . . . Look for more tv advertising industrywide starting with the big fall release. . . . Lou Adler is taking time out from his record and movie meetings (Billboard, April 9, 1977) to work out important half-time activities at the annual East vs. West All-Star basketball game Aug. 19 at the Los Angeles Forum. Benefit is for the Souville Foundation and its Camp Fundamental for underprivileged youth. Several short games between celeb teams and against talented teen players are being arranged. So far, Cheech and Chong and certain members of the Eagles and Chicago are set. Joe Smith and Bob Regehr are assisting. But, Lou, what about those calls East regarding a label there possibly taking over Ode Records distribution? . . . Phonodisc hinted negotiating with Fred Foster, founder/president of Monument Records, over handling national distribution. At presstime it was learned the reported negotiations between Phonodisc and Monument had jelled. Talks between Irwin H. Steinberg, executive vice president of the Polygram Record Group U.S.A., and Fred Foster were completed Thursday (21). It is understood the transition from independent distribution to Phonodisc takes place immediately. . . . Steven Ales, son of Motown's Barney Benz in Farmington Hills, Mich., Aug. 26.

Back from a successful Japanese tour, the Gregg Allman band kicks off what could be its only U.S. gigs this year Aug. 30 in Wildwood, N.J.; Hempstead, N.Y., 31; Reading, Pa., Aug. 2; Providence, 4; Springfield, Mass., 5; New Haven, 6; and Syracuse, 7, working with the Doobie Brothers the last four dates. . . . Jim Halsey nabs the lead article in TWA's Ambassador flight magazine July issue. . . . Schwartz Bros. will announce two more Harmony Hut retail stores soon. . . . D.J. Rogers will be hospitalized about a month in Los Angeles after undergoing medical tests which indicated need for an extended rest. . . . Bill Elson, who recently left Premier Talent to become a vice president with ATI, has set Cheap Trick for 60 days of U.S. touring with Kiss.

Loretta Lynn has signed with Allis-Chalmers to serve as spokeswoman for their farm equipment division. In addition to being featured in advertising, she will make her 4,000-acre farm available for farm equipment demonstration to dealer groups. . . . The Original Animals will have their first album release in 10 years on Jet Records, distributed by United Artists Records. "Before We Were So Rudely Interrupted" is title. . . . Hugh Dallas, 43, former Limelight, Philips and Tower Records national promotion director in the sixties, died of a heart attack Saturday (16) in San Diego. Dallas, who started as a Detroit salesman and later became a Columbia regional man, had been in the theatre business since 1969. . . . CBS Records holds its annual convention in London at a time when its U.K. Group has "The Mathis Collection" as the No. 1 album there. . . . The Los Angeles Forum got an award for conserving energy from the local

electric company last week. . . . When will Frank Fried, who has returned to Chicago, announce he is going back to concert promotion?

NARM reportedly working to bring more black industry representatives into its rank, with a proposal offering one-year free membership to interested parties. . . . Hank Genovese, dean of warehouse staffers in the St. Louis area, has returned to Pickwick distributing there after a bout with gallstones. . . . SOUNDTRACK BOX-OFFICE: Casablanca's "The Deep" is up to \$41 million domestically and "Star Wars" has topped \$55 million. . . . The Los Angeles chapter of NARAS sponsoring a \$7 luncheon at Sportsmen's Lodge, North Hollywood, Aug. 11 at which four new synthesizers, Oberheim, Polymoog, ARP and synthesized guitar will be demonstrated. . . . Is the thrust of the Polygram negotiation with Casablanca Record and FilmWorks directed at the movie end of the firm? Polygram has strong movie/tv links in most other major countries outside the U.S.

Casablanca continues to build its dominance in the disco field. Last week the label had six records among the Top 40 in the Billboard's disco chart. The current issue shows the torrid independent adding a seventh on the current National Disco Action Top 40 for a new record high. . . . Negotiations begun last November aimed at the acquisition of certain Belwin-Mills holdings by Warner Bros. Music have been "suspended indefinitely." Neither Ed Silvers of WB Music nor Martin Winkler of Belwin-Mills would elaborate. . . . New York's WBL and WNEW, AM outlets, plan extensive fall ad campaigns. WBL seeks to maintain the momentum, it claims, which is making it a contender for the No. 1 rating slot. WNEW wants to plug format changes initiated by Dean Tyler, the expatriate Philadelphian.

Fabian Forte's comeback apparently fizzled. He cancelled a gig at Gotham's Imus Musicroom, hosted by NBC morning man Don Imus two days before opening. Imus reportedly upset over the cancellation. . . . Strawberries, the Boston discount chain which Roulette's Morris Levy almost sold to Jimmy's Music World, is now enlarging two stores to offer larger inventory, plus concert tickets and T-shirts. . . . Dee Anthony of Bandana Mgt., New York, narrowly escaped serious injury when firemen rescued him after he suffered smoke inhalation at his home in Nassau, the Bahamas. Manse suffered \$200,000 damage. Anthony now back helming his management firm. . . . CBGB's, Gotham's top punk parlor, installing a 16-track board to afford live recording capability.

RCA a&r exec Mike Lipskin anklng the label to pursue a career as stride pianist and independent producer. . . . One-time big band fronter Henry Jerome batons again at the Rainbow Room, New York City, July 19-31 after years as a record producer and music publisher. . . . Wally Amos, the former William Morris agent who started the chocolate chip cookie company, has hired indie record promo man Ben Rosner to work the product "like an important record act."

New Companies

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Soundways International Inc. launched by Steve Greenberg, Marsh Edelstein and Reid McLean. Firm will be involved in record production (Slight Records), publishing (First Take Music) and management (RMS Management). Firm is located at 1704 W. Lake St., Minneapolis, Minn. 55408. (612) 827-5533. * * *

All Ears Records formed by Tony Harrington as label specializing in progressive rock recorded by foreign bands. Initial release is ". . . Like A Message From The Stars" by Japanese band Chronicle. Label is located at 1420 N. Beachwood Dr., Hollywood, Calif. 90028, (213) 465-3990. * * *

Corral Records, distributed by Greedy Records, formed as predominately country-oriented label by C.W. Roker, president, and "Big" Bill Smith, producer. Promotion staff consists of Denice Dalton and Laura Diane. Offices are at 856Q Sunset Blvd., Los Angeles, Calif. 90069, (213) 659-7022. * * *

Environmentally Sound Produc-

tions launched by Peter Kaye as an independent production company. Offices are at 12 Stoneholm St., Boston, Mass. 02115. (617) 266-8660. * * *

Taurus G.C. formed by Mark Erik Schneiderman, Sigfried Schneiderman and Michael Klevs as a concert promotion firm. Location is at 716 S. Los Angeles St., Los Angeles, Calif. (213) 785-1824. * * *

John Fisher & Assoc. Inc. launched by the former promotion director for Melodyland Records. Roster includes Inergi Records and several individual artists. Offices at 1300 Division St., Nashville, Tenn. 37203, (615) 259-3692. * * *

Special Productions, Ltd., a record production, management and marketing firm, formed by John Patterson and Shawnee Brittan. Company is involved in producing "Country Music USA," a live family-oriented variety show. Offices are at United Founders Tower, Oklahoma City, Okla. 73112, (405) 843-7393. * * *

Naturally High Productions

formed by Mitchell Schneider and Gary Roshkind for concert promotion throughout Southern Florida. Firm can be reached at P.O. Box 1046, Miami (305) 666-9454 and 500 E. 77 St., New York, N.Y. 10021, (212) 249-5173. * * *

David Grober Productions launched by David Grober to create and produce musical commercials specializing in recording artist commercials and promotion for domestic and international markets. Company is located at 2814 Grayson Ave., Marina Del Rey, Calif., (213) 822-4656. * * *

Century Three Inc., a new recording facility, launched by Boston International Productions president David Shrier. Offices are at 545 Boylston St., Boston, Mass. 02116, (617) 262-3800. * * *

Doc Dick Ent. launched by Dick and Liz Rashbaum for publishing with releases on H & L Records and Beulahland Records. Offices at 16 E. Broad St., Mt. Vernon, N.Y. 10552, (914) 668-4488. * * *

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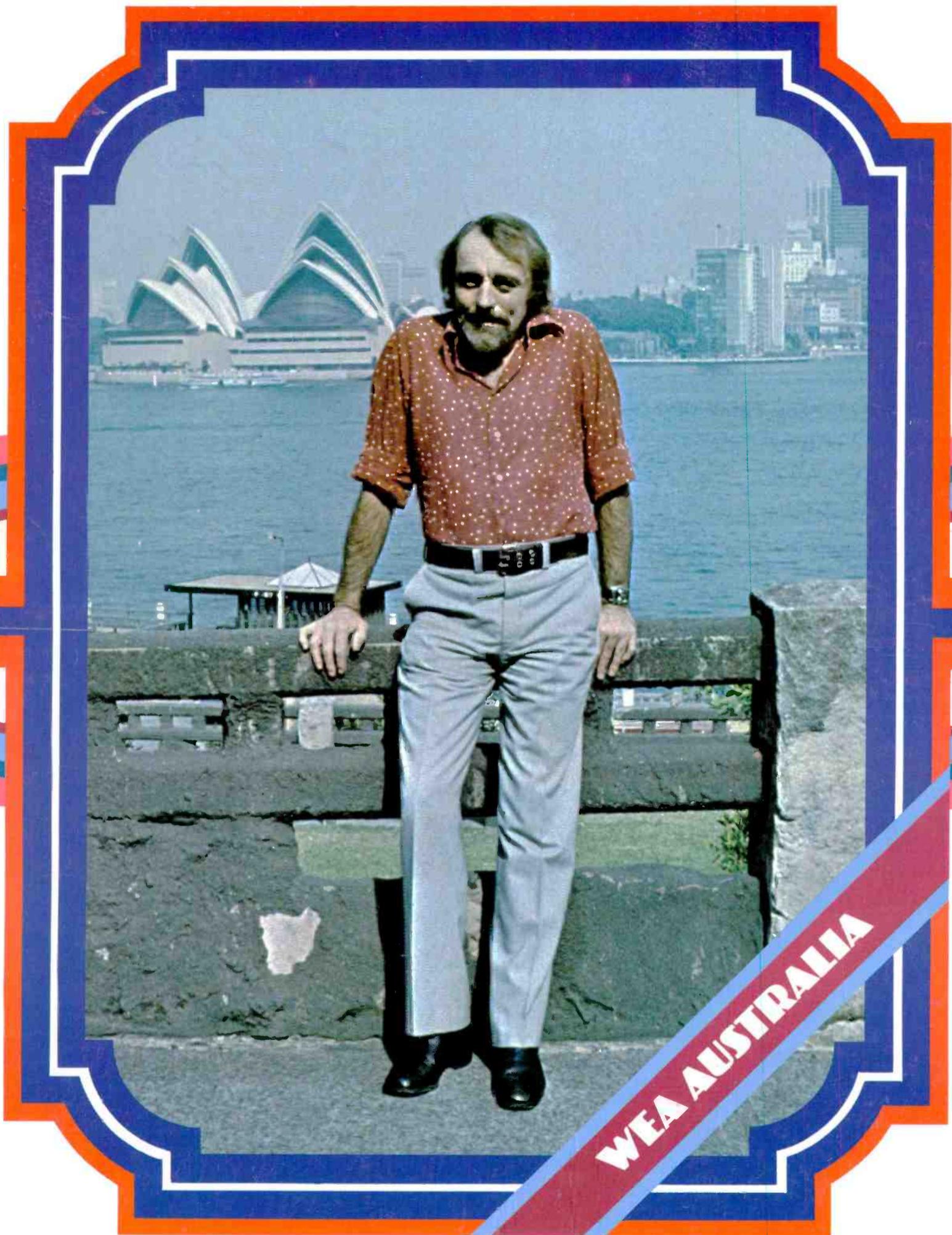


Rumours

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Australia has three gold singles, four gold albums and 10 platinum albums. Thank you, Jackson Browne. Thank you, Fleetwood Mac. Thank you, Led Zeppelin. Huzzah, Shaun Cassidy. ■ WEA Australia's 103-person staff in 5 capital city offices are two more reasons why WEA International is moving faster almost everywhere. Paul Turner is another. WEA International. The Biggest Button, in Australia.