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Disco III Reaffirms Industry's Maturity

By RADCLIFFE JOE

NEW YORK—Dedication to the continued transition of disco's image from trendy fad to a sophisticated business industry was reaffirmed by the more than 900 participants at

Billboard's Disco III convention just ended at the Americana Hotel here.

Buoyed by growing interest and involvement by such segments of the media as commercial and cable tv networks and some Top 40 radio stations, the registrants pledged to work toward ironing out internal differences, and presenting a unified front to remaining industry skeptics in their efforts to squash, once and for

(Continued on page 50)

2 Cuban 8-Tracks Miami Mystery

By MIMI KORMAN

MIAMI—Two illegally reproduced versions of recently recorded Cuban music can be purchased here on 8-track tapes at El Palacio del Disco, a local retail shop. There is no formal working relationship in the U.S. with any Cuban-owned record company.

A veil of silence surrounds the sale of the two 8-track tapes on the QK label. People at leading retail shops claim total ignorance as to where the tapes came from, who the distributor is and how the music was reproduced.

About the latter, however, there is
(Continued on page 19)

'Q' Listener Report Due

By MILDRED HALL

WASHINGTON—The long-awaited and crucial FCC tests data on listener reaction to FM quadraphonic broadcasting is expected to come out of the Commission's Laurel, Md., laboratory this week.

The report could have a strong bearing on whether the U.S. will have a standardized FM quadraphonic broadcast service in its foreseeable future, and if so, what kind.

The strictly impartial report will
(Continued on page 30)

U.K. Dealers Get MCPS Warnings On Illicit Imports

By MIKE HENNESSEY

LONDON—A substantial increase in the traffic in illegally imported product from the U.S. has impelled the Mechanical Copyright Protection Society (MCPS) to issue new warnings to retailers in the U.K.

The MCPS is using trade paper advertising to point out that legal proceedings may be taken against dealers who resell imported records which do not carry Mecolico stamps indicating that publisher royalties have been paid.

Importers, too, can be summoned for bringing the product into the country illegally, warns the MCPS.

Griff Rigny, the society's chief investigator, said last week that the number of writs issued against both importers and retailers is increasing—he has taken out nine in the past two weeks.

Of these one was against a com-
(Continued on page 53)

Expansion Spurt By Record/Tape Retailer Veterans

By JOHN SIPPEL

LOS ANGELES—The record/tape retail segment of the industry continues to flourish with more veterans starting new businesses or expanding small retail holdings.

Al Levinson, for example, former ABC Record & Tape Atlanta executive most recently with Sutton Distributing there, is readying his third and largest Turtle's store.

Levinson opened an 1,800 square foot store in Belmont Hills, Smyrna, Ga., June 6, followed by a second outlet in Hawthorne Plaza, Mabel-
(Continued on page 19)

Elvis Tribute Disks PD's Dilemma

By JIM McCULLAUGH

LOS ANGELES—The continued emergence of Elvis Presley tribute and sound-alike singles is precipitating a dilemma for radio station programmers.

Some stations around the country are preferring to play only original Elvis material, feeling that is the best form of tribute they can offer.

Others are playing one or two of the better tribute disks as well as original Elvis. Still others are straddling the fence wrestling with what they feel is obvious commerciality.

There are some sound-alike records which are not getting played because program directors
(Continued on page 66)

Cable Pay TV Firm Tapes Own Rock Music Concerts

By JEAN WILLIAMS

LOS ANGELES—Home Box Office, the cable pay television firm, is moving into contemporary music by attempting to tie-in with labels while producing its own live concerts for its reported 750,000 subscribers.

"This is a tremendous way to expose talent and sell additional records. But music people are just becoming familiar with us," says Michael Fuchs, vice president of special programming for the firm which is owned by Time/Life.

"I am beginning to make the rounds of record companies to try to hookup some talent shows with acts such as Heart or Helen Schneider and performers who may not be ready for network tv shows," he adds.

The firm began producing its own
(Continued on page 36)

CBS' Classical A&R To Stress Intl Input

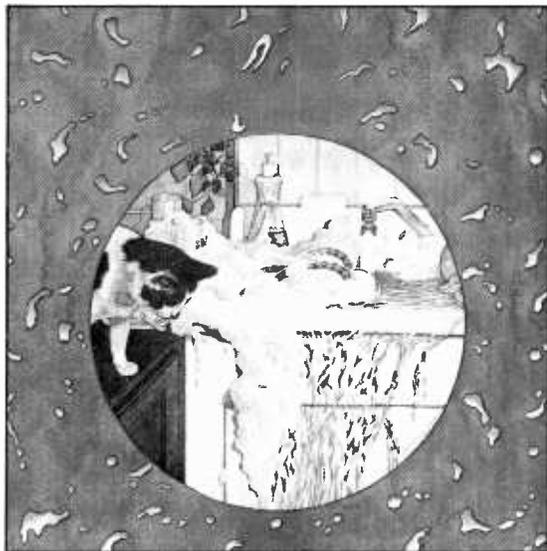
By IS HOROWITZ

NEW YORK—Classical a&r at CBS is being consolidated into a worldwide operation that will provide for greater input by major foreign affiliates in repertoire planning.

At the same time, a further commitment to artist development is being mapped as part of an overall plan that may see a gradual shift in the Masterworks profile.

New stress will be given to "rejuvenating" the catalog by updated versions of proven standard titles while increasing the attention paid to more esoteric areas such as baroque, chamber music and lieder.

(Continued on page 34)



It's always exciting to see a new group take hold instantly. That's what has happened with Lake. FM stations were quick to single out "On the Run" and "Time Bomb." Now the rest of the Lake album is working its way onto playlists. Lake: the European sensation, now happening in America with their debut album, on Columbia Records and Tapes.

(Advertisement)



"Believe," the second LP by MASS PRODUCTION, on Cotillion Records (distributed by Atlantic), yields its first single pick this week "I Believe in Music." As the LP (now in its 2nd month on the R&B charts) continues to pick up POP/MOR response as well, sales are also recurring on Mass Production's first LP "Welcome to Our World." Meanwhile the self-contained 10-piece Norfolk based act maintains its rigorous touring schedule on the club circuit.

(Advertisement)

"PASSAGE": A new musical statement from Karen and Richard Carpenter.

Coming Soon On A&M Records & Tapes.

ROCK TURNS A NEW CORNER

Daryl Hall and John Oates
Beauty on a Back Street

THEIR NEW ALBUM



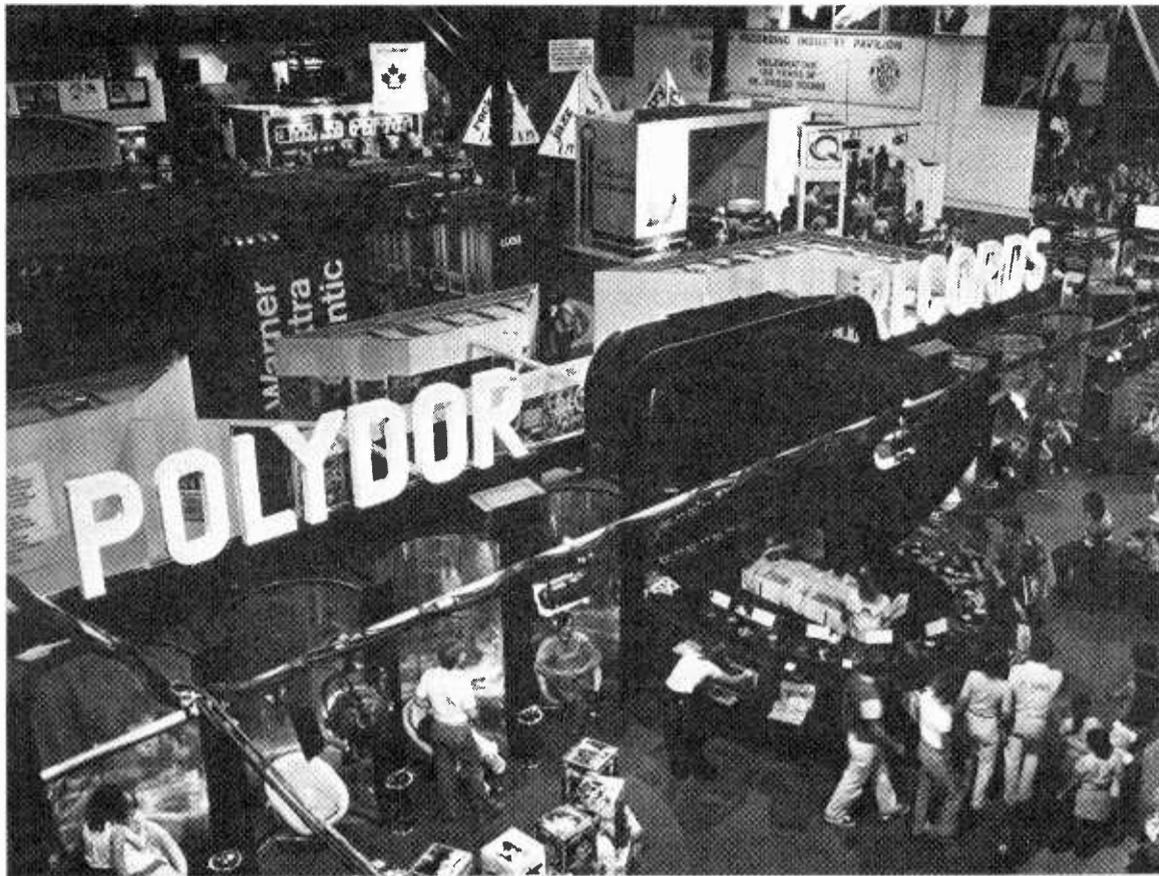
Management and Direction: Tommy Mottola
Produced by Christopher Bond



Pickwick Plans Direct Buying Of Hot LPs For Its Stores

In-Store Music Play, Jazz, Rock, Classic Boost Seen

By ALAN PENCHANSKY



HAPPY 100th—More than one million visitors are expected to attend Canada's celebration of the centenary of recorded sound at the Canadian National Exhibition in Toronto. All major labels mounted elaborate displays at the show, which opened for a 20-day run Aug. 17. Shown here is an overview of the main exhibit area. Additional photos on page 56.

FONTANA, Wis.—Pickwick International plans instituting direct buying with major accounts on "hot" new merchandise for its stores plus launching a formatted program of in-store play exclusively for new product.

These two key points were among the merchandising programs unveiled at the firm's retail division convention here Sunday through Thursday (28-1) at the Abbey resort.

The new strategies were mulled by Pickwick personnel representing 283 retail outlets and more than 600 persons, making this the U.S.' largest record retailing convention.

Other key programs surfacing included enlarged allocation programs for rock, jazz and classical product and a super aggressive Christmas stocking policy, expected to yield \$25 million gross sales for the month of December.

The in-store new record exposure program is called "New Music." It

will feature a slate of LP selections simultaneously in each Pickwick outlet, the cuts dubbed for play on 8-track tape with narration, and tied-in with prominent wall display of product and playlist handouts.

Mike Kelly, who is overseeing the project for Pickwick, explained here that the company views "New Music" as an alternative to tightening AOR playlists. The program, already in the stores, will highlight 20 albums in each semi-monthly installment, he said.

Kelly, speaking in the inventory seminar, one of 15 seminars that ran here, said two "New Music" programs eventually would be developed, one for Pickwick's Musicland outlets, which are 99% malls, and another geared to the division's many campus-oriented Discount Records stores.

Kelly said all-classical, all-jazz, and special Christmas and back-to-school New Music programs also are being contemplated.

Sharing the inventory seminar was Dieter Wilkinson, retail division product manager, who explored recent refinements in Pickwick's product allocation system, including the greatly expanded jazz, classical and rock availabilities.

Wilkinson told store managers that a direct purchase program was planned to allow stores to overcome an average six-day shipment lag built into the Pickwick inventory system.

The accounts, to be established for each store with billing to Minneapolis, would be used only for drop shipping "hot" new merchandise, and Wilkinson reminded the seminar that distributor pricing

(Continued on page 17)

Goody Producing Own Novel Show Within N.Y. Event

By STEPHEN TRAIMAN

NEW YORK—Sam Goody is taking over the 18th penthouse floor of the Statler Hilton here in conjunction with the Nov. 10-13 New York Hi Fi Stereo Music Show to host a giant record and tape retail bazaar and disco club.

The 12,000 square feet committed by one of the metro area's key retailers is believed to be the largest such dealer space ever taken for such an event, according to co-producer Terry Rogers of the sponsoring High Fidelity Music Show, Inc.

Goody will actually have a "show within a show," with express elevators from the hotel lobby direct to the floor. Berry Goody, son of the chain's founder, is taking direct responsibility for assembling the retail bazaar, with anticipated ad participation from virtually all the major labels. Major artists will be doing their autograph bit on new LPs during the run of the show.

A planned disco will be "like night from day" in comparison with its predecessor at the highly successful Rogers event in Philadelphia this March, according to Gary Thorne,

(Continued on page 47)

Voice Of America's Disk Freebies

100 Beatles Albums Go To Listeners In Distant Lands

By ROMAN KOZAK

NEW YORK—The U.S.' Voice of America radio service not only plays rock'n'roll music for the world, but it sometimes gives some of it away.

Through a recent promotion with Capitol Records, the "Now Music, USA" program gave away 100 copies of "Beatles Live At The Hollywood Bowl" to listeners as far away as Romania, Belize, Ghana, Turkey and India.

According to Russell Woodgates, producer and host, the 30-minute, twice-weekly program reaches about 75 million listeners in Europe, Asia, Africa and parts of South America.

Woodgates says he gets letters from all over the world about the acts which he features on his AOR type program, some showing a great deal of sophistication about the music scene.

"I get mail from India asking about new wave groups like Television, for instance, and from places like Kuala Lumpur requesting music by Al DiMeola and the Grateful Dead. Without question, there's a well-informed global rock community growing out there," says Woodgates.

Woodgates says he will "play anything" on his program if it is requested or if he sees the group is currently enjoying chart success. He says there is still demand for old acts like Jimi Hendrix and Uriah Heep as well as more current material.

He says he also does interviews and specials on groups from time to time, the most recent on Elvis Presley. Also, for every cut he plays he provides some biography on the group. Most requested on his show now are Stevie Wonder, Boston and the Eagles.

He says he concentrates on American artists, though not exclusively. If an English act, like Peter Frampton,

AFM, LABELS WILL DICKER

NEW YORK—First steps to work up a set of demands for a new contract with record manufacturers have been taken by the AFM. The current pact ends its two-year span Oct. 31.

Hal Davis, president of the musicians union, has written to AFM locals asking for proposals to be considered by the negotiating team. These are to be returned by Oct. 3 in preparation for a meeting Oct. 11 by a committee of player representatives.

Formal negotiations with the recording industry are slated to begin Oct. 17 at AFM headquarters here.

ton, becomes an American sensation, then he certainly will play it.

Though he says he is serviced by some record companies, and, as in the case of Capitol, runs promotions with them, Woodgates notes that "there is much ignorance about what we are doing" on the part of record companies.

Woodgates says he would like to expand his program, especially in the direction of black music. He says he does include some soul and disco music in his program, but he feels a separate soul show is necessary.

He says that what has been holding back the soul show concept has been lack of transmission time, and a feeling previously that since black music represents only about 11% of the population it is not truly representative of American culture.

Since VOA beams into Africa, he feels that is a little silly. The Voice has covered jazz for years through Willis Conover's well respected weekly show.

Labels Rally To RKO Radio's Disks On Tape Demand

By CLAUDE HALL

LOS ANGELES—Though record companies may not necessarily be eager to help out, most of the RKO Radio Top 40 operations are receiving first generation tapes of new records from a good portion of the record labels. But some other program directors wax lukewarm on the situation.

Michael Spears, operations manager of KHJ in Los Angeles, vows that the acoustic difference is so noticeable that he can tell just by listening to his station when a tape is being played as opposed to when a record is on the air (both are actually

on carts, but the tape bypasses the disk and possible surface noises, scratches and the loss that a generation brings in acoustic quality are eliminated).

A couple of other program directors of Top 40 stations state they don't believe it makes much difference. John Gehron, program director of WLS in Chicago, says that if he can get good clean pressings, it is good enough.

"If all record promotion people brought tapes in when they came to promote a new record, we'd end up

with closets and closets of tapes. It would be ridiculous." He says he prefers disks as opposed to tapes.

But Bill Young, program director of KILT in Houston, believes that he may soon go for tape versions of new records because he's planning to go to an all-cart operation around the first of the year and it would improve the air sound to dub from tape rather than from disks.

"Our biggest problem is that many singles are off-center," Young says. "But at present we're still using records on all current material because of some things that we're

doing in music sweeps and records allow a little more flexibility. But we may go 100% carts around the first of the year and at that time may ask for tapes."

Jay Cook, program director of WFIL in Philadelphia, says he can't hear the difference and, "anyway, I don't think I'm going to win or lose on that basis."

WFIL is still one of the few Top 40 stations in the nation that is not using carts. He feels that people who listen to mass audience format sta-

(Continued on page 30)

SEPTEMBER 10, 1977, BILLBOARD

Floundering Jimmy's Music World Exists Day-By-Day

N.Y. Chain Still Gets New Stock

By ED KELLEHER

NEW YORK—Jimmy's Music World and its parent company, Sutton Distributors, are scrambling for frontline record product on a virtual day-to-day basis and obtaining it for straight cash and tradeoffs from a major Manhattan one-stop.

They are also getting budget product from a record company already owed \$300,000 by Sutton and listed among its top 10 creditors.

The moves are necessary to meet customer demand for hit product, as the inventory at Sutton's headquarters in Rahway, N.J., continues to diminish. As of July 31, this inventory was valued at an estimated \$6.4 million, with informed sources now placing the figure at closer to \$5 million.

The one-stop supplying Jimmy's is Tape King, Inc., one of the last companies to continue extending credit to Sutton prior to the distributor's filing of a Chapter 11 petition on Aug. 12.

Tape King furnishes Jimmy's with \$7.98 albums for \$4.10 and \$6.98 LPs for \$3.45. At most of its currently operating 12 retail outlets (down from an original 38 stores) Jimmy's sells \$7.98 product for \$5.99 and \$6.98 records for \$4.99.

"They're calling in here daily," explains Tape King manager David Abady. "They're processing each day's receipts from each store and throwing the money right back into buying records."

The agreement with Tape King calls for 30% in tradeoffs. So for each 10 records Jimmy's buys, it can exchange an additional three from its own stock, with frontline product being the top priority.

According to Abady, Tape King deals directly with the individual stores and is paid in cash or debtor in possession checks, which are considered as secure as certified checks.

Tape King would not disclose the amount of money already owed to it by Sutton, but the company is understood to be among the distributor's leading creditors.

A more specific figure is available for Cadet Records, the Los Angeles-based company currently taking orders from Sutton for records on a strictly cash basis. Owed approximately \$300,000, Cadet ranks fourth highest among Sutton's unsecured creditors. The Bank Of Commerce, CBS Records and WEA are presently considered secured creditors.

Robert Herrington, vice president of sales at Cadet's Park Ridge, N.J., branch, feels strongly that record companies should come to Sutton's assistance as much as possible. Referring to the recently formed creditors committee (Billboard, Sept. 3, 1977) he comments: "The attitude of most members is to cooperate with the debtors, but there are some who represent a divisive element and they favor more punitive actions."

Meanwhile, the creditors committee has retained the New York accounting firm of Mann Judd Landau to conduct an audit of Sutton's and Jimmy's books. According to the firm's Harold Cohen, who is supervising the audit, it is hoped that a clearer picture of the companies' exact financial status can be presented to the creditors committee when it next convenes Sept. 12.

That meeting is scheduled to be (Continued on page 74)



Natural Look: The staff of Boogie Records, a Toledo retail outlet, designed and constructed this complex interior hand-fashioned from used barn board and various natural woods. Store is situated in a modern mall. Special racks were built for cassettes, accessories and LP display. None of the staff were professional carpenters when they began.

2nd Lavish Boogie Store Built Of Wood By Staff

By DICK NUSSER

NEW YORK—A Toledo, Ohio, retailer has opened a 2,400 square foot store lavishly wood-paneled in oak and other natural woods. The decor includes built-in, customized racks for records, tapes and accessories.

The cost of materials? A mere \$2,000.

"Actually, the biggest cost was the glass for the cabinets," reports Boogie Records' co-owner Don Rose. "The rest of it we bought at a salvage yard."

The price doesn't include labor, which was performed by Boogie Records staffers over a three-month period.

The store is called The Other Boogie Records, to avoid confusion with a branch operation located across town at 2629 West Central. That was the original store, opened by Rose and his partners in 1973. The new store is at 4317 Heatherdowns Blvd., across from the giant Southwick Mall.

"We did something like this at the old store," Rose notes, "mostly using barnboard. This is a bit more elaborate. The oak is really beautiful."

Boogie Records stocks a full-line of disks and tapes, cutouts and used records, blank tapes and accessories, and also sells concert tickets and a full line of "head shop" paraphernalia, jewelry and books and magazines.

"We deal direct with the majors," Rose says, "but we do one-shot deals with many different cutout dealers."

Cutouts and used disks are becoming increasingly important to his business, Rose notes. "It's a good draw for the customer who is hedging on account of rising prices of new product."

"We opened Aug. 19 with a special on about 50 new releases," he

says. Shelf price was pegged at \$3.99 and \$4.99 for product listed at \$6.98 and \$7.98. Boogie normally sells product listed at those prices for \$4.99 and \$5.99.

Inventory ranges from rock, pop, soul, classical and jazz to country, bluegrass and a section for imports.

In This Issue

CAMPUS.....	38
CLASSICAL.....	34
COUNTRY.....	39
DISCOS.....	50
INTERNATIONAL.....	53
JAZZ.....	31
LATIN.....	57
MARKETPLACE.....	58, 59
RADIO.....	30
SOUL.....	32
SOUND BUSINESS.....	52
TALENT.....	36
TAPE/AUDIO/VIDEO.....	46

FEATURES

A Day In The Life Of:	
Jim Halsey.....	42, 43
Disco Action.....	51
Inside Track.....	74
Stock Market Quotations.....	8
Studio Track.....	52
Vox Jox.....	30

CHARTS

Boxoffice.....	37
Bubbling Under	
Hot 100/Top LPs.....	30
Jazz LPs.....	31
Latin LPs.....	57
Hits Of The World.....	55
Hot Soul Singles.....	32
Soul LPs.....	33
Hot Country Singles.....	44
Hot Country LPs.....	40
Hot 100.....	68
Top 50 Easy Listening.....	34
Rack Singles/LPs Best Sellers.....	35
Top LPs.....	70, 72

RECORD REVIEWS

Singles Radio Action.....	22, 24
Album Radio Action.....	26
Album Reviews.....	60
Singles Reviews.....	62

Executive Turntable

Arnold Gosewich resigns in Toronto as chief operating officer and vice chairman of Capitol Records-EMI of Canada, Ltd. J. David Evans assumed that post, effective Thursday (1). Evans now reports directly to Bhaskar Menon, chairman of the board and chief operating officer of Capitol Records-EMI of Canada, Ltd. and reporting to Evans will be Brian Josling, vice president and general manager, retail division;



Robinson

Hans Klopfer, vice president, manufacturing and distribution; Glen Lane, vice president, personnel and administration; John Macleod, vice president and legal counsel; and Malcolm Perlman, vice president, finance. Irwin Robinson named president of Chappell and Intersong music companies, New York, succeeding Norman Weiser, recently appointed senior vice president, publishing, for Polygram Corp. Robinson was formerly vice president/general manager of Screen Gems-EMI Music. Also at Chappell, New York, Irwin Schuster has been named senior vice president, creative. He was vice president and director of professional activities at Screen Gems-EMI Music. . . . Otis Smith joins Motown Records in Los Angeles in the newly created post of assistant to the president, vice president. He served as a vice president at ABC. At CBS Records, New York, Gene Friedman promoted to vice president, customer financial relations. He was director, accounts receivable, credit and collections. . . . Steven Salmonsohn promoted from assistant controller to controller at Polydor, Inc., New York. . . . RCA Records, New York, names Neil Portnow division vice president, West Coast a&r, and Warren Schatz



Smith

division vice president, East Coast a&r. Portnow was executive producer, pop a&r. Schatz was director, Sunbar Productions, Inc. . . . In Los Angeles at ABC Records Sonny Carter promoted to the position of director of gospel a&r. He will continue his responsibilities as singles coordinator for the a&r department. . . . Jack Levy assumes the presidency of Festival Records in Los Angeles. Most



Salmonsohn

recently he was head of his own advertising, marketing and graphics firm. . . . Pat McCoy named national promotion director at Warner Bros. Records in Los Angeles. He was director of West Coast operations for Lifesong Records. . . . Georgett Studnicka becomes director of domestic and international publishing administration for ABC/Dunhill Music, Inc. Basing in Los Angeles, she has been director of international administration. . . . Lynn Schneider appointed director of merchandising at Elektra/Asylum in Los Angeles. She has worked at E/A for two years in the merchandising and publicity departments. In other personnel changes at E/A, Cathy Fine joins as merchandising and advertising assistant while David Cline becomes national sales advertising director. . . . Phonogram/Mercury has



Schatz

upped two of its promotional field personnel to the national promotion staff. Al Privett, recently Phonogram's promotion manager for South Texas, becomes national singles promotion manager/pop product, and Joanie Lawrence, local promotion for Southern Kentucky, Tennessee, Mississippi and Alabama, moves to the post of national secondary promotion manager. . . . John Montgomery named to the newly created slot of vice president, promotion, Sire Records, Los Angeles. . . . He was national FM promotion director for Warner Bros. . . . Tom Gamache now audio/visual director at WEA, a new post, and basing in Burbank. . . . John Ierardi, last with the international division of United Artists Records, has joined Gateway Records as Western regional sales manager. He is working in the New York office

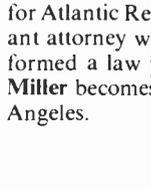


Carter

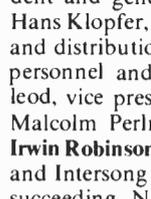
until about Oct. 1, after which he returns to Los Angeles to work. . . . Bruce Greenberg has been named East Coast album promotion manager for Motown in Philadelphia. Prior to joining the label he was director of national promotion for Salsoul Records. . . . Gene Mahler becomes a Chrysalis field rep for the Atlanta market. . . . Larry Cohn joins Soultastic Productions, Inc., and Don Dortch International, sister firms in Memphis, as

vice chairman. He was director of a&r for ABC Records. . . . Al Kugler joins April/Blackwood Music, New York, as director of publications, having been print sales manager and production manager at Peer-Southern. . . . Columbia Records, New York, names Earl Rollison Northeast region promotion manager for Baltimore/Washington. . . . Lou Mellini appointed field sales manager, New York market, for Columbia/Epic/Portrait & Associated labels. He was ABC Records branch manager in New Jersey. . . . Barbara Sisilli joins RCA Records, New York, as manager, advertising media. She was a media buyer for Gray Advertising. . . . Samuel Pico named Minneapolis promotion manager for Epic/Portrait & Associated labels. He was Midwest region promotion director for Atlantic Records.

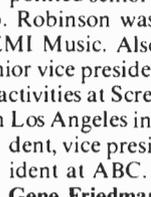
Four executives of the North Canton, Ohio, Stark Record & Tape Service, Inc., have been named to newly created positions of vice president. They include Jim Bonk, Joe Bressi, Bob David and Joseph L. Schott. . . . Nevin St. Roman has gone to work as general manager for W.M. Distributing in Denver, a division of Western Merchandisers. He had been a regional marketing director for Atlantic Records in Dallas. . . . Dominick W. Rubalcava, former U.S. assistant attorney who was active prosecuting tape pirates the past two years, has formed a law partnership with Richard J. Henry in Los Angeles. . . . David Miller becomes executive vice president of the Robert Fitzpatrick Corp., Los Angeles.



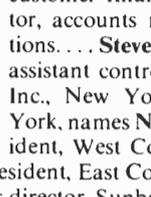
Miller



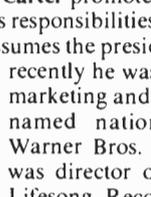
Schuster



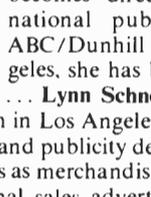
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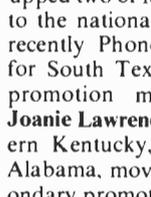
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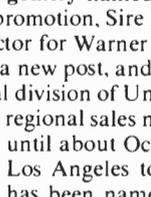
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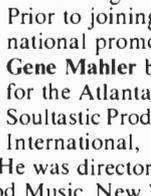
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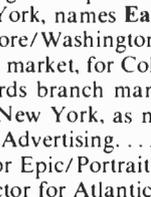
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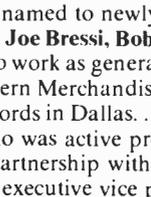
Ierardi



Greenberg



Rollison



Mellini



Sisilli

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Mathis makes it happen!

"Hold Me, Thrill Me, Kiss Me."* The new Johnny Mathis album. On Columbia Records and Tapes.

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CUTTING TAPE—Balcones Fault listens to a taped performance of a show at the Armadillo World Headquarters in Austin which was broadcast over KLBK. Backstage at the Armadillo World Headquarters are from the left: Michael Christian and Don Elam of the group; Steve Smith, program director of KLBK; Jack Jacobs and Fletcher Clark of the group.

Hanks Successor Will Be Named

WASHINGTON—Between now and Oct. 2, President Carter must name a new chairman of the National Endowment for the Arts to succeed Nancy Hanks, who is resigning as of that date after two four-year terms.

Hanks, known for her skill in wheeling Endowment appropriations from reluctant Congressmen, could be succeeded for an interim period by her deputy chairman Michael Straight. He would become

Restructure West Coast RCA A&R

NEW YORK—RCA Records has taken a major step toward the restructuring of its pop a&r department, with announcement of two key appointments, designed, among other things, to strengthen the label's West Coast operations and broaden its own in-house production capability.

The move is in keeping with RCA's intention to shift its pop a&r base to Los Angeles from the label's headquarters here (Billboard, July 9, 1977).

Named to the new position of division vice president, West Coast a&r is Neil Portnow, formerly executive producer, pop a&r. Appointed as his East Coast counterpart is Warren Schatz, previously director of Sunbar Productions, Inc. (See Executive Turntable, this issue.) Each will report to Mel Ilberman, division vice president, creative affairs.

As part of increasing RCA's visibility on the West Coast, and helping to facilitate the a&r shift, the label has maintained a business affairs activity there for several months under Martin Olinick, West Coast business affairs manager.

Meanwhile, Mort Weiner, newly appointed director of pop product merchandising, will now maintain an L.A. office as well as one in New York. Don Burkimer, division vice president, West Coast operations, will also figure heavily in the further development of the label's West Coast activities.

Despite the pop a&r transfer, RCA spokesmen emphasize that Red Seal and other creative functions will continue to be based in New York.

Carter Choice For Endowment Post Due Soon

By MILDRED HALL

acting chairman if the President fails to nominate someone in time for confirmation by this Congress.

Time is running short for such an appointment, with Congress aiming for an Oct. 15 adjournment. A presidential nominee for the Arts Endowment chairmanship would have to be found in time for three to four weeks of FBI and others clearances, plus confirmation by Senate vote, before the adjournment.

Most likely candidate to succeed Hanks is said to be Livingston Biddle, former deputy chairman of the Arts Endowment, and now staff director of the Senate Subcommittee on the Arts and Humanities.

Hanks, a Nixon appointee, has set a vigorous standard of government fund raising for the performing and other arts during her eight years of

service. From a meager \$11 million at the start of her chairmanship, the Arts Endowment Fund will reach almost \$115 million in 1978—a large sum for the U.S. Congress to grant for cultural activities but small by European standards.

A 26-member advisory board helped make donation decisions, but the final word rests with the chairman of the Endowments Fund. It is estimated that more than 5,000 grants were made last year. Hanks and her team also work closely with individual state arts councils on federally funded projects.

Nevertheless, not everyone has been happy with the Hanks administration's closing years. Rep. John Brademas (D-Ind.) and Sen. Claiborne Pell (D-R.I.), arts leaders in Congress, praise the work of the departing chairman but are more than ready to replace the Hanks regime.

Rep. Brademas, in particular, feels the Endowment's circle of administrators may be too close-knit and too pervasive in deciding who gets what in federal cultural aid across the country.

San Diego State's Radio Strictly Non-Commercial

By ED HARRISON

LOS ANGELES—KCR-AM and FM cable at San Diego State Univ. is alleviating the doldrums of the city's strict Top 40 playlists by emphasizing new and underexposed talent.

The station is so adamantly opposed to spinning the usual hits that a "moratorium list" was initiated banning "songs killed by other stations."

Says program director Mike Reagan: "San Diego radio is barren when it comes to creativity and progressive radio. We fill the void by stressing new artists and their music."

"The other stations here just play the pop hits over and over again with little exposure for anything else."

KCR's programming, on the air 20 hours a day, seven days a week, serving 35,000 students and 20,000 San Diego County residents via cable, clearly reflects station policy.

The station regularly broadcasts feature shows aimed at exposing non-commercial esoteric talent. "Galactic Zoo," which airs each Sat-

urday night, is a rock import show aimed at acquainting listeners with unavailable foreign rock music.

KCR strives for musicians who "have sacrificed commercial success for the pursuit of personal integrity."

"Zoetrope" is KCR's delve into jazz and blues that airs for four hours Sunday evenings. All forms of

(Continued on page 38)

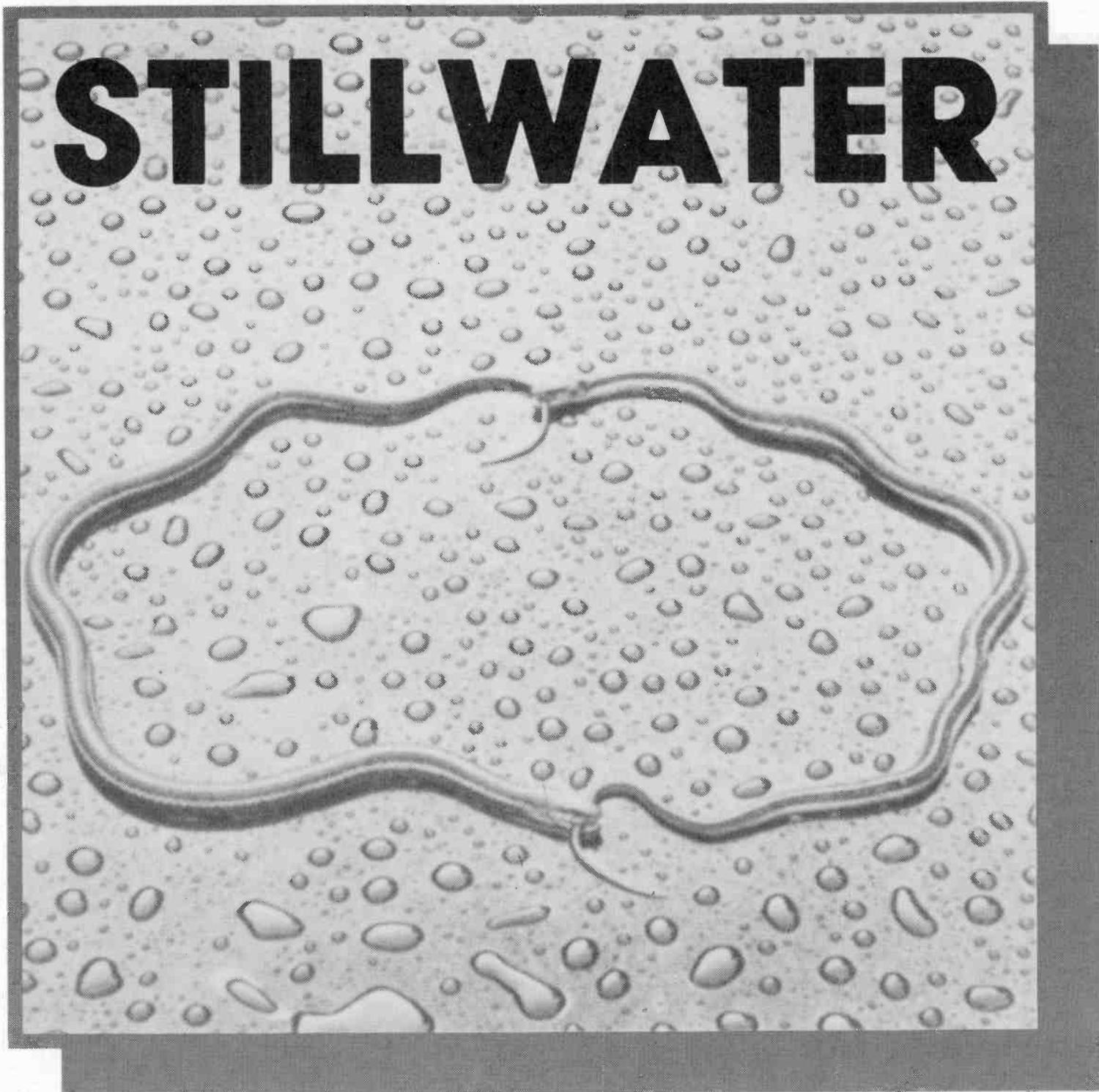
Speakers Set For N.Y. AGAC Series

NEW YORK—The American Guild of Authors and Composers has announced its September lineup of speakers for its Thursday noon-time songwriter rap sessions, held at AGAC's New York headquarters.

Named are lyricist/singer Ellie Greenwich, Sept. 8; Steve Herman, president of Glori Records, Sept. 15; and lyricists Otis Blackwell, Norman Dolph and Bobby Weinstein, Sept. 29. There will be no AGAC session Sept. 22, because of Yom Kippur.

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CITES SALE OF SUBSIDIARIES

Viewlex Earnings Increase 50% After Focus On Disk Pressing

By ED HARRISON

LOS ANGELES—Viewlex Inc., now primarily record pressers, has increased its pre-tax, pre-interest earnings by 50% in the past two years since the firm relinquished its recording, audio/visual and jacket fabricating subsidiaries.

For the fiscal year ended May 31, 1977, Viewlex realized earnings of \$1 million on sales of \$18 million. Two years ago, the firm had profits of \$500,000 on comparable sales.

Viewlex president Richard Bur-

kett says the company took "a hard look at what we could survive in and what companies were beyond our financial abilities."

The result was the "reluctant" sale of Buddah Records in Jan. 1976, the sale of its Globe jacket fabricating company, in part to Ivy Hill, Modern and Imperial, and the sale of its Viewlex audio/visual division.

Burkett explains that the sales of these companies stem back to 1972 when Viewlex over extended its bank borrowings. As a result, the banks have restructured the company's indebtedness and assumed a potential ownership role through a newly-issued preferred convertible stock.

Concentrating now on record pressing, tape duplicating equipment and sleeve design, Viewlex, claims Burkett, ranks as the second largest custom record presser next to CBS.

Viewlex maintains its Monarch plant in Los Angeles, Gold Disk in New York and its Allentown, Pa.,

plant. The firm presses records for A&M, Motown, MCA, Polydor, Warner Bros., Atlantic and various other labels.

Burkett says that Viewlex is in the midst of finding a new Los Angeles site for its Monarch plant. Monarch remains the last large manual plant in the U.S. Viewlex is seeking to automate and consolidate it.

In addition, Viewlex recently signed an agreement with London Records for pressing and collating all U.K. product, and has taken on the overflow situation at Casablanca Records (primarily pressed by CBS) resulting in the pressing of the blue vinyl "Deep" soundtrack.

And its San Francisco-based Electra Sound duplicating equipment company recently sold CBS 30 machines for duplicating 8-track cartridge masters to help increase duplicating capacity.

Viewlex is headquartered in Holbrook, L.I., and maintains sales offices in New York and Los Angeles.

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PHONODISC CHANGES ITS SHIP POLICY

NEW YORK—Phonodisc will no longer absorb shipping charges on orders of \$100 or less.

The distributing arm of Phonogram and Polydor has notified its customers that, effective immediately, orders between \$50 and \$100 will be shipped FOB from the nearest distributor point.

Orders of less than \$50 will be shipped with a \$5 handling charge, in addition to freight expenses. The company will continue to ship orders of more than \$100 pre-paid.

As result of the change, more than a few one-stops are anticipating a spate of orders of less than \$100, from customers seeking Phonodisc product, minus the extra tariff.

Market Quotations

As of noon, September 1, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47 1/4	37	ABC	8	141	41 1/4	41	41 1/4	+ 1/4
41 1/4	37 1/2	American Can	7	100	40	39 1/2	39 1/2	+ 1/4
11 1/4	7 1/2	Ampex	11	186	10 1/2	10 1/2	10 1/2	+ 1/4
5 1/2	3	Automatic Radio	9	4	3 1/4	3 1/4	3 1/4	Unch.
28 1/2	21	Beatrice Foods	12	199	25 1/2	25 1/2	25 1/2	Unch.
62 1/2	54	CBS	9	404	54 1/4	54 1/4	54 1/4	Unch.
17 1/2	7 1/2	Columbia Pictures	6	204	16 1/2	16 1/2	16 1/2	+ 1/4
15 1/2	10 1/2	Craig Corp.	3	25	11 1/2	11 1/2	11 1/2	+ 1/4
48 1/2	32 1/2	Disney, Walt	17	390	40 1/2	39 1/2	39 1/2	- 1/2
4 1/4	3 1/2	EMI	9	119	4 1/4	4 1/4	4 1/4	Unch.
18 1/2	11 1/2	Gulf + Western	3	631	12 1/2	12 1/2	12 1/2	+ 1/4
8 1/2	4 1/4	Handleman	8	203	8 1/4	8 1/4	8 1/4	+ 1/4
5 1/2	3	K-tel	7	23	3 1/4	3 1/4	3 1/4	- 1/4
9 1/4	5	Lafayette Radio	63	5	5 1/2	5 1/2	5 1/2	+ 1/4
26 1/2	21 1/2	Matsushita Electronics	9	67	23 1/2	23 1/2	23 1/2	+ 1/4
44 1/2	35 1/2	MCA	8	98	37	36 1/2	36 1/2	- 1/4
25 1/2	16	MGM	9	39	22 1/2	21 1/2	21 1/2	+ 1/4
47	47 1/2	3M	16	336	52 1/2	52 1/2	52 1/2	+ 1/4
56 1/2	36 1/2	Motorola	13	470	44 1/4	44 1/4	44 1/4	- 1/4
36	28 1/2	North American Philips	6	7	29 1/2	29 1/2	29 1/2	+ 1/4
9 1/2	5 1/2	Playboy	12	380	7 1/2	7 1/2	7 1/2	+ 1/4
32 1/2	25 1/2	RCA	10	1705	28 1/2	27	27	- 1
10 1/2	8 1/2	Sony	14	600	8 1/2	8 1/2	8 1/2	- 1/4
22 1/2	14 1/2	Superscope	6	44	17 1/2	17 1/2	17 1/2	+ 1/4
42 1/2	21	Tandy	6	212	27 1/2	26 1/2	27	Unch.
7 1/4	4 1/4	Telecor	6	16	5 1/2	5 1/2	5 1/2	Unch.
3 1/2	2 1/2	Telex	10	578	2 1/2	2 1/2	2 1/2	+ 1/4
4 1/2	2	Tenna	10	39	2 1/2	2	2	- 1/4
16 1/2	13 1/2	Transamerica	7	144	15 1/2	15 1/2	15 1/2	+ 1/4
25 1/2	9 1/2	20th Century	8	481	23 1/2	22 1/2	22 1/2	- 1/4
32 1/2	26 1/2	Warner Communications	7	270	29 1/2	28 1/2	29	Unch.
28	16	Zenith	8	1454	17 1/2	16	16 1/2	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	4	3 1/2	4 1/4	Koss Corp.	5	2	2 1/2	3 1/2
First Artists Prod.	3	157	7 1/4	7 1/2	Kustom Elec.	7	24	2 1/2	3
Gates Learjet	4	5	9 1/4	9 1/2	M. Josephson	9	18	13	13 1/2
GRT	5	3	3 1/2	3 1/2	Memorex	7	170	32 1/2	32 1/2
Goody Sam	3	-	1 1/2	2 1/2	Orrox Corp.	-	-	-	-
Integrity Ent.	3	14	1 7/16	1 11/16	Recoton	4	-	2 1/4	2 1/2
					Schwartz Bros.	10	-	1 1/2	2 1/2

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

Ampex Earnings Rise 150%

LOS ANGELES—Ampex Corp. had a 150% increase in net earnings for the first quarter ended July 30, 1977.

The Redwood City, Calif., company's net earnings for the first quarter were \$4.5 million or 41 cents a share compared to \$1.8 million or 17 cents per share for the year earlier period.

First quarter results include a \$1.9 million or 17 cents per share benefit from utilization of tax carryforwards, compared to a like benefit of \$.7 million or six cents per share in the year earlier period.

Net sales and other revenues for the first quarter totaled \$70.7 million, an increase of 8% over the same period a year earlier.

Earnings before extraordinary item were \$2.6 million or 24 cents per share, an increase of \$1.5 million or 132%. Earnings before extraordinary item included non-recurring income of \$.4-million or 3 cents per share consisting of a gain from the final disposition of common stock the company received in connection with the sale of a former subsidiary in 1973, less a reserve related to the planned termination of certain non-domestic employees.

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Off The Ticker

CBS Inc. has acquired Lyon & Healy, leading harp manufacturer and operator of Chicago-area musical instrument stores, announced John Phillips, president of the CBS/Columbia Group. Established in 1854, and with annual revenues over \$8 million, Lyon & Healy becomes a unit of the group's musical instruments division that includes Steinway pianos, Fender guitars, Gulbransen organs, Rhodes electronic pianos, Rogers drums, Gemeinhardt flutes and piccolos, Leslie speakers and V.C. Squier guitar strings. CBS also announced that it had completed the program to purchase \$50 million of its common stock authorized by the board last March. The board declared a cash dividend of 50 cents per share of common stock, payable Sept. 9 to holders of record Aug. 26, and 25 cents per share on preference stock, payable Sept. 30 to holders of record Aug. 26.

The ABC Inc. board declared a cash dividend of 25 cents per share on common stock, payable Sept. 15

to holders of record on Aug. 19. Elected to the board is John Connor, chairman and chief executive officer of Allied Chemical Corp. and former Secretary of Commerce under President Lyndon Johnson.

Board of Handleman Co., Clawson, Mich.-based rackjobber, declared a regular quarterly dividend of 10 cents per share on outstanding common stock, payable Oct. 3 to holders of record on Sept. 16.

Superscope Inc. has reached an agreement in principle for the acquisition of the Aeolian Corp., world's largest piano manufacturer/distributor. Purchase, for an undisclosed amount of cash, is subject to approval by both boards. According to Joseph Tushinsky, Superscope chairman and president, Aeolian pianos will be equipped with the Pianocorder cassette reproducing system and 100 45-minute prerecorded cassettes, to sell between \$2,750 and \$17,500.

Vornado, Inc., Garfield, N.J.-based parent firm of Two Guys discount stores, has signed an agreement with Fed-Mart Corp., under which Fed-Mart will be merged into a new Vornado subsidiary. Both chains are important outlets for prerecorded records and tapes, mainly through racked operations. Fed-Mart, with 48 general merchandise stores in the Western U.S., is 68% owned by Hugo Mann, West German retailer, expected to become chairman of the executive committee of the new Two-Guys-Fed Mart Inc. The proposed merger evolved from an original proposal by Fed-Mart to take over 22 Two Guys' West Coast outlets.

Handleman Rise

LOS ANGELES—Handleman Co. reports first quarter net earnings of \$1,322,000 on net sales of \$40,025,000 for the period ending July 30, 1977. For the same quarter last year net earnings were \$242,000 on sales of \$30,886,000.

Back from Atlantis.



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- 18 Coliseum, Seattle, Wash.
- 19 Coliseum, Portland, Ore.
- 21-22 Coliseum, Oakland, Ca.
- 23-24 Forum, Los Angeles, Ca.
- 25 Sports Arena, San Diego, Ca.
- 26 Arena, Long Beach, Ca.
- 27 Aladdin Theater, Las Vegas, Nev.
- 29 Civic Center, El Paso, Texas
- 30 Taylor County Coliseum, Abilene, Texas

OCTOBER

- 1 Coliseum, Houston, Texas
- 2 Moody Coliseum, Dallas, Texas
- 3 Myriad Convention Center, Oklahoma City, Oklahoma
- 4-5 Kiel Auditorium, St. Louis, Mo.
- 6 Municipal Auditorium, Kansas City, Missouri
- 7 Mid-South Coliseum, Memphis, Tenn.
- 8 Jackson, Miss.
- 9 Municipal Auditorium, New Orleans, Louisiana



General News

Refunds Mount
On Ducats For
Elvis Concerts

NEW YORK—Tickets to 10 Elvis Presley concerts that were sold before the singer died are being refunded at an accelerated pace, with many fans who had planned to keep them as souvenirs having second thoughts.

According to Tom Hulett, tour manager of Presley, press reports and rumors that there would be few refunds have been greatly exaggerated.

He says that an audit will be made after September, and then in accordance with local laws a decision will be made as to what to do with the unrefunded money.

He says that in some areas in the country the money may be held in escrow for a number of years. A spokesman for Nassau Coliseum on Long Island says that according to state law an individual has up to five years to get a refund on his ticket. After that time, he says, the remaining funds will be turned over to the state controller as unclaimed property.

Peter Pans Raised

NEW YORK—Peter Pan Records will raise its album list price from \$2.49 to \$2.98, effective Oct. 1. Martin Kasen, president of the label, which specializes in children's recorded product, cites increased costs of materials as prime reason for the price hike, which brings Peter Pan in line with the rest of the industry.



JERRY'S BOYS—Jerry Lee Lewis is flanked by some famous faces who waited until 3:30 a.m. to meet the Killer after his show at the Palamino in Los Angeles. Seen, from left, are: Bryan Ferry, Dave Mason, Lewis, Ronny Wood and Mick Fleetwood.

Heart Attack Fatal To Johnnie Spence

LOS ANGELES—Services for Johnnie Spence, 42, were held here Aug. 18. He died of a heart attack.

Spence, born and reared in England, moved here last year with his wife and in addition to his work as arranger and musical director for Tom Jones, also served as produc-

tion chief at the MAM studios in Los Angeles. He was signed to handle music on the new "Spiderman" television series.

Pallbearers included Jones, who cancelled an engagement in Buffalo; Gordon Mills, Gilbert O'Sullivan and U.K. singer Matt Munro.

LECTURES BY EXPERTS

UCLA Offering
Industry Series

LOS ANGELES—UCLA Extension's Dept. of the Arts has firmed the guest lecturers partaking in what is believed to be the first professional education program highlighting all aspects of the recording industry.

Entitled "Professional Designation In The Recording Arts And Sciences," the program will be launched Sunday (18) with a free "Celebration Of Music" presentation in the school's Dickson Art Center Auditorium.

The program was designed in consultation with UCLA faculty, industry leaders and associations, with the intention of serving persons seeking to advance their careers in the recording arts and sciences.

Entertainment attorney and

manager Ned Shankman is coordinating the "Celebration."

Comprising the program guidance committee are: Ed Rosenblatt, vice president marketing and sales, Warner Bros.; David Morton, professor, Dept. of Music, UCLA; Jay Lowy, vice president and general manager, Jobette Music and secretary-treasurer of NARAS; Barry Kimmelman, vice president, Screen Gems-EMI Music, Lee Cooper, director, Arts Management Program, UCLA Graduate School of Management; Shannon Boyd, public relations director, Kono Productions; and Ronnie Rubin, education specialist, the Arts, UCLA Extension.

Highlighting the new program will be two courses exploring the dynamics of the music industry and surveying all aspects of record

(Continued on page 38)

Casablanca And TK Share
Disco III's Label Plaudits

By PAUL GREIN

NEW YORK—Casablanca and TK shared the top honor of disco record label of the year at Billboard's Disco III awards banquet, held at the Americana Hotel here Aug. 31.

Casablanca's top disco act, Donna Summer, was responsible for four other key awards. She was named disco artist of the year; her "I Feel Love" hit was tabbed the best single or LP cut in the discos; she, Giorgio Moroder and Pete Bellotti won as top composers for her "Four Seasons Of Love" and "I Remember Yesterday" LPs; and Moroder and Bellotti repeated as top producers for those albums and "The Munich Machine."

Also, Marc Simon of Provocative Promotions, who works heavily in promoting Casablanca product, was named top independent disco promotion man.

The award for top in-house promotion man went to Ray Caviano of TK, which also backed up its label of the year honor with a prize for Ralph McDonald as best disco instrumentalist. (Actually McDonald tied Dennis Coffey for that award.)

Disco orchestra of the year was the Salsoul Orchestra, while its arranger, Vince Montana, won as top disco arranger. The disco DJs' favorite 12-inch disk was Shalamar's "Uptown Festival," while its mixer, Elton Ahi, won for top disco DJ mix.

The prize for disco album of the year was shared between the Trammps' "Disco Inferno" and "Dr. Buzzard's Original Savannah Band." Awards for disco single of the year went to Thelma Houston's "Don't Leave Me This Way" (heavy radio) and the Emotions' "I Don't Wanna Lose Your Love" (light radio). Grace Jones was designated most promising new disco artist.

The award for best new disco lighting product went to Meteor Sonalight Lighting Controllers; the audio equivalent went to G.L.I.'s Mixer 3880. Tom Jayson of 2001 Clubs won as disco club franchiser, Michael O'Harro was named top disco club consultant and Norby Walters won his second straight prize as disco concert promoter of the year.

In an emotional moment, Tom Moulton presented the Jimmy Stuard Plaque honoring the late DJ

to Alan Harris and Tony Martino of 12 West.

Bobby DJ Guttadaro won his second consecutive DJ of the year prize, and also tied Tom Savarese for the New York area DJ award.

Other DJs named tops in their area were: John Bush, Seattle; Wes Bradley, San Francisco; Paul Dugan, Los Angeles; Jim Weatherly, Phoenix; Sam Meyer, Houston; Howard Metz, Dallas; Stu Neal, New Orleans; Jim Burgess, Atlanta and Bob Vittariti, Miami.

Other local winners were Mike Grabber, Chicago; Joel Levin, Detroit; Gary Larkin, Pittsburgh; Kurt Borusiewicz, Philadelphia; Bill Owens, Baltimore/Washington; John Luongo, Boston; Pablo Flores, Puerto Rico; Robert Quimet, Montreal; Pat Martin, United Kingdom and Ray Yates, France.

A special award went to TK for Peter Brown's "Do You Wanna Get Funky With Me," claimed to be the first disco 12-inch disk to ever sell \$1 million worth at retail.

FILM DUE ON
BOB CREWE

LOS ANGELES—The originals division of International Home Entertainment is creating and producing a special 10-minute feature tracing the career of Elektra/Asylum artist Bob Crewe.

Entitled "Bob Crewe/Motivation," the film will be in the form of a song collage of Crewe-written hits for airing over cable systems. The film will be more entertainment than documentary, with the emphasis on learning about Crewe through his music rather than words.

Crewe has penned such tunes as "Big Girls Don't Cry," "Walk Like A Man," "Rag Doll," "Can't Take My Eyes Off You," "Lady Marmalade" and "Swearin' To God."

'Sesame' Charles

LOS ANGELES—Ray Charles is scheduled to tape a guest spot on the children's television series, "Sesame Street," following the conclusion of a Pacific Northwest concert and nightclub tour with his Ray Charles Show.

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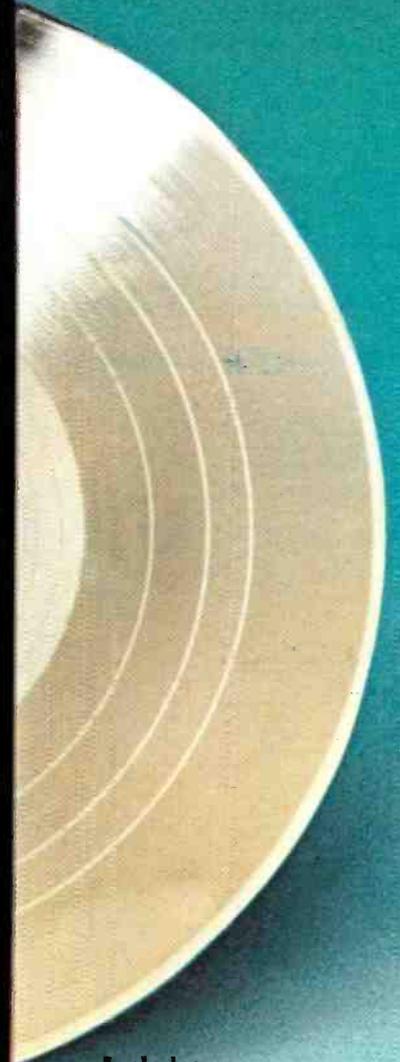
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THE LADY'S
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KRIS & RITA:
FULL MOON
SP4403

FALL INTO SPRING
SP3627

IT'S ONLY LOVE
SP4531

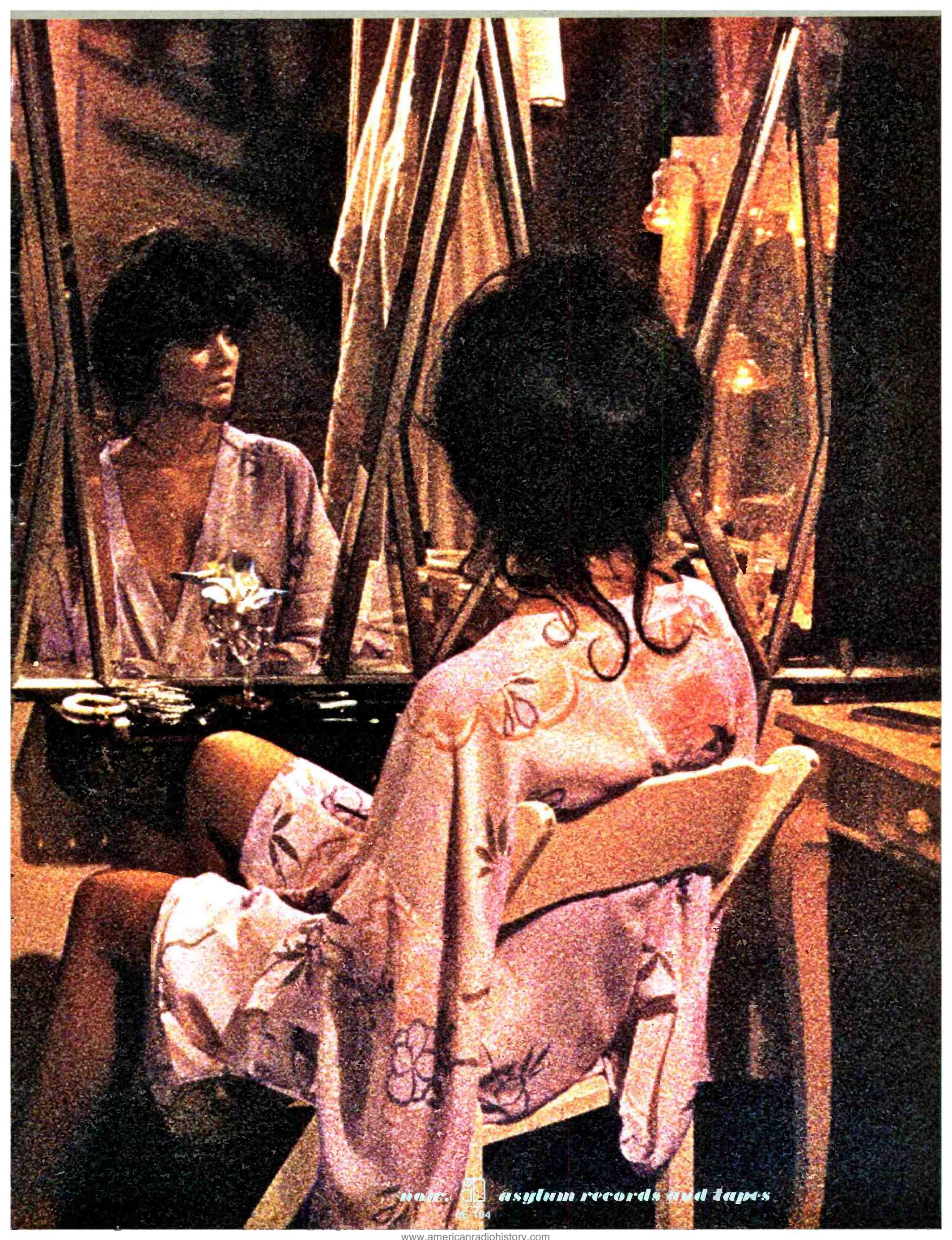
THE MUSIC OF RITA COOLIDGE ON A&M RECORDS & TAPES 

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Linda Ronstadt
Simple Dreams

Produced by Peter Asher



Walt Disney  *Asylum records and tapes*

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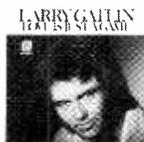
SRM-1-1184
LP \$6.98—\$3.39
Tape \$7.98—\$4.25



SRM-1-1186
LP \$6.98—\$3.39
Tape \$7.98—\$4.25



SRM-1-1174
LP \$6.98—\$3.39
Tape \$7.98—\$4.25



MG 7616
LP \$6.98—\$3.39
Tape \$7.98—\$4.25



SRM-1-3701
LP \$7.98—\$3.99
Tape \$7.98—\$4.25



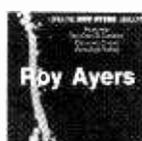
RS-2-3901
LP \$11.98—\$6.50
Tape \$11.98—\$6.75



RS-1-3019
LP \$6.98—\$3.39
Tape \$7.98—\$4.25



DY-2-1801
LP \$9.98—\$4.90
Tape \$9.98—\$5.50



PD-1-6108
LP \$6.98—\$3.39
Tape \$7.98—\$4.25



CASA-7053
LP \$8.98—\$4.50
Tape \$8.98—\$4.90



A&M 4637
LP \$6.98—\$3.39
Tape \$7.98—\$4.25



ARISTA 7002
LP \$7.98—\$3.99
Tape \$7.98—\$4.25



CHR-1127
LP \$6.98—\$3.39
Tape \$7.98—\$4.25



M7-884R1
LP \$7.98—\$3.99
Tape \$7.98—\$4.25



2T-541
LP \$8.98—\$4.50
Tape \$9.98—\$5.50



CASA-7063
LP \$6.98—\$3.39
Tape \$7.98—\$4.25



CASA-7056
LP \$7.98—\$3.99
Tape \$7.98—\$4.25



CASA-7057
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Tape \$7.98—\$4.25

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General News

Malamud In Salary Suit

LOS ANGELES—Producer Eric Malamud is seeking approximately \$360,000 from Island Music Ltd. and Ackee Music in Superior Court here.

Malamud alleges he pacted with the defendant firms through Chris Blackwell in November 1975, after which his contract was amended in September 1976.

His suit claims he worked in London sporadically from November 1976 through mid-June 1977, including a stint in Senegal, Ghana and Nigeria. He claims he was in London from mid-March until early June, attempting to contact Blackwell as to what work he wished Malamud to perform. Malamud's suit claims Blackwell never returned his calls.

Malamud asks the court for a judgment, entitling him to \$57,000 in salary for his pact which ends July 1978. In addition, he contends he is owed \$300,000 on a profit participation deal.

N.Y. Panel On New Act

NEW YORK—"The Breaking and Development of A New Act" is the subject of a panel discussion sponsored by Music & Performing Arts Lodge, B'nai B'rith, Wednesday (7) at Schwartz Auditorium on E. 55 St.

Members of the panel will include Arma Andon, vice president, artist development, CBS; Tommy Motola, manager of RCA's Hall & Oates; Miles Lourie, manager of Arista's Barry Manilow; Rick Dobbis, vice president, artist development, Arista; Steve Katz, East Coast director, a&r, Mercury; and Norby Walters, manager of Midsong's Silver Convention.

A short business meeting will precede the panel talk, set to begin at 7:30 p.m.

Lodge officials point out that this is the group's first meeting of the season. It is open to the public.

Skaff Firm Inks Italian Pausa Label

LOS ANGELES—Pausa Records, the first Italian label to open an office in the U.S., has made a production deal with Bob Skaff Productions for Gian Reverberi's "Stairway To Heaven" LP.

According to Jack Newman, vice president of Pausa, Skaff has options on all future Reverberi LPs.

The album is set to be distributed by United Artists Records.

When Pausa opened its U.S. office approximately two years ago, it

Canada Buying Film Disk Spots

LOS ANGELES—Cinema Concepts, the firm that produces movie commercials about records, has expanded its exposure base into Canada via the Famous Players movie house chain, according to Al Schoeneberger, a partner in the firm.

A film commercial on Joan Armatrading, A&M Records, was the first entry into Canada with a three-city placement which included Toronto and Montreal film houses.

"We are currently structuring a five-city placement with MCA Records of Canada for Roger Daltrey, including Toronto, Vancouver, Winnipeg, Ottawa and Montreal."

Meanwhile, U.S. movie houses have recently featured commercials



BANDSTAND VISIT—Lenny Leblanc and Pete Carr flank Dick Clark during a recent taping of the "American Bandstand" in Los Angeles. The duo performed its new single "Falling." At right is John Kalodner, director of West Coast a&r for Atlantic Records.

Controversial Heart LP Released By Mushroom

LOS ANGELES—Mushroom Records has released the controversial "Magazine" album by Heart after a U.S. District judge in Seattle lifted the restraining order prohibiting Mushroom from releasing it.

However, each album will contain the following statement: "Mushroom Records regrets that a contractual dispute has made it necessary to complete this record without the cooperation or endorsement of the group Heart, who have expressly disclaimed artistic involvement in completing this record. We did not feel that a contractual dispute should prevent the public from hearing and enjoying these incredible tunes and recordings."

The statement is signed by Rolf Hennemann, coproducer, and Shelly Siegel, vice president and general manager of Mushroom.

The album was originally scheduled for February release.

L.A. Women Protest Album Covers Again

LOS ANGELES—Two women's groups staged a street theatre performance in Los Angeles Tuesday (30) to once again call attention to their nationwide boycott against Warner Bros. Records, Elektra and Atlantic Records for continuing to sell albums with covers depicting sexual abuse of women.

Representatives of Women Against Violence Against Women (WAVAW) and California NOW, along with the assistance of local art-

ists working in cooperation with members of the Feminist Studio Workshop, set up a mini-theatre production on Sunset Blvd. to make their causes heard.

Some dressed as roosters to symbolize record company executives while the rest of the set included a money-laden office with the WEA "Big Button" album covers, marching women, gold records and a huge graphic backdrop.

The boycott, launched nine months ago, has been aimed at WEA for being the most offensive company as far as its advertising depicting "gratuitous use of sex violence and violence against women in record advertising when rape and battering of woman are common occurrences."

Label executives were singled out for their "callous disrespect for the safety of women."

Juila London, coordinator of WAVAW says: "Shareholders of Warner Communications, MCA, RCA, Epic and other companies might wonder if their product is so poor or so incompetent that such destructive, sensationalized advertising is required or resorted to in order to sell product."

A WAVAW spokesperson adds that since the boycott went into effect last December, there has been a marginal letup in offensive covers, yet there still remains a large amount on the market.

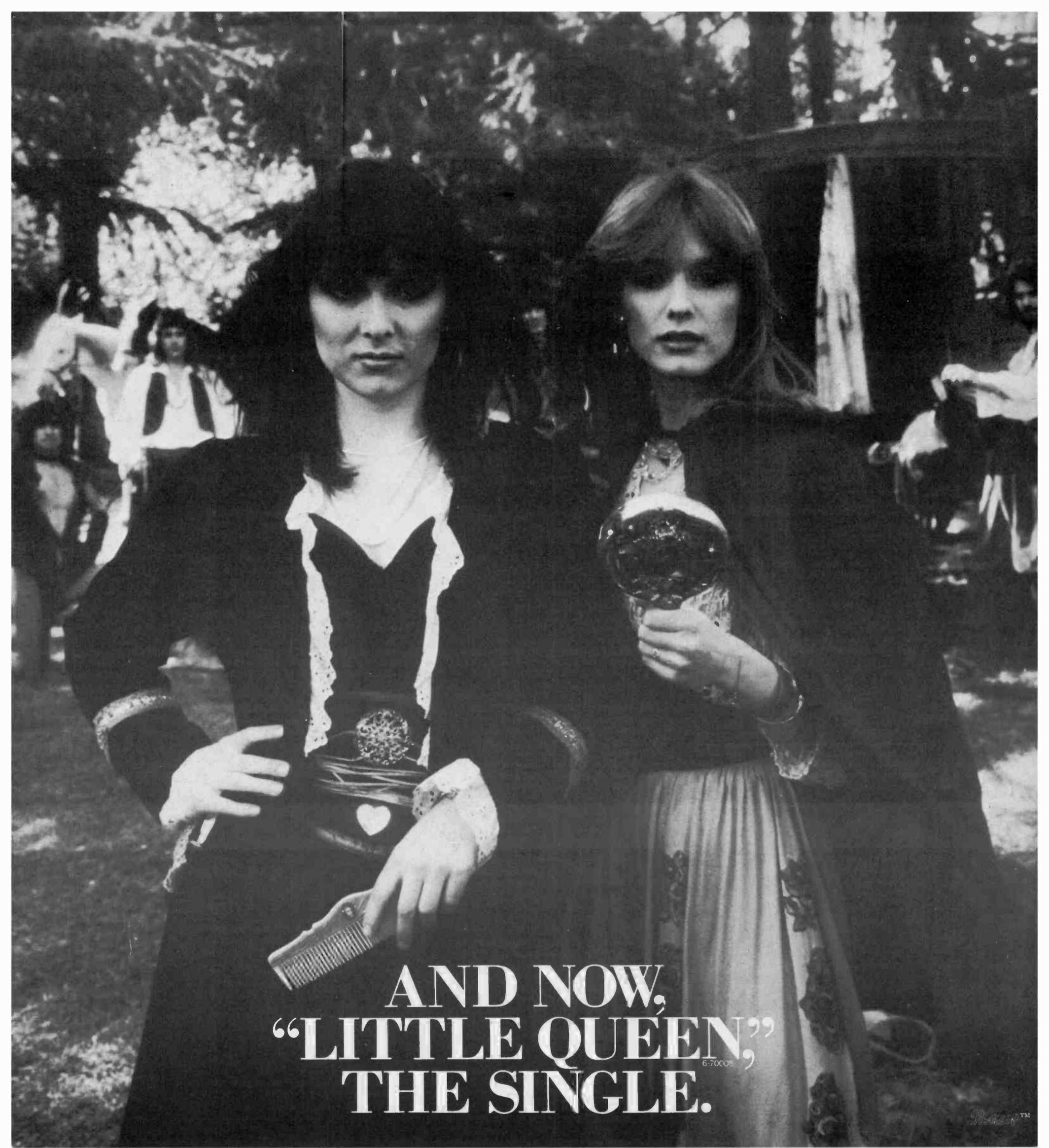
Musicians OK Film-TV Binder

NEW YORK—Members of the AFM have "overwhelmingly" approved the recent three-year contract negotiated by the union and motion picture producers.

The contract calls for wage and benefit increases for AFM musicians involved in scoring television and film productions. The union also won a major victory by arranging that dramatic programs in the future

will be scored live, rather than via canned tracks. This part of the binder takes effect at the start of the 1978 film and tv seasons.

The contract among the AFM, the Assn. of Motion Picture Producers and the Alliance was approved by a vote of 472 to 33. AFM members who earned \$1,000 or more in 1976 working on films or tv were eligible to vote.



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Impulse Sales & TV Spots Highlight Record Bar Panels

S.C. Sessions Attract Industry Names

By JOHN SIPPEL

HILTON HEAD, S.C.—Retail store impact in impelling impulse sales will increase, a series of label-sponsored presentations and a label executives' panel consistently noted at the recent four-day fifth annual convention of the Record Bar chain at the Holiday Inn here.

Impulse sales comprise more than 30% of product sales, Joe Mansfield, CBS merchandising chief, told approximately 125 of the chain's management personnel.

And label support for retail will be accelerated. There will be more television advertising. Though still extremely costly, Barry Greiff, ABC, and Bob Wrightman, A&M, both pledged a larger budget which would penetrate further into secondary and tertiary markets in the near future.

CBS Records, acknowledged largest video spot spender, made 96 different spots of approximately \$3,000 each in the past year, Mansfield said. In August and September CBS will expend \$500,000 on video time.

Both Greiff and Wrightman scored the poor quality of industry

TV spots when compared to the expensively produced spots from higher budgeted manufacturers such as automotive. Jill Bartholomew, the chain's ad topper, asked for more TV dollars for a three Carolina station program which covers 24 of the chain's 75 stores.

Retailers can anticipate more videocassette availability for promotion if they get proper playback equipment in their stores. A chain manager who said his question was prompted by recent Billboard stories on in-store videocassette promotion was told by Arnold Levine of CBS that the branches will soon have complete lists of all artists' videocassettes available for retail use.

The problem of unions' edicts regarding re-use payments elicited from Levine the comment that "it's not a problem. This is promotion and we don't make any money on it."

Wrightman said A&M is studying

laws which impact the use of video tape and cassette for promotion.

Jim Tyrrell, Epic marketing boss, emphasized the partnership correlation so necessary to profitable label/dealer relations. While it's important for stores to use in-store promotional materials and play breaking music on store playback systems, equally potent for managers is to contact label reps to notify them of early significant sale results.

Sal Forlenza of Inside 12 x 12 said he will soon publish Record Retail Reporter through which he hopes to report to manufacturers through personal store surveys significant early release sales data.

A number of managers griped about failure of labels to send personal representatives to stores occasionally. All panelists indicated they hoped to expand the number of personal calls made by local reps.

Stores generally feel the empty jacket is the best base for building

store displays. A number of complaints were registered over the failure of all labels to release 8-track and cassette configurations simultaneously with LPs.

Label executives present indicated that "soon" all three configurations will be issued at the same time and that more good catalog sellers will be available on cassettes.

WEA and staffers from affiliated labels who numbered more than 30, comprising the largest single delegation at the Record Bar conclave, presented a New Year's Eve 1999, turn-of-the-century motified presentation in which some 70 of the label's acts were reprised aurally and visually.

Two Hatari video music stands on either side of the visual screen registered surrealistic, kaleidoscopic designs in meter to the music. Bill Biggs, WEA Atlanta manager, and Roger Helms, Charlotte sales manager, presented manager-winners

cash prizes for several recent merchandising programs.

WEA will have new releases by Rose Royce, Sanford/Townsend, Mylan LeFevre, Neil Young, the Doobie Brothers, Harry Chapin, Linda Ronstadt, Pakalameredit, Judy Collins, Carole Bayer Sager, Crosby, Stills and Nash; Yes, Alan O'Day, Firefall and the Average White Band and Ben E. King, Rich Leonetti, national accounts chief, said. Stan Marshall, Elektra/Asylum sales manager, said Joni Mitchell is recording with Weather Report for fall release.

RCA, which made a presentation at the Disk Records convention (Billboard, Aug. 20, 1977), re-tailored its presentation for Record Bar. Charlie Hall, Southeast regional director, emceed an imitation of the TV show, "Concentration," tabbed "Match The Music."

Participants were Barrie Bergman, Fred Traub and Dave DeFravio, Record Bar executives, in which prominent new and forthcoming RCA and its custom label releases were featured. RCA also tailored a personalized promotion program for Record Bar Stores.

Managers will vie for a \$3,200 stereo rig and a remote control color TV and a portable black and white TV. To qualify they will construct in-store promotions for albums by Hall and Oates, Ronnie Milsap, Waylon Jennings, Pure Prairie League, Lonnie Liston Smith and the Starland Vocal Band in September.

The Record Bar chain ballooned its billing with CBS Records 76% in 1977. Mert Paul, CBS regional vice president, told the confab. Other CBS brass there were Jack Craig, Don Dempsey and John Kotecki along with approximately a dozen other staffers.

They showed the same presentation given to Disc Records last week. CBS awarded checks to runnerup and a Betamax unit to winner Paul Russell for the April Zodiac promotion. Mansfield said that all nonwinners who participated will be able to select 10 albums from the Columbia catalog gratis.

MCA custom-tailored the first 10 minutes of its prior week's presentation to Disc Records with the hard-hitting show of full-color slides of past prize winning Record Bar promotions presented by Sam Passamano, the label's sales head.

Ed DeJoy, Chess/Janus president, was hampered in his presentation when the film with which he was to work was lost in transit.

DeJoy thanked Record Bar people for their help in making the Al Stewart album a smash. He admitted that the million-plus selling album kept the label's head above water.

He said Stewart will release a new two-pocket LP in September and will do "at least three more albums for the label after that."

Charley, Camel and Kayak will also be released about that time. All Record Bar stores in the chain will get sample copies of every future LP released, he pledged.

GRT, parent company of Chess/Janus, arranged the convention's highlight, a gambling night Aug. 18 followed by an auction with play money won during the 2½-hour gambling. Record Bar employees were given \$500 in play money with which they could gamble at craps, roulette or blackjack tables.

At the auction following the gambling period 88 items ranging from a \$900 Teac home stereo or \$869 Cannon camera outfit through 86 other prizes valued as low as \$12, were purchased. The total prizes were valued at \$15,000.

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Pickwick Convention

• Continued from page 3

and return privileges would be lost with the direct buy.

Also discussed by Wilkinson was "premium" merchandise, and the product manager promised that the stores would soon see a better mix of cutouts channeled to them. The improved premium product mix for Pickwick retail reportedly is one of a number of advantages expected to accrue to the division from recent restructuring, which positioned five new regional managers in the Pickwick distribution branches.

Wilkinson suggested that in the past, cutouts best suited to retail, sometimes were channeled to Pickwick's rack division, and one of the overall themes of this convention was Pickwick retail's emerging parity with its rack sister.

Scott Young, retail division general manager, and Pickwick's newest vice president as it was learned here, explained that Pickwick retail has not previously had representation at the branches.

Young, who created the regional manager posts as part of his new administration, said the managers would provide a regional liaison to labels that the retail division has not previously enjoyed, and that store level retail also expects more input in advertising decisions as a result of the restructuring.

Young, in his keynote address, told the giant gathering to expect even larger annual assemblies. The retail division is projecting 600 outlets by the end of 1982, he said.

Young, who came to Pickwick in February from the Record Bar chain, said he intended for each of the Pickwick outlets to be run more on a "semi-independent, entrepreneurial" basis, and introduced a new rebate accounting program that will make store managers aware of actual profit margins.

The new accounting program is congruent with Pickwick's push for greater representation of its own proprietary and distributed product through rack and retail, and president Chuck Smith, in his keynote address to the convention, stressed the extra profitability of such sales. It was the same message the chief executive had driven home to the rack division meeting two weeks prior (Billboard, Aug. 27, 1977). Missing from this as well as the rack gathering were Amos and Dan Heilicher, key developers of the company under former management.

Smith said he had not found "nearly enough" Pickwick product during recent visits to company retail outlets.

The Pickwick chief also advised the group to be cognizant of the ever-increasing proportion of the population in the over-25 age bracket, and suggested that store atmospheres be geared accordingly.

Speaking enthusiastically about the "New Music" program, Smith pointed out that profits from the label-sponsored promotion would be credited to the stores themselves. He asked supervisors and executives to

Publishers' Suits

• Continued from page 3

against the radio station, accused of playing copyrighted songs without having the proper licenses.

Judge Hill ruled that based on his analysis of F.R. Civil/Rule 20 (a) the fact that the defendants were all represented by a single music licensing organization was not enough to qualify them to file the suit collectively (Billboard, Aug. 13, 1977). He also felt that the claims did not involve a common question of law or fault.

report on the effectiveness of the program at individual outlets.

Another of the important convention seminars focused on the 1977 Christmas program, expected to gross \$8 million more than last year. Here the company is pushing for unprecedented inventory levels, volumes that raised some initial skepticism among store managers.

Don Abboud, merchandise supervisor who chaired the seminar, said the company has abandoned a "somewhat cautious" Christmas stocking philosophy, and was looking for its "most exciting" Christmas ever.



MOE'S RAMONES—Sire artists Ramones visit with Mo Ostin, Warner Bros. Records board chairman and president at the label's Burbank headquarters. Sire has recently signed a distribution deal with Warners. The Ramones are, from left, Tommy, Johnny, Joey and Dee Dee.

Notice concerning Scepter-Wand-Hob Catalogue

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK

-----x

In the Matter

In Bankruptcy No. 76 B 2188

-of-

SCEPTER RECORDS, INC.,

Bankrupt.

-----x

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TAPES, ETC.

S I R S :

NOTICE is hereby given that CONRAD B. DUBERSTEIN, Trustee, has made an Application for a hearing in the Bankruptcy Court to consider the offer of ROULETTE RECORDS, INC. to pay the sum of \$100,000 for the Trustee's right, title and interest in and to the master recording tapes and related rights of the Bankrupt, commonly referred to as the "SCEPTER-WAND-HOB Catalogue", subject to all of the terms and conditions of the Phonograph Record Trust Agreement and the Phonograph Record Manufacturers' Special Payments Fund Agreement and any and all other agreements relating to the use of the said masters affecting the above-captioned Bankrupt, including but not limited to the agreements entered into between the Bankrupt and various recording artists and publishing companies for the payment of royalties and other related costs. The said offer is also for the Trustee's right, title and interest in and to all of the physical record albums and eight-track tape recordings produced by Scepter Records, Inc. prior to the time it was adjudicated a Bankrupt, which physical inventory is located at the Bankrupt's former premises at 250 West 54th Street, New York, New York.

PLEASE TAKE FURTHER NOTICE that a hearing will be held before HONORABLE JOHN J. GALGAY, Bankruptcy Judge, in Room 234 of the United States Courthouse, Foley Square, New York, New York, on September 28, 1977 at 2 P.M. to consider ROULETTE RECORDS' offer or any other higher or better offer which may then and there be made.

PLEASE TAKE FURTHER NOTICE, that the Trustee's Application and the Order thereon, together with the aforesaid offer, and a listing of the master recording tapes, has been filed with the Bankruptcy Court. Interested parties may inspect these documents at the office of the Clerk of this Court, or may obtain copies thereof from the attorneys for the Trustee whose address is listed below.

Dated: New York, New York
August 31, 1977

OTTERBOURG, STEINDLER, HOUSTON & ROSEN,
P.C.
Attorneys for Trustee
230 Park Avenue
New York, New York 10017
Tel. No. (212) 661-9100



Sir John Read, chairman of EMI, Ltd. London, addresses the opening day session at Capitol's convention.



Don Zimmermann, label exec vice president, left, and Leslie Hill, managing director of EMI Records-U.K., discuss their respective operations.



Capitol-Canada execs Bob Rowe, sales director, left, and J.D. Evans, marketing vice president, discuss their operation.



Jay Lasker, president of Ariola America makes his product presentation.



Little River Boat manager Glenn Wheatley, left, discusses the group with from left: Brian Shepherd of Capitol's international division, Lester Sill, president, Screen Gems-EMI Music and Barry Kimmelman, exec vice president for the publishing firm.



Capitol's famous Tower building is the backdrop for the artist showcases.

SEPTEMBER 10, 1977, BILLBOARD

Capitol Plots 3-Pronged Program To Dominate Market

By JIM McCULLAUGH

LOS ANGELES—A concerted attempt to dramatically increase market share, the achievement of optimum utilization of corporate resources, and the widening of participation in different technical, commercial and artistic segments spearheads Capitol Records directionality for the coming year.

This three-pronged emphasis was charted by Bhaskar Menon, chairman, president and chief executive officer at the label's week-long "Take It To The People" national sales conference at San Diego's Hotel Del Coronado Aug. 16-19 (Billboard, Aug. 27, 1977).

The conference was attended by more than 300 employees of Capitol Records, Inc., Capitol Magnetics Products Division, Capitol Industries-EMI, Inc., EMI Records-U.K. and for the first time at one of the company's annual conferences, Capitol Records Canada.

Highlighting what the label indicates was its most progressive period of growth, a year that saw extensive restructuring and expansion at various levels, Menon went on to say, "In addition to tactical effectiveness in accomplishing our immediate business targets, Capitol Industries is committed to achieving certain strategic objectives for long-term growth."

"The first of these strategic objectives," continued Menon, "is increasing our market share in the record industry."

From 1971 to 1976, Capitol Records concentrated its energies fully upon developing management, organization and an artist roster which would secure profitable sales volume in the future.

"During that period, our interest in market share was of secondary importance. Today, I believe we have a framework of inspired people, superlative talent and stable systems to double our present market share in a reasonable period of time without prejudicing the profitability of our business."

Accordingly, in the current fiscal year, Menon pointed out, the label will move forward aggressively in the industry with a broader and higher profile artist roster, strengthening marketing presence and commitment to every viable repertoire area.

"In this drive for increased market share," the Capitol chairman added, "the most crucial cornerstone will be at all times to maintain a continuing policy of unwavering devotion to

Capitol's own artists, a profitable policy which, in the last analysis, is the only dependable protection against future vulnerability.

"Increasingly confronted with higher costs across the board, our ability to continue supporting our activities with appropriate resources will require accepting realistic and courageous product pricing policies and trade practices to protect our margins from undue deterioration."

Commenting on the label's other two main priorities, Menon stated, "Another strategic objective is to achieve optimum utilization of our corporate resources without tolerating overheads or other expenses that are surplus to our legitimate professional needs.

"Capitol's manufacturing agreement with Warner Communications

is a fine example of gaining full use of our plant facilities with significant cost and profit advantages to both corporations. With the completion this fall of our restructured and newly equipped Studio B in the Tower, Capitol will offer superior recording and cutting facilities to serve the needs of our own and the industry's talent.

"We believe that our national distribution and sales network can cope with substantially increased output without diluting, in any way, our concentration on Capitol product."

Menon pointed out that discussions are underway with certain outside labels to explore the possibilities of Capitol handling their sales and distribution functions on a basis which could profitably enhance the utilization of the company's physical

capabilities without diverting creative marketing skills away from Capitol's own stable of artists and repertoire.

Elaborating on the third objective of widening the label's participation in different technical, commercial and artistic segments of the music and entertainment industries, Menon stated, "Capitol already contributes widespread inputs to a variety of competitive industry products and services."

"A number of hit albums," he continued, "like the latest Barbra Streisand release, are recorded in our Hollywood studios; we press Warner Bros. disks and duplicate Warner, Elektra/Asylum and Atlantic tapes at our three record plants; in addition to the WEA Group, a large number of labels use Capitol-manufactured base tape in their 8-track and cassette product; professional mastering tape, sound film and acetate disks made in our Glenbrook and Winchester factories dominate studios and cutting rooms throughout the world; our own blank Capitol and Music Tape finds increasing shelf space in the consumer market; our publishing associate, Screen Gems, represents exclusively a number of distinguished writers like Boston, Queen and Carole King; we nationally manufacture and distribute Ariola America product in the U.S.A. and Chrysalis, Vanguard and Arista in Canada; our growing chain of 43 Music Den, Sherman and Mister Sound retail stores in North America offer consumers full line music services; Rupert Perry and his a&r colleagues in-

(Continued on page 74)

Outstanding Capitol Employees Lauded

LOS ANGELES—Jerry Brackneridge, Atlanta-based, was named district manager of the year; Allan Werst, Dallas-headquartered, was named salesman of the year; Ray Hopper, Atlanta-based, was named number one salesman, and the Atlanta team was named the number one district at the just concluded Capitol Records national sales conference.

Dennis White, vice president of sales, and Walter Lee, national sales manager, made the presentations at a special Aug. 18 awards ceremony.

In addition, Bruce Wendell, vice president of promotion, and Steve Meyer, national promotion manager, presented Philadelphia-based

Arthur Field with the award for promotion manager of the year.

Ray Tusken, national AOR promotion manager, awarded Bruce David, Midwest regional AOR promotion coordinator, a plaque for AOR promotion representative of the year.

Paul Johnson, national promotion manager, black product, gave Detroit-based Vivian Fant the award for r&b promotion manager of the year.

The Capitol-Canada contingent dispensed similar awards to Barry Stafford, regional manager of the year; Danny Bertsch, salesman of the year; Bob Roper, AOR promotion manager of the year; and Rick

Nickerson, pop promotion manager of the year.

Canadian awards were presented by Canadian executives J.D. Evans, vice president of marketing; Bill Bannon, director of promotion; and Bob Rowe, director of sales.

Other convention highlights included a lunchtime EMI product presentation with Leslie Hill, managing director, EMI Records-U.K., discussing ever growing cooperation between the U.S. and the U.K., and a film of released and soon to be released English artists in the U.S.

A Thursday luncheon product presentation was made by executives of the Ariola-America label

(Continued on page 74)

Expansion Spurt By Record/Tape Retailers

• Continued from page 1

ton, Ga., July 14. A 7,000 square foot store opens in mid-September in Northeast Plaza, Atlanta. Joe Martin is general manager of the Levinson stores.

Herb Weisman and Phil Goldberg, partners in Mangold-Bertos Distributing, Charlotte, a 30-year old independent label distributorship, have opened a 3,500 square foot Top Banana store in the central part of that city in a strip center.

The store complements a nine-year Musicland store, which is somewhat smaller, in Charlotte. The two partners are mulling a change of name for the Musicland store to Top Banana.

Don McLeod, whose Millinium Records' 10,000 square foot store has been one of the largest in Portland, Ore., opens a 3,000 square foot Millinium in Northwest Portland Oct. 31, which will be managed by

Steve Blackburn. In addition, McLeod is buying into Mother Hubbard's, a 2,500 square footer in nearby Gresham, now operated by Don Younger. That store is in a neighborhood strip center.

Peaches, the Tom Heiman giant store concept, is opening in Seattle near the Univ. of Washington campus next week, Frank Miko, Nehi executive confirms. Two Philadelphia area stores bow Oct. 1. Miko denies the rumor that Peaches is set to open in Portland in the Beaverton suburban area.

Music Market, the retail store affiliate of Roundup Music, the Seattle rackjobbing base operated by Lou Laventhal and Stan Jaffe, former ABC Record & Tape executives, adds its first outside store Sept. 15 in neighboring Bellevue.

The pair previously opened a retail store within the confines of their large Roundup warehouse. The Bellevue store is 6,000 square feet.

The Mr. Music retail chain, begun in March 1976 by the late Larry Rosmarin, who long headed Music Service, Houston rackjobbing firm, opens its sixth store in the new Galleria Mall addition in Houston. Other stores are spread through Texas and Louisiana. Al Acuna and Shannon Hardy head the retail organization.

And in an innovative move, wholesaling veterans Don and Bud Daily, who operate Daily Bros.,

Houston's senior independent label distributorship, have completely renovated one of the smaller of their five retail stores in that area. This smallest Cactus store will be totally classical inventory.

In a reversal of the trend, Bob Sarenpa and Mike Paikos of Pacific Records and Tape, Emeryville, and All Records Service, Oakland, are negotiating to sell off two of their

four Jax Music stores.

Sarenpa says their Emeryville independent label distributorship has grown so quickly, along with their Oakland one-stop, that they must sell the Haight/Ashbury store and the outlet in the MacArthur Broadway Shopping Center to concentrate on wholesaling.

They will maintain their Redding and Chico outlets.

Honors For Pickwickians

FONTANA, Wis.—A last glimmer of Pickwick's former retail structure was evident here Aug. 31 as the company presented its annual sales and management achievement awards in the separate Recco and Musicland divisions for the last time. The two marketing organizations were combined this year into one new retailing structure.

In the Musicland division, Steve Damarais (L.A.) was named supervisor of the year and Stan Denne (Chicago) runner-up supervisor of the year. Manager of the year award went to Brad Tait (Denver), with Rick Soares (Merced, Calif.) named runner-up manager of the year.

In the Recco division Jim Halde-man (Detroit) was named supervisor of the year. April Schissel (Milwaukee) runner-up supervisor of the year. Manager of the year award went to Carol Klees (Milwaukee) and Rick Terry (Nashville) was named runner-up manager of the year.

Four general awards were made to salespersons of the year, each in a category based on the volume of the manager's outlet. Winners were

(Continued on page 74)

OLD BIG BANDS DOMINATE

12 LPs On New Heider Hindsight Label Issued

By DAVE DEXTER JR.

LOS ANGELES—The results of Wally Heider's 18-month stint involving acquiring rights to and producing an imposing series of performances by once-renowned big bands of the 1930s and 1940s became evident last week with the release of 12 attractively packaged LPs on his Hindsight label.

Heider, for many years prominent on the West Coast as owner of recording studios which he sold outright several years back, will market his albums "strictly and exclusively via mail-order," he says.

"Each album comprises 16 tracks," Heider notes, "and almost all of them are from 16-inch radio transcriptions which stations once relied on before disk jockeys became the rage. The sound quality is exceptionally good, but even so I spent several months with Tom Shallcross de-ticking each groove, almost note for note.

"We have insisted on pure virgin vinylite in our pressings from KM Records in Burbank. They cost me about 3 cents more but the surfaces are faultless."

Jimmy Dorsey's 1939-40 orchestra with eight tracks by Bob Eberly and Helen O'Connell—none ever available on record—tops the release. Les Brown with Doris Day, Glen Gray and the Casa Lomans, Charlie Spivak, Ozzie Nelson with Harriet Hilliard, Claude Thornhill with Fran Warren and Gene Williams, Larry Clinton and Bea Wain, Blue Barron, Dick Jurgens with the late Eddy Howard, and Carmen Cavallaro round out the dance bands dubbed off transcriptions.

The redoubtable Harry James band of 1943-46 starring Helen Forest and Willie Smith also is represented from live network broadcasts. A 12th entry showcases George

(Continued on page 74)

Cuban 8-Track Mystery

• Continued from page 1

much speculation. Some sources say a radio station in the Key West area records music broadcast from Cuban stations and delivers the tapes to bootleggers.

Other sources indicate that any albums from the government-controlled label, Areito, can be obtained in Venezuela where Scorpio is its licensee, or in Spain under the Movieplay mark, making the copying process a lot more workable.

Nevertheless, anyone here can acquire, for \$5, a recent recording of Barbarito Diez, prominent danzon singer, or the new sound of Orquesta Aragon, perhaps the best ambassador that Castro has had through the Western and Eastern European countries.

Tape jacket artwork is fairly good, featuring color photographs of the albums supposedly represented.

The sound lacks the brilliance which the use of a master source provides, yet it is acceptable for any Cuban who feels the nostalgia button triggered by the sight of faces that remind him of a bright musical past.

It is no secret among certain recording firms that Areito has tried to gain entrance into the U.S. Enrique Garea, director of Discos Colombia in Spain, has been courted by members of the Cuban Embassy in that country to make the move through its U.S. licensee, Alhambra Records.

His lack of action involves one basic issue: royalties paid to a Communist regime in dollars—as the government could request—would tarnish the Alhambra image in Miami, one of the markets where it is solidly entrenched.

Another U.S.-based company, Cayre Industries, has also reportedly been approached in the recent past. Rinel Sousa, Cayre vice president,

states that his firm is not interested at this time.

Meanwhile, Barbarito Diez and Orquesta Aragon are alive and kicking at El Palacio del Disco and its owner, Eddie Martinez, one of the prominent local concert promoters, is "unavailable" for comment.



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• SEPTEMBER 10, 1977, BILLBOARD



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Randy Edelman (above) does a piano solo set for conventioners. Right: Elliot Goldman, label's exec vice president and general manager, speaks during the opening session.



Barry Manilow accepts a gold LP from label president Clive Davis (above) for the single "Looks Like We Made It." Left: Bob Weir of the Grateful Dead meets his fans.



Davis with Eric Carmen after being told his LP bearing his name has gone gold.



Eric Woolfson, left, associate of Alan Parsons, right, learn from Davis that their LP "I Robot" has gone gold.



Marty Scott of Passport shows off the artwork for an LP which Arista will be distributing during a poolside discussion.

Acquisitions, Signings Highlight Arista's Convention

By PAUL GREIN

Adds Passport, Buddah Titles

SAN DIEGO—Highlights of Arista's worldwide convention held at the Hotel Del Coronado here Aug. 24-27 included the announcements that the label will begin distribution and marketing for Buddah and Passport, that it will begin manufacturing and distributing its own tape in October; and that it has signed Al Stewart, who is coming off a platinum album for his Janus LP, "Year Of The Cat."

The Buddah deal will become effective in mid-September, and will cover all Buddah product, both existing catalog and new releases. The first records to be released under the deal are a single by Gladys Knight & the Pips, new albums by Norman Connors and Melba Moore and the current high-charting Michael Henderson LP.

Other Buddah artists who will be coming over include Phyllis Hyman, Andrea True and Gladys Knight as a solo act. The Pips will still record separately for Casablanca, as previously announced.

Clive Davis, Arista president, stressed: "This is not the kind of distribution arrangement that went through RCA where everything was done in effect by Buddah." Here Buddah will handle only a&r and some r&b promotion.

Said Davis: "From a Top 40 or even an AOR point of view we will be doing all their promotion; from an r&b point of view, Buddah will retain its own people, but there will be input coming in to Hank Talbert (Arista's vice president of r&b pro-

motion), who will be spearheading the r&b efforts on our behalf in connection with Buddah product.

In addressing the independent distributors gathered at the convention, executive vice president Elliot Goldman revealed that Arista will be taking its tape rights back from GRT when its current deal expires next month.

"We'll be giving our independent distributors another big chunk of business," he related, "because we're now going to be doing our own tape manufacturing and distribution as of Oct. 1. So they'll be getting what amounts to a 30% increase in business from us because they'll now be distributing our tapes as well."

According to a GRT spokesman, GRT has one-year exclusive rights to all Arista product released prior to Sept. 30, and then a six-month period of selloff rights.

Davis also announced that Arista is taking on distribution of Passport, whose jazz-rock roster includes Synergy, Brand X, Nektar, the Pezband, and the Intergalactic Touring Band and Anthony Phillips, formerly with Genesis. Marty Scott will continue as Passport president, Ed Grossi as vice president and Walter O'Brien as label manager.

Passport will retain control of its a&r, but here even promotion will be handled through Arista, except for any independent promotion persons Passport may retain from time to time.

Arista's signing of Al Stewart comes just six months after the artist achieved a top five album and top 10 single with "Year Of The Cat."

In making the surprise announcement at the convention, Davis said,

"He is leaving GRT's contract early and we're going ahead. Hopefully there will not be any legal problems and if there are, obviously we'll have warranties that he is free and clear to sign with us."

Goldman continued: "The deal is for the U.S. and Canada; he is handled worldwide by RCA. He has five more albums to go for them and his deal with us is for more than that, so we'll pick him up in our international operations either after those five albums or sooner if he is dropped by RCA."

Stewart is currently recording his followup album to "Year Of The Cat," working again with producer Alan Parsons, who is also an Arista artist. The label hopes to have the LP out by the first of the year.

Davis also announced the signing to an artist contract of Jack Tempchin, a former member of the Funky Kings, a now-fragmented Arista act.

Another songwriter whose signing to an artist contract was announced at the convention is Richard Kerr, who wrote two of Barry Manilow's three No. 1 singles: "Mandy" and "Looks Like We Made It." He also wrote two other Arista chart hits, Jennifer Warnes' "I'm Dreaming" and Batdorf & Rodney's "Somewhere In The Night," which lost a cover battle to a version by Helen Reddy.

Davis also announced a production deal with Jeff Lane to work with Arista artists, as he already has with Garnet Mimms and Mandrill. The deal will allow Lane to continue producing Brass Construction and B.T. Express, and he'll also have the freedom to take his acts elsewhere after giving Arista the first option.

The signing of Stewart, coupled with Arista's acquisitions this year of the Grateful Dead, Alan Parsons, Dickie Betts and the Kinks, and the recently announced signings of such name acts as Eddie Kendricks, Don McLean, Lily Tomlin, the Delphonics, Commander Cody, Stomu Yamashita, Donovan, Dwight Twilley and Rick Danko of the Band could lead one to suggest that Arista has lately been on a buying spree.

Goldman replies, "It was really felt when Clive started Arista that he was going to sign some major artist right away. We talked about it and felt that if we were going to establish a new company in a meaningful way, it was important to establish ourselves initially with new artists and not make major deals.

"But now," he continues, "we feel the company's been built to a point where we can handle the major artists, so we'll go after an Al Stewart. We'll go after any major artist whom we think has a good career in front of him."

Davis also leaves the door wide open to future expansion of the artist roster. "The key thing and what I will be watching for is the ratio of our success in breaking new artists through. If the ratio falls down, I will clearly concentrate my forces and regroup. I mean if you've got to sign 100 artists to get 12 on the charts, that's not so great, but if you sign 15 artists to get 10 on the charts, that's super."

In his keynote address, Davis was plainly critical of "the large getting larger" and "the aggrandizement of the grand," specifically criticizing the fact that more and more artists are now concentrated on fewer and

Expands Roster With Al Stewart

fewer labels. How does he reconcile that view with Arista's own dramatic growth this year? How did he satisfy himself that a company this young could handle this expansion, that it wouldn't be a case of too much too soon?

In answering, Davis points out that the expansion may not be as sudden as it appears. "We've been building up to this from the very beginning," he explains, "it's just that you can't flesh out a company instantaneously. But all of these areas we worked on embryonically in the first year and a half."

Arista will continue to have jazz released on two other distributed labels, in addition to Arista proper, which has Gil-Scott Heron, Harvey Mason, the Headhunters and Mike Mainieri.

Freedom, headed by Steve Backer, features a progressive line with a cutting edge in avant-garde. Savoy, headed by Backer and Bob Porter, features jazz purchases from the bebop era of the 1940s and 1950s.

Savoy also has a strong gospel roster, including James Cleveland, explains Backer, who was general manager at ABC/Impulse before becoming Arista's director of progressive product.

Arista's commitment to jazz is voiced by Goldman, who says, "Our goal is always to try to break through (to the pop market) but we're not going to leave the progressive area of music simply because we don't get high volume out of it."

10th ANNUAL INTERNATIONAL RADIO PROGRAMMING FORUM

TORONTO, AUGUST 3-6



Ed Provost, chairman of the Canadian Assn. of Broadcasters and president of the Conseil d'Administration, Radiodiffusion Mutuelle, Montreal, opens the Forum.

More than 550 broadcasters and record industry executives attended this year's Forum and here are some of the pictorial highlights of that event—the largest radio programming educational event in the world!



Keith James, vice president of programming for Moffat Communications, Canada, and co-chairman of the Forum, outlines details about the meeting.



Claude Hall, Forum director and radio-tv editor of Billboard Magazine, delivers the keynote address, calling for creative use of the computer in radio.



Rick Scarry, program director of KGIL in Los Angeles, introduced a specially-produced film on the early days of radio. The film was created just for the Forum.



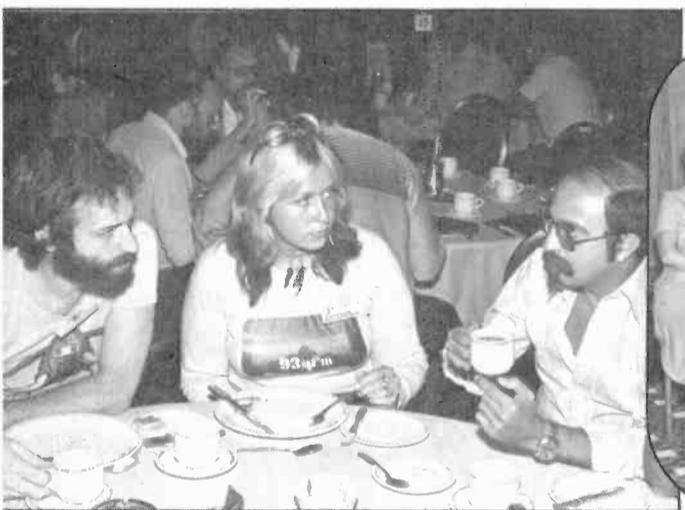
From left: Paul Ward of WROR in Boston, Steve Marshall of KNX-FM in Los Angeles, Laurie Cobb of KTYD in Santa Barbara, Calif.; and Kathi Kamen of the Population Institute in San Francisco.



Breakfast sessions and luncheon sessions gave everyone opportunity to rap personally with other radio executives. Here, Lee Abrams, right, of Kent Burkhart/Lee Abrams and Assoc. in Atlanta, talks with Larry Lakoduk, president of KQWB in Fargo, N.D.



Ken Dowe, general manager of KTSA in San Antonio, talks with Michael Spears, operations director of KHJ in Los Angeles, at one of the rap sessions; both appeared on panels in the four-day Forum.



Bobbin Beam, program director of WQFM in Milwaukee, center, gets involved in radio conversation.



Spouses had their own mini-convention during the Forum. Verna Mitchell of Moffat is at left. Third from left is Donna James of Moffat. Barbara Hall, moderator, is second from left.



Radio Timebuys: From left, Ted Atkins, general manager of WTAE in Pittsburgh; Nick Verbiski, general sales manager of WHN in New York; Robert J. Duffy, president of Christal Co., New York; Bill Brown, sales executive, Major Market Broadcasters, Toronto; and panel moderator Paul Cassidy, general manager of KTNQ and KGBS in Los Angeles.



Radio Music: Danny Davis, vice president of Screen Gems-EMI Music in Los Angeles, moderates a panel of, from left: Dave Urso of Warner Bros. Records; Rosalie Trombly, music director of CKLW in Detroit; Lenny Silver, owner of Best & Gold Distributors in Buffalo; Davis; Shelly Cooper, director of advertising for Warner Bros. Records; Larry Green, promotion executive of WEA in Toronto; and Mike Klenfner, senior vice president of Atlantic



Ratings came in for heavy discussion. From left: Jack McCoy, president of DPS Inc. in San Diego; Peter Jones, president of the BBM Bureau of Measurement, Toronto; moderator Stan Kaplan, president of Sis Radio, Charlotte, N.C.; Charlie Parker, vice president of programming of WDRC in Hartford, Conn.; and Todd Wallace, president of Radio Index, Phoenix.



Promotions on radio, television, and billboards brought concentrated attention in this session guided stem by John Lund, program director, WISN in Milwaukee. From left: Chuck Chamroux of CFTR, Toronto; Bob Pittman of WNBC, New York; Scott Burton of KFMB in San Diego; Andy Bickell of WBT in Charlotte; Lund; George Johns of Fairbanks Broadcasting, Indianapolis; Gerry Kendricks of CHNS in Halifax; and Bruce Davidson of

Billboard Singles Radio Action

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

Based on station playlists through Thursday (9/1/77)

TOP ADD ONS - NATIONAL

COMMODORES—Brick House (Motown)
ERIC CARMEN—She Did It (Arista)
ELVIS PRESLEY—Way Down (RCA)

PRIME MOVERS - NATIONAL

CARLY SIMON—Nobody Does It Better (Elektra)
K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
MECO—Theme From Star Wars (Millennium)

BREAKOUTS - NATIONAL

K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
ELVIS PRESLEY—Way Down (RCA)
MECO—Theme From Star Wars (Millennium)

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

- DOOBIE BROS.—Little Darling (W.B.)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 19-9
- ★ LEO SAYER—How Much Love (W.B.) 14-8

KTKT—Tucson

- CARLY SIMON—Nobody Does It Better (Elektra)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ DONNA SUMMER—I Feel Love (Casablanca) 24-19
- ★ STEPHEN BISHOP—On And On (ABC) 15-10

KQEO—Albuquerque

- HEART—Heartless (Mushroom)
- JIMMY BUFFETT—Changes In Attitudes, Changes In Latitudes (ABC)
- ★ LITTLE RIVER BAND—Help Is On The Way (Capitol) 29-24
- ★ MECO—Theme From Star Wars (Millennium) 25-20

KENO—Las Vegas

- ERIC CARMEN—She Did It (Arista)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.) 32-22
- ★ FOREIGNER—Cold As Ice (Atlantic) 33-26

Pacific Northwest Region

TOP ADD ONS:

- HEATWAVE—Boogie Nights (Epic)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- PABLO CRUISE—A Place In The Sun (A&M)

PRIME MOVERS:

- FOREIGNER—Cold As Ice (Atlantic)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- MECO—Theme From Star Wars (Millennium)

BREAKOUTS:

- B.J. THOMAS—Don't Worry Baby (MCA)
- DONNA SUMMER—I Feel Love (Casablanca)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)

KFRC—San Francisco

- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- PABLO CRUISE—A Place In The Sun (A&M)
- ★ LEO SAYER—How Much Love (W.B.) 17-11
- ★ SHAUN CASSIDY—That's Rock 'N' Roll (Warner/Curb) 22-14

KYA—San Francisco

- DONNA SUMMER—I Feel Love (Casablanca)
- HEATWAVE—Boogie Nights (Epic)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 25-16
- ★ MECO—Theme From Star Wars (Millennium) 26-13

KLIV—San Jose

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- CROSBY/STILLS/NASH—Just A Song Before I Go (Atlantic) 17-9
- ★ ELO—Telephone Line (U.A./Jet) 18-10

KNDE—Sacramento

- KENNY LOGGINS—I Believe In Love (Columbia)
- FIRST CHOICE—Dr. Love (Salso)
- ★ BROWNSVILLE STATION—Martian Boogie (Private Stock) 24-16
- ★ FOREIGNER—Cold As Ice (Atlantic) 29-15

KROY—Sacramento

- COMMODORES—Brickhouse (Motown)
- B.J. THOMAS—Don't Worry Baby (MCA)
- ★ STEPHEN BISHOP—On And On (ABC) 20-11
- ★ SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (21-10)

KVNO—Fresno

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- ELVIS PRESLEY—Way Down (RCA)
- ★ TED NUGENT—Cat Scratch Fever (Epic) 30-23
- ★ COMMODORES—Brickhouse (Motown) 17-11

KJOY—Stockton, Ca.

- NO LIST
- NO LIST

KGW—Portland

- FOREIGNER—Cold As Ice (Atlantic)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ SUPERTRAMP—Give A Little Bit (A&M) 19-15
- ★ BROS. JOHNSON—Strawberry Letter (A&M) 28-24

KING—Seattle

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ DEBBIE BOONE—You Light Up My Life (W.B.) 20-8
- ★ B.J. THOMAS—Don't Worry Baby (MCA) 24-15

KJRB—Spokane

- HEATWAVE—Boogie Nights (Epic)
- KENNY ROGERS—Daytime Friends (U.A.)
- ★ FOREIGNER—Cold As Ice (Atlantic) 21-16
- ★ STEVE MILLER BAND—Jungle Love (Capitol) 25-21

KTAC—Tacoma

- HEATWAVE—Boogie Nights (Epic)
- SHAUN CASSIDY—That's Rock 'N' Roll (W.B./Curb)
- ★ DEBBIE BOONE—You Light Up My Life (W.B.) 24-18
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 20-17

KCPX—Salt Lake City

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- RITA COOLIDGE—We're All Alone (A&M)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 28-20
- ★ DONNA SUMMER—I Feel Love (Casablanca) 24-12

KRSP—Salt Lake City

- COMMODORES—Brickhouse (Motown)
- KISS—Love Gun (Casablanca)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 17-11
- ★ MECO—Theme From Star Wars (Millennium) 8-3

KTLK—Denver

- KENNY ROGERS—Daytime Friends (U.A.)
- SHAUN CASSIDY—That's Rock 'N' Roll (Warner/Curb)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 27-21
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 20-12

North Central Region

TOP ADD ONS:

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- COMMODORES—Brick House (Motown)
- LEIF GARRETT—Surfin' USA (Atlantic)

PRIME MOVERS:

- MECO—Theme From Star Wars (Millennium)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- CARLY SIMON—Nobody Does It Better (Elektra)

BREAKOUTS:

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ELVIS PRESLEY—Way Down (RCA)

CKLW—Detroit

- COMMODORES—Brickhouse (Motown)
- LEIF GARRETT—Surfin' USA (Atlantic)
- ★ MECO—Theme From Star Wars (Millennium) 24-15
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 22-16

WJLB—Detroit

- NO LIST
- NO LIST

WTAC—Flint, Mich.

- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ELVIS PRESLEY—Way Down (RCA)
- ★ RAM JAM—Black Betty (Epic) 6-1
- ★ FLOATERS—Float On (ABC) 21-16

WGRO—Grand Rapids

- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 12-7
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 5-1

Z-96 (WZZM-FM)—Grand Rapids

- MECO—Theme From Star Wars (Millennium)
- STEPHEN BISHOP—On And On (ABC)
- ★ CROSBY/STILLS/NASH—Just A Song Before I Go (Atlantic) 16-10
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 23-18

WAKY—Louisville

- TED NUGENT—Cat Scratch Fever (Epic)
- KENNY ROGERS—Daytime Friends (U.A.)
- ★ JERRY REED—East Bound And Down (RCA) 28-10
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 10-4

WBGW—Bowling Green

- FIREFALL—Just Remember I Love You (Atlantic)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- ★ STEVE MILLER BAND—Jungle Love (Capitol) X-20
- ★ MECO—Theme From Star Wars (Millennium) X-23

WGCL—Cleveland

- HEATWAVE—Boogie Nights (Epic)
- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- ★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 22-11
- ★ DOROTHY MOORE—I Believe You (Malaco) 24-17

WMGC—Cleveland

- NO NEW LIST
- NO LIST

WSAI—Cincinnati

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- FOREIGNER—Cold As Ice (Atlantic) 27-18
- ★ KENNY LOGGINS—I Believe In Love (Columbia) 13-6
- STEPHEN BISHOP—On And On (ABC)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 26-20
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 24-19

Q-102 (WKQR-FM)—Cincinnati

- STEPHEN BISHOP—On And On (ABC)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 26-20
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 24-19

WCOL—Columbus

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ELVIS PRESLEY—Way Down (RCA)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 28-22
- ★ COMMODORES—Brickhouse (Motown) 22-15

WCUE—Akron, Ohio

- PAUL DAVIS—I Go Crazy (Bang)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- ★ MECO—Theme From Star Wars (Millennium) 20-7
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 11-4

13-Q (WKTQ)—Pittsburgh

- NO ADDS
- FLOATERS—Float On (ABC) 16-9
- ★ MECO—Theme From Star Wars (Millennium) 15-7

WPEZ—Pittsburgh

- HEATWAVE—Boogie Nights (Epic)
- POCO—Indian Summer (ABC)
- ★ DONNA SUMMER—I Feel Love (Casablanca) 35-37
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 40-32

WRIE—Erie, Pa.

- JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes (ABC)
- LENNY LeBLANC—Hound Dog Man (Big Tree)
- ★ SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.) 11-7
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 20-15

WJET—Erie, Pa.

- NO LIST
- NO LIST

WJKT—Erie, Pa.

- NO LIST
- NO LIST

Southwest Region

TOP ADD ONS:

- COMMODORES—Brickhouse (Motown)
- ERIC CARMEN—She Did It (Arista)
- ELVIS PRESLEY—Way Down (RCA)

PRIME MOVERS:

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- SHAUN CASSIDY—That's Rock 'N' Roll (Warner/Curb)
- LEO SAYER—How Much Love (W.B.)

BREAKOUTS:

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ELVIS PRESLEY—Way Down (RCA)
- STEVE MILLER BAND—Jungle Love (Capitol)

KILT—Houston

- ELVIS PRESLEY—Way Down (RCA)
- LEIF GARRETT—Surfin' USA (Atlantic)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 20-6
- ★ CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (UA) 24-12

KRBE—Houston

- COMMODORES—Brickhouse (Motown)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 15-5
- ★ SHAUN CASSIDY—That's Rock 'N' Roll (Warner/Curb) 26-14

KNOK—Dallas

- NO LIST
- NO LIST

KLIF—Dallas

- FOREIGNER—Cold As Ice (Atlantic)
- LINDA RONSTADT—Blue Bayou (Asylum)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 24-14
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 28-22

KNUS-FM—Dallas

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- ELVIS PRESLEY—Way Down (RCA)
- SUPERTRAMP—Give A Little Bit (A&M)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 18-10
- ★ ELO—Telephone Line (U.A./Jet) 13-7

KFJZ-FM (Z-97)—Ft. Worth

- SUPERTRAMP—Give A Little Bit (A&M)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 18-10
- ★ ELO—Telephone Line (U.A./Jet) 13-7

KINT—El Paso

- COMMODORES—Brickhouse (Motown)
- KENNY ROGERS—Daytime Friends (U.A.)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 11-5
- ★ STEPHEN BISHOP—On And On (ABC) 10-4

WKY—Oklahoma City

- HEATWAVE—Boogie Nights (Epic)
- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- ★ MECO—Theme From Star Wars (Millennium) 20-14
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 19-13

KOMA—Oklahoma City

- STEVE MILLER BAND—Jungle Love (Capitol)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.) 20-13
- ★ STEPHEN BISHOP—On And On (ABC) 25-16

KAKC—Tulsa

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- ERIC CARMEN—She Did It (Arista)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 31-25
- ★ ELVIS PRESLEY—Way Down (RCA) 30-23

KELI—Tulsa

- COMMODORES—Brickhouse (Motown)
- ERIC CARMEN—She Did It (Arista)
- ★ SHAUN CASSIDY—That's Rock 'N' Roll (Warner/Curb) 24-17
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 21-16

WTIX—New Orleans

- HEATWAVE—Boogie Nights (Epic)
- SAM NEELY—Sail Away (Elektra)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 27-22
- ★ STEVE MILLER BAND—Jungle Love (Capitol) 30-25

KEEL—Shreveport

- FIREFALL—Just Remember I Love You (Atlantic)
- ERIC CARMEN—She Did It (Arista)
- ★ ELO—Telephone Line (U.A./Jet) 17-12
- ★ LEO SAYER—How Much Love (W.B.) 24-9

Midwest Region

TOP ADD ONS:

- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ELVIS PRESLEY—Way Down (RCA)

PRIME MOVERS:

- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- SHAUN CASSIDY—That's Rock 'N' Roll (Warner/Curb)
- CARLY SIMON—Nobody Does It Better (Elektra)

BREAKOUTS:

- CARLY SIMON—Nobody Does It Better (Elektra)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- PETER BROWN—Do You Wanna Get Funky (Drive)

WLS—Chicago

- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- PETER BROWN—Do You Want To Get Funky With Me (Drive) 23-15
- ★ FOREIGNER—Cold As Ice (Atlantic) 21-16

WMET—Chicago

- OEBBIE BOONE—You Light Up My Life (W.B.)
- PETER BROWN—Do You Want To Get Funky With Me (Drive)
- ★ JAMES TAYLOR—Handy Man (Columbia) 10-4
- ★ SHAUN CASSIDY—That's Rock 'N' Roll (Warner/Curb) 21-10

(Continued on page 24)

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Sales Session: From left, Jim Armstrong, local sales manager of CHUM in Toronto; moderator Alden Diehl, general manager of CKY in Winnipeg; Herb McCord, general manager of CKLW in Detroit; and Ken Dowe, general manager of KTSA in San Antonio.



Reading Ratings: Jerry del Colliaro, editor of Inside Radio, moderates nitty gritty ratings seminar with panelists Todd Wallace, left, Radio Index, Phoenix and Don Hamilton, right, general manager of CKLW in Vancouver.



Engineering: From left, Ben Friedland, project manager of Lightning Electric, Milburn, N.J.; Mike Dorrrough of Los Angeles; Clint Nichol, engineering director of Moffat Communications, Winnipeg; Jim Loupas of Chesterton, Ind.; and moderator John Harvey Rees of Washington, D.C.



Production Session: Jim Maddox of KMJQ in Houston at right, Chick Watkins of WGAR in Cleveland, center; and Doug Thompson of Douglas Communications in Toronto.



Computer Session: From left: Steve Marshall of KNX-FM in Los Angeles; Steve Casey of Doubleday Broadcasting in Minneapolis; Gordon Kyle of Moffat Communications in Winnipeg; and Nick Anthony of Computer Broadcast Services in Los Angeles.



News Session: From left, J. Paul Emerson of KUPD in Phoenix; Dick Smythe of CHUM in Toronto; Eddie Keen of CHED in Edmonton; and Jo Mooring, director of NBC Radio news, New York.



Syndication Session: Morgan Earl, head of Footprint Productions in Toronto, talks at podium. George Burns, left, is president of Burns Media Consultants in Los Angeles. Bob Meyrowitz, right, is president of D.J.R. Broadcasting, New York.



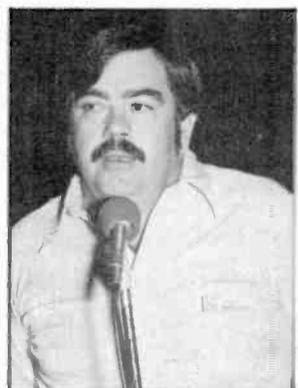
Commercials & Creativity: Dick Orkin, left, and Bert Berdis of Dick Orkin Creative Services in Chicago leave audience in an uproar during a luncheon session about commercials in radio.



Hot Seat: Gary Stevens, right, senior vice president of Doubleday Broadcasting and general manager of KDWB in Minneapolis, guides a torrid hot seat session. On panel, at this moment, is, from left: Jimi Fox, program director of KTNQ in Los Angeles; Frank Ward, owner of WXYR in Columbia, S.C.; and Chuck Renwick, director of affiliate relations for NBC Radio, New York.



Charlie Brown of WHAT in Philadelphia delivers some rapport from the audience in the hot seat session.



Mike Button at mike in hot seat session.



Dave Whipple, Kinzua Broadcasting, Warren, Pa.



C. Maxwell of WHAT in Philadelphia.



Don Williams of WFTL in Ft. Lauderdale, Fla.



Hal Moore, air personality and operations director of KHOW, Denver, on panel in hot seat session.



Todd Wallace replies to hot seat question.



John Sebastian, program director of KDWB, Minneapolis.



Jim Maddox, station manager of KMJQ in Houston, on panel in Denver.



Ken Palmer of Palmer Investments in Denver makes a point.



Michael Spears, KHJ, Los Angeles, on the hot seat.

Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers

Based on station playlists through Thursday (9/1/77)

Continued from page 22

- WVON—Chicago**
- MAGIC FLY—Kebekeletrik (Dash)
 - C.J. & CO.—Devil's Gun (Westbound) 18-8
 - PETER BROWN—Do You Wanna Get Funky With Me (Drive) 11-2

- WNDE—Indianapolis**
- DONNA SUMMER—I Feel Love (Casablanca)
 - LEIF GARRETT—Surfin' USA (Atlantic)
 - JOHNNY RIVERS—Swayin' To The Music (Big Tree) 20-12
 - SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.) 18-10

- WOKY—Milwaukee**
- FLOATERS—Float On (ABC)
 - KATE TAYLOR—It's In His Kiss (Columbia)
 - LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 11-3
 - JOHNNY RIVERS—Swayin' To The Music (Big Tree) 22-14

- WZUU-FM—Milwaukee**
- POCO—Indian Summer (ABC)
 - STEVIE WONDER—Another Star (Motown)
 - STEVE MILLER BAND—Jungle Love (Capitol) 21-17
 - JOHNNY RIVERS—Swayin' To The Music (Big Tree) 19-14

- WIRL—Peoria, Ill.**
- CARLY SIMON—Nobody Does It Better (Elektra)
 - BROS. JOHNSON—Strawberry Letter 23 (A&M)
 - JOHNNY RIVERS—Swayin' To The Music (Big Tree) X-18
 - STEVE MILLER BAND—Jungle Love (Capitol) 24-14

- KSLQ-FM—St. Louis**
- CHARLIE RICH—Rolling With The Flow (Epic)
 - RONNIE McDOWELL—The King Is Gone (Scorpion)
 - CARLY SIMON—Nobody Does It Better (Elektra) 24-16
 - MERI WILSON—Telephone Man (GRT) 17-11

- KXOK—St. Louis**
- COMMODORES—Brickhouse (Motown)
 - ELVIS PRESLEY—Way Down (RCA)
 - HEATWAVE—Boogie Nights (Epic) 13-2
 - PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 37-25

- KIOA—Des Moines**
- FLOATERS—Float On (ABC)
 - ELVIS PRESLEY—Way Down (RCA)
 - CARLY SIMON—Nobody Does It Better (Elektra) 27-13
 - SHAUN CASSIDY—That's Rock 'N' Roll (Warner/Curb) 22-9

- KDWB—Minneapolis**
- CARLY SIMON—Nobody Does It Better (Elektra)
 - JOHNNY RIVERS—Swayin' To The Music (Big Tree)
 - K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 29-15
 - FLEETWOOD MAC—Don't Stop (W.B.) 12-6

- KSTP—Minneapolis**
- NO ADOS
 - JOHNNY RIVERS—Swayin' To The Music (Big Tree) 28-20
 - JANE OLIVER—Some Enchanted Evening (Columbia) 27-19

- WHB—Kansas City**
- HEATWAVE—Boogie Nights (Epic)
 - JOHNNY RIVERS—Swayin' To The Music (Big Tree) 15-8
 - LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 14-7

- KKLS—Rapid City, S.D.**
- NO ADDS
 - PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 18-13
 - RONNIE MILSAP—It Was Almost Like A Song (RCA) 16-9

- KQWB—Fargo, N.D.**
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (UA)
 - ALAN PARSONS PROJECT—I Wouldn't Want To Be Like You (Arista)
 - FOREIGNER—Cold As Ice (Atlantic) 24-15
 - BEE GEES—Edge Of The Universe (RSO) 20-13

Northeast Region

- TOP ADD ONS:**
- STEVE MILLER BAND—Jungle Love (Capitol)
 - HEATWAVE—Boogie Nights (Epic)
 - LITTLE RIVER BAND—Help Is On The Way (Capitol)

- PRIME MOVERS:**
- MECO—Theme From Star Wars (Millennium)
 - K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
 - BROS. JOHNSON—Strawberry Letter 23 (A&M)

- BREAKOUTS:**
- HEATWAVE—Boogie Nights (Epic)
 - LITTLE RIVER BAND—Help Is On The Way (Capitol)
 - MECO—Theme From Star Wars (Millennium)

- WABC—New York**
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
 - MECO—Theme From Star Wars (Millennium)
 - LEO SAYER—How Much Love (W.B.) 28-22
 - SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.) 35-30

- WBLS—New York**
- MARGIE ALEXANDER—Gotta Get A Hold On Me (Chi-Sound)
 - SPINNERS—Heaven On Earth (Atlantic)
 - NO MOVERS

- 99-X—New York**
- HEATWAVE—Boogie Nights (Epic)
 - COMMODORES—Brickhouse (Motown)
 - PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 27-17
 - MECO—Theme From Star Wars (Millennium) 19-9

- WWRL—New York**
- NO ADOS
 - BARRY WHITE—It's Ecstasy When You Lay Down (20th Century) 8-3
 - K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 10-5

- WPTR—Albany**
- ERIC CARMEN—She Did It (Arista)
 - LITTLE RIVER BAND—Help Is On The Way (Capitol)
 - JOHNNY RIVERS—Swayin' To The Music (Big Tree) 8-5
 - ELO—Telephone Line (U.A./Jet) 12-9

- WTRY—Albany**
- LITTLE RIVER BAND—Help Is On The Way (Capitol)
 - TED NUGENT—Cat Scratch Fever (Epic)
 - FLOATERS—Float On (ABC) 28-10
 - SHAUN CASSIDY—That's Rock 'N' Roll (Warner/Curb) 18-7

- KKBW—Buffalo**
- HEATWAVE—Boogie Nights (Epic)
 - STEVE MILLER BAND—Jungle Love (Capitol)
 - BROS. JOHNSON—Strawberry Letter 23 (A&M) 30-23
 - ELO—Telephone Line (U.A./Jet) 22-15

- WYSL—Buffalo**
- KENNY LOGGINS—I Believe In Love (Columbia)
 - STEVE MILLER BAND—Jungle Love (Capitol)
 - TED NUGENT—Cat Scratch Fever (Epic) 23-18
 - K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 19-9

- WBBF—Rochester, N.Y.**
- DONNA SUMMER—I Feel Love (Casablanca)
 - CARLY SIMON—Nobody Does It Better (Elektra)
 - MECO—Theme From Star Wars (Millennium) 19-13
 - LEIF GARRETT—Surfin' U.S.A. (Atlantic) 29-16

- WRKO—Boston**
- STEVE MILLER BAND—Jungle Love (Capitol)
 - BROS. JOHNSON—Strawberry Letter 23 (A&M)
 - MECO—Theme From Star Wars (Millennium) 14-8
 - HEATWAVE—Boogie Nights (Epic) 27-20

- WBZ-FM—Boston**
- LITTLE RIVER BAND—Help Is On The Way (Capitol)
 - MOTHER'S FINEST—Baby Love (Epic)
 - BROS. JOHNSON—Strawberry Letter 23 (A&M) 12-9
 - DONNA SUMMER—I Feel Love (Casablanca) 31-20

- WVBF-FM—Boston**
- PAUL NICHOLAS—Heaven On The Seventh Floor (RSO)
 - HEATWAVE—Boogie Nights (Epic)
 - BROS. JOHNSON—Strawberry Letter 23 (A&M) 20-12
 - CARLY SIMON—Nobody Does It Better (Elektra) 13-7

- WORC—Worcester, Mass.**
- KATE TAYLOR—It's In His Kiss (Columbia)
 - GEORGE BENSON—The Greatest Love Of All (Arista)
 - NO MOVERS

- WDRG—Hartford**
- LEIF GARRETT—Surfin' USA (Atlantic)
 - DEBBIE BOONE—You Light Up My Life (W.B.)
 - K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 23-17
 - FLOATERS—Float On (ABC) 11-4

- WPRO—Providence**
- STEVE MILLER BAND—Jungle Love (Capitol)
 - CAROLE KING—Hard Rock Cafe (Capitol)
 - CARLY SIMON—Nobody Does It Better (Elektra) 11-3
 - JOHNNY RIVERS—Swayin' To The Music (Big Tree) 13-8

Mid-Atlantic Region

- TOP ADD ONS:**
- SHAUN CASSIDY—That's Rock 'N' Roll (Warner/Curb)
 - DEBBIE BOONE—You Light Up My Life (W.B.)
 - B.J. THOMAS—Don't Worry Baby (MCA)

- PRIME MOVERS:**
- HEATWAVE—Boogie Nights (Epic)
 - MECO—Theme From Star Wars (Millennium)
 - SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)

- BREAKOUTS:**
- HEATWAVE—Boogie Nights (Epic)
 - MECO—Theme From Star Wars (Millennium)
 - K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)

- WFIL—Philadelphia**
- B.J. THOMAS—Don't Worry Baby (MCA)
 - GEORGE BENSON—The Greatest Love Of All (Arista)
 - HEATWAVE—Boogie Nights (Epic) 20-13
 - HEART—Barracuda (Portrait) 19-14

- WIBG—Philadelphia**
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 20-12
 - SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.) 29-15

- WIFI-FM—Philadelphia**
- ERIC CARMEN—She Did It (Arista)
 - HEATWAVE—Boogie Nights (Epic) 22-13
 - MECO—Theme From Star Wars (Millennium) 10-2

- WPGC—Washington**
- SHAUN CASSIDY—That's Rock 'N' Roll (Warner/Curb)
 - DEBBIE BOONE—You Light Up My Life (W.B.)
 - CARLY SIMON—Nobody Does It Better (Elektra) 21-15
 - HEATWAVE—Boogie Nights (Epic) 15-9

- WOL—Washington**
- ARCHIE BELL & THE DELLS—Glad You Could Make It (Phil. Int)
 - ASHFORD & SIMPSON—Send St. (W.B.)
 - NO MOVERS

- WGH—Washington**
- COMMODORES—Brickhouse (Motown)
 - DOROTHY MOORE—I Believe You (Malaco)
 - SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.) 13-10

- WCAO—Baltimore**
- DOROTHY MOORE—I Believe You (Malaco)
 - SHAUN CASSIDY—That's Rock 'N' Roll (Warner/Curb)
 - CARLY SIMON—Nobody Does It Better (Elektra) 27-21
 - STEVE MILLER BAND—Jungle Love (Capitol) 18-13

- WYRE—Baltimore**
- STEVIE WONDER—Another Star (Motown)
 - LENNY LeBLANC—Hound Dog Man (Big Tree)
 - BROS. JOHNSON—Strawberry Letter 23 (A&M) X-17
 - K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 22-14

- WLEE—Richmond, Va.**
- STEVE MILLER BAND—Jungle Love (Capitol)
 - DAVE MASON—We Just Disagree (Columbia)
 - BROS. JOHNSON—Strawberry Letter 23 (A&M) 14-10
 - MECO—Theme From Star Wars (Millennium) 16-5

Southeast Region

- TOP ADD ONS:**
- COMMODORES—Brick House (Motown)
 - PAUL DAVIS—I Go Crazy (Bang)
 - ERIC CARMEN—She Did It (Arista)

- PRIME MOVERS:**
- CARLY SIMON—Nobody Does It Better (Elektra)
 - PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
 - HEATWAVE—Boogie Nights (Epic)

- BREAKOUTS:**
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
 - PAUL DAVIS—I Go Crazy (Bang)
 - DOROTHY MOORE—I Believe You (Malaco)

- WQXI—Atlanta**
- PAUL DAVIS—I Go Crazy (Bang)
 - DAVE MASON—We Just Disagree (Columbia)
 - PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 29-19
 - STEVE MILLER BAND—Jungle Love (Capitol) 23-16

- Z-93 (WZGC-FM)—Atlanta**
- ATLANTA RHYTHM SECTION—Dog Days (Polydor)
 - JOHNNY RIVERS—Swayin' To The Music (Big Tree)
 - MECO—Theme From Star Wars (Millennium) 20-13
 - HEATWAVE—Boogie Nights (Epic) 6-1

- WBBQ—Augusta**
- TED NUGENT—Cat Scratch Fever (Epic)
 - DEBBIE BOONE—You Light Up My Life (W.B.)
 - HEATWAVE—Boogie Nights (Epic) 24-18
 - DONNA SUMMER—I Feel Love (Casablanca) 25-19

- WFOM—Atlanta**
- JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes (ABC)
 - CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
 - FLEETWOOD MAC—Don't Stop (W.B.) 16-10
 - PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 29-19

- WSGA—Savannah, Ga.**
- BRICK—Dusic (Bang)
 - ERIC CARMEN—She Did It (Arista)
 - PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 25-19
 - HEATWAVE—Boogie Nights (Epic) 22-16

- WQAM—Miami**
- NO ADDS
 - HEATWAVE—Boogie Nights (Epic) 33-25
 - MECO—Theme From Star Wars (Millennium) 36-32

- Y-100 (WHYI-FM)—Miami**
- DOROTHY MOORE—I Believe You (Malaco)
 - FLEETWOOD MAC—Don't Stop (W.B.) 24-19
 - CARLY SIMON—Nobody Does It Better (Elektra) 17-9

- BJ-105 (WBWJ-FM)—Orlando**
- BROWNSVILLE STATION—Martian Boogie (Private Stock)
 - CARLY SIMON—Nobody Does It Better (Elektra) 27-19
 - PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 25-13

- Q-105 (WRBQ-FM)—Tampa, St. Petersburg**
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
 - NO MOVERS

- WQPD—Lakeland, Fla.**
- JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes (ABC)
 - CAPTAIN & TENNILLE—Circles (A&M)
 - FOREIGNER—Cold As Ice (Atlantic) 18-5
 - DOROTHY MOORE—I Believe You (Malaco) 23-7

- WMFJ—Daytona Beach**
- ERIC CARMEN—She Did It (Arista)
 - SHAUN CASSIDY—That's Rock 'N' Roll (Warner/Curb)
 - SUPERTRAMP—Give A Little Bit (A&M) 23-16
 - DONNA SUMMER—I Feel Love (Casablanca) 19-12

- WAPE—Jacksonville**
- BROWNSVILLE STATION—Martian Boogie (Private Stock)
 - LEIF GARRETT—Surfin' USA (Atlantic)
 - ELVIS PRESLEY—Way Down (RCA) HB-16
 - K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 12-7

- WAYS—Charlotte**
- COMMODORES—Brickhouse (Motown)
 - ERIC CARMEN—She Did It (Arista)
 - CARLY SIMON—Nobody Does It Better (Elektra) 18-12
 - FLOATERS—Float On (ABC) 15-10

- WGIV—Charlotte**
- RUFUS/CHAKA KAHN—Everlasting Love (ABC)
 - BRICK—Dusic (Bang) 20-8
 - SPINNERS—Heaven On Earth (Atlantic) 43-27

- WKIX—Raleigh, N.C.**
- KATE TAYLOR—It's In His Kiss (Columbia)
 - ERIC CARMEN—She Did It (Arista)
 - COMMODORES—Brickhouse (Motown) X-26
 - MOTHER'S FINEST—Baby Love (Epic) X-24

- WTOB—Winston/Salem**
- KENNY LOGGINS—I Believe In Love (Columbia)
 - CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
 - STEPHEN BISHOP—On And On (ABC) 12-5
 - DOROTHY MOORE—I Believe You (Malaco) 28-22

- WTMA—Charleston, S.C.**
- KENNY ROGERS—Daytime Friends (U.A.)
 - MARILYN McCoo & BILLY DAVIS—Look What You've Done To My Heart (ABC)
 - CARLY SIMON—Nobody Does It Better (Elektra) 22-5
 - MANHATTANS—We Just Disagree (Columbia) 11-7

- WORD—Spartanburg, S.C.**
- COMMODORES—Brickhouse (Motown)
 - DEBBIE BOONE—You Light Up My Life (W.B.)
 - JERRY REED—East Bound And Down (RCA) X-14
 - SEALS & CROFTS—My Fair Share (W.B.) 8-1

- WLAC—Nashville**
- LITTLE RIVER BAND—Help Is On The Way (Capitol)
 - WILD CHERRY—Hold On (Epic)
 - MECO—Theme From Star Wars (Millennium) 30-19
 - ELO—Telephone Line (U.A./Jet) 27-18

- WMAK—Nashville**
- COMMODORES—Brickhouse (Motown)
 - IO C.C.—Good Morning Judge (Mercury)
 - RONNIE McDOWELL—The King Is Gone (Scorpion) HB-3
 - CAROLE KING—Hard Rock Cafe (Capitol) 30-14

- WHBQ—Memphis**
- CARLY SIMON—Nobody Does It Better (Elektra)
 - RONNIE MILSAP—It Was Almost Like A Song (RCA)
 - JOHNNIE RIVERS—Swayin' To The Music (Big Tree) 25-17
 - K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 18-12

- WMPS—Memphis**
- PAUL DAVIS—I Go Crazy (Bang)
 - GEORGE BENSON—The Greatest Love Of All (Arista)
 - SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.) 10-3
 - SUPERTRAMP—Give A Little Bit (A&M) 25-16

- WGOW—Chattanooga**
- TED NUGENT—Cat Scratch Fever (Epic)
 - BRICK—Dusic (Bang)
 - JOHNNY RIVERS—Swayin' To The Music (Big Tree) 10-6
 - CARLY SIMON—Nobody Does It Better (Elektra) 3-1

- WERC—Birmingham**
- COMMODORES—Brickhouse (Motown)
 - KATIE SOUTHERN—Crazy Again (Epic)
 - ERIC CARMEN—She Did It (Arista) 27-21
 - RONNIE McDOWELL—The King Is Gone (Scorpion) H-14

- WSGN—Birmingham**
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
 - DONNA SUMMER—I Feel Love (Casablanca)
 - HEATWAVE—Boogie Nights (Epic) 17-9
 - FOREIGNER—Cold As Ice (Atlantic) 11-6

- WHYY—Montgomery**
- FIREFALL—Just Remember I Love You (Atlantic)
 - MOTHER'S FINEST—Baby Love (Epic)
 - PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 18-8
 - CARLY SIMON—Nobody Does It Better (Elektra) 12-5

- KAAY—Little Rock**
- PAUL DAVIS—I Go Crazy (Bang)
 - FIREFALL—Just Remember I Love You (Atlantic)
 - BROS. JOHNSON—Strawberry Letter 23 (A&M) 19-12
 - SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.) 6-2

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Regulations & Regulators: From left: Ron Mitchell, president of Moffat Communications, Winnipeg; Bob Story of Harrison, Story & Sak, Ottawa; John Hilton, commissioner, CRTC, Ottawa; moderator Gary Smithwick, broadcast attorney, Winston-Salem, N.C.; William B. Ray, chief of complaints and compliances, FCC, Washington; Ken Dowe, general manager, KTSA, San Antonio.



William B. Ray, FCC, chats with Vince Ford, center, of South Bend, Ind., and William Struyk and Jim Green, right.



FM Session: From left, Ira Lipson of KZEW, Dallas; Bill Tanner of Y-100, Miami; Scott Muni of WNEW-FM, New York; moderator Bill Parris of WLPL, Baltimore; Bill Garcia of WXLO, New York; and George Burns, Burns Media Consultants, Los Angeles.



Dan Hill, Canadian artist, performs at cocktail reception to enthusiastic audience.



From left, Sheila Chlanda of Columbia Records, John Wellman of Playboy Records, and Larry Douglas, Management III, Los Angeles.



Arnold Gosewich, president of Capitol Records, Canada, talks with Dale Bauer, president of Billboard Publications Inc. in center, and Lee Zhitto, publisher of Billboard Magazine, right.



Lovely lass with an ice sculpture at Warner Bros. Records' private party during Forum.



At Moffat Communications private party during Forum, CHED manager Jerry Forbes, left, Keith James, center, national program director of Moffat, and Frand Ward, a former Buffalo air personality, talk about old rock radio days.



George Cowie, general sales manager of CKLG in Vancouver, chats with Ed Ross, center, executive vice president and general manager of Mutuel Communications, Montreal; and Don Hamilton, right, general manager of CKLG in Vancouver.



From left: Jim McLaughlin, general manager of radio administration for Moffat; Bruce Davidson, manager of Compro in Winnipeg; Claude Hall of Billboard; Lynne Merrill of Concrete Concepts in Winnipeg; and Jodie Lyons of Compro in Calgary. Lyons conducted orchestra for the awards ceremonies the final night of the Forum.



Friendly debate: Though the daytime hours was all business, evening hours called for socializing. From left: Keith James, vice president of programming for Moffat Communications; Ron Mitchell, president of Moffat; Ed Prevost, chairman, Canadian Assn. of Broadcasters and president of the Conseil d'Administration, Radiodiffusion Mutuelle, Montreal; and Ed Ross, manager of Mutuel Communications, a Montreal advertising firm.



From left: Keith James; Ed Prevost; Mrs. Frankie Stevens and her husband Gary Stevens. Stevens, once an air personality in rock radio, today manages KDWB in Minneapolis. He and James co-chaired the entire Forum this year.



From left: Jack McCoy, president of the consulting firm of DPS Inc., San Diego, Claude Hall; John Lund, program director of WISN in Milwaukee; and John Hinkle Jr., vice president and general manager of WISN.

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 8/31/1977

Top Add Ons-National

DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
 HEART—Magazine (Mushroom)
 LINDA RONSTADT—Simple Dreams (Elektra Asylum)
 PIPER—Can't Wait (A&M)

Top Requests/Airplay-National

CROSBY, STILLS & NASH—CSN (Atlantic)
 YES—Going For The One (Atlantic)
 FLEETWOOD MAC—Rumours (W.B.)
 THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

National Breakouts

TERENCE BOYLAN—(Asylum)
 PRISM—(Ariola America)
 CHRIS HILLMAN—Clear Sailing (Asylum)
 JEAN MICHEL JARRE—Oxygene (Polydor)

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.

KBPI-FM—Denver (Jean Valdez)

- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- CRAWLER—(Epic)
- HEART—Magazine (Mushroom)
- GRATEFUL DEAD—Terrapin Station (Arista)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- FLEETWOOD MAC—Rumours (W.B.)
- JAMES TAYLOR—JT (Columbia)
- HEART—Little Queen (Portrait/CBS)

KISW-FM—Seattle (Gary Crow)

- CAROLE KING—Simple Things (Capitol)
- BROTHERS JOHNSTON—Right On Time (A&M)
- FOGHAT—Live (Bearsville)
- TIM WEISBERG BAND—TWB (United Artists)
- CATE BROS. BAND—(Asylum)
- BERNIE LEADON & MICHAEL GEORGIADIS BAND—Natural Progressions (Elektra)
- HEART—Magazine (Mushroom)
- HEART—Little Queen (Portrait/CBS)
- FLEETWOOD MAC—Rumours (W.B.)
- STYX—The Grand Illusion (A&M)

KFIG-FM—Fresno (Art Farkas)

- PURE PRAIRIE LEAGUE—Live—Takin' The Stage (RCA)
- WHITE HORSE—(Capitol)
- MYLON LE FEVRE—Weak At The Knees (W.B.)
- RHEAD BROTHERS—Dedicate (Harvest/EMI)
- CAT STEVENS—Itziso (A&M)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- KENNY LOGGINS—Celebrate Me Home (Columbia)
- JAMES TAYLOR—JT (Columbia)

KWST-FM—Los Angeles (Charlie Kendall)

- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- RUSH—A Farewell To Kings (Mercury)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- CHEAP TRICKS—In Color (Epic)
- JAY FERGUSON—Thunder Island (Asylum)
- GRATEFUL DEAD—Terrapin Station (Arista)
- STEVE WINWOOD—(Island)
- FOGHAT—Live (Bearsville)
- CROSBY, STILLS & NASH—CSN (Atlantic)

KSAN-FM—San Francisco (Bonnie Simmons)

- THIN LIZZY—Bad Reputation (Mercury)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- GEORGE THOROGOOD AND THE DESTROYERS—(Rounder)
- CHRIS HILLMAN—Clear Sailing (Asylum)
- UTOPIA—Oops, Wrong Planet (Bearsville)
- IGGY POP—Just For Life (RCA)
- MINI DE VILLE—(Capitol)
- CRAWLER—(Epic)

KLOS-FM—Los Angeles (Ruth Pinedo)

- GRATEFUL DEAD—Terrapin Station (Arista)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- HEART—Magazine (Mushroom)
- FOGHAT—Live (Bearsville)
- PURE PRAIRIE LEAGUE—Live—Takin' The Stage (RCA)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- FOREIGNER—(Atlantic)
- JAMES TAYLOR—JT (Columbia)
- YES—Going For The One (Atlantic)

KMET-FM—Los Angeles (Billy Juggs)

- FOGHAT—Live (Bearsville)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- FOOLS GOLD—Mr. Lucky (Columbia)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- FLEETWOOD MAC—Rumours (W.B.)
- GRATEFUL DEAD—Terrapin Station (Arista)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- TED NUGENT—Cat Scratch Fever (Epic)

KGB-FM—San Diego (Steve Capan)

- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (Warner Bros.)
- FOGHAT—Live (Bearsville)
- BERNIE LEADON & MICHAEL GEORGIADIS BAND—Natural Progressions (Elektra)
- CHEAP TRICKS—In Color (Epic)
- ERIC CARMEN—Boats Against The Current (Arista)
- STAR WARS/SOUNDTRACK—(20th Century)
- FOREIGNER—(Atlantic)
- KISS—Love Gun (Casablanca)
- TED NUGENT—Cat Scratch Fever (Epic)

KOME-FM—San Jose (Dana Jang)

- HEART—Magazine (Mushroom)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- CATE BROTHERS BAND—(Asylum)
- JAY FERGUSON—Thunder Island (Asylum)
- CHRIS HILLMAN—Clear Sailing (Asylum)
- PATRICK MORAZ—Out In The Sun (Import)
- GRATEFUL DEAD—Terrapin Station (Arista)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- YES—Going For The One (Atlantic)

WNOE-FM—New Orleans (Bobby Reno/Scott Seagraves)

- TOM SCOTT—Blow It Out (Epic/Ode)
- BAD BOY—The Band That Milwaukee Made Famous (United Artists)
- HEART—Little Queen (Portrait/CBS)
- FLEETWOOD MAC—Rumours (W.B.)
- YES—Going For The One (Atlantic)
- JAMES TAYLOR—JT (Columbia)
- DONNA SUMMER—I Remember Yesterday (Casablanca)

KMOD-FM—Tulsa (Bill Bruin)

- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- JOHN MAYALL—A Hard Core Package (ABC)
- JAY BOY ADAMS—(Atlantic)
- BE BOP DELUXE—Live In The Air Age (Harvest)
- LAKE—(Columbia)
- ROGER DALTRY—One Of The Boys (MCA)
- GRATEFUL DEAD—Terrapin Station (Arista)
- HEART—Little Queen (Portrait/CBS)
- NEIL YOUNG—American Stars 'N' Bars (Reprise)

KBBC-FM—Phoenix (J.D. Freeman)

- HEART—Magazine (Mushroom)
- TOM SCOTT—Blow It Out (Epic/Ode)
- PURE PRAIRIE LEAGUE—Live—Takin' The Stage (RCA)
- WHITE HORSE—(Capitol)
- LIBBY TITUS—(Columbia)
- BRENT MAGLIA—Down At The Hard Rock Cafe (Fantasy)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- HARRY CHAPIN—Dance Band On The Titanic (Elektra)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- KENNY ROGERS—Daytime Friends (United Artists)

WZMF-FM—Milwaukee (Don Rockwell)

- RUSH—A Farewell To Kings (Mercury)
- HARRY CHAPIN—Dance Band On The Titanic (Elektra)
- MICHAEL BLOOMFIELD—Aniline (Takoma)
- PIPER—Can't Wait (A&M)
- STYX—The Grand Illusion (A&M)
- YES—Going For The One (Atlantic)
- HEART—Little Queen (Portrait/CBS)
- TED NUGENT—Cat Scratch Fever (Epic)

WCOL-FM—Columbus (Guy Evans)

- ERIC CARMEN—Boats Against The Current (Arista)
- CRAWLER—(Epic)
- PRISM—(Ariola America)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- UTOPIA—Oops, Wrong Planet (Bearsville)
- CITY BOY—Young Men Gone West (Mercury)
- YES—Going For The One (Atlantic)
- HEART—Magazine (Mushroom)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)

KADI-FM—St. Louis (Peter Parisi)

- FOGHAT—Live (Bearsville)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- RAM JAM—(Epic)
- PRISM—(Ariola America)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- RUSH—A Farewell To Kings (Mercury)
- STYX—The Grand Illusion (A&M)
- STEVE WINWOOD—(Island)
- LAKE—(Columbia)
- DAN FOGELBERG—Nether Lands (Full Moon/Epic)

WZMF-FM—Milwaukee (Don Rockwell)

- RUSH—A Farewell To Kings (Mercury)
- HARRY CHAPIN—Dance Band On The Titanic (Elektra)
- MICHAEL BLOOMFIELD—Aniline (Takoma)
- PIPER—Can't Wait (A&M)
- STYX—The Grand Illusion (A&M)
- YES—Going For The One (Atlantic)
- HEART—Little Queen (Portrait/CBS)
- TED NUGENT—Cat Scratch Fever (Epic)

WORJ-FM—Orlando (Bill McGathy)

- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- CITY BOY—Young Men Gone West (Mercury)
- CRAWLER—(Epic)
- ROGER DALTRY—One Of The Boys (MCA)
- STEVE WINWOOD—(Island)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- JAMES TAYLOR—JT (Columbia)

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

- HEART—Magazine (Mushroom)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- CRAWLER—(Epic)
- ERIC CARMEN—Boats Against The Current (Arista)
- CITY BOY—Young Men Gone West (Mercury)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- KENNY LOGGINS—Celebrate Me Home (Columbia)
- JAMES TAYLOR—JT (Columbia)

WQDR-FM—Raleigh (Chris Miller)

- TERENCE BOYLAN—(Asylum)
- CHRIS HILLMAN—Clear Sailing (Asylum)
- JEAN LUC PONTY—Enigmatic Ocean (Atlantic)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- FOGHAT—Live (Bearsville)
- CITY BOY—Young Men Gone West (Mercury)
- JAMES TAYLOR—JT (Columbia)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- KENNY LOGGINS—Celebrate Me Home (Columbia)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

WOUR-FM—Syracuse/Utica (Jeff Chard)

- AUTOMATIC MAN—Visitors (Island)
- NIGHT HAWKS—Side Pocket Shot (Adelphi)
- TERENCE BOYLAN—(Asylum)
- PURE PRAIRIE LEAGUE—Live—Takin' The Stage (RCA)
- PATRICK MORAZ—Out In The Sun (Import)
- MALCOLM TOMLINSON—Coming Outta Nowhere (A&M)
- GRATEFUL DEAD—Terrapin Station (Arista)
- BE BOP DELUXE—Live In The Air Age (Harvest)
- THE DINGOES—Five Times The Sun (A&M)
- CITY BOY—Young Men Gone West (Mercury)

WBUF-FM—Buffalo (Eric Traver)

- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- CHEAP TRICKS—In Color (Epic)
- HARRY CHAPIN—Dance Band On The Titanic (Elektra)
- PATRICK MORAZ—Out In The Sun (Import)
- CITY BOY—Young Men Gone West (Mercury)
- RAM JAM—(Epic)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- DAN FOGELBERG—Nether Lands (Full Moon/Epic)
- FLEETWOOD MAC—Rumours (W.B.)
- PETER FRAMPTON—I'm In You (A&M)

WCOZ-FM—Boston (Begonia Mire)

- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- EMPEROR—(Private Stock)
- PIPER—Can't Wait (A&M)
- FLEETWOOD MAC—Rumours (W.B.)
- HEART—Little Queen (Portrait/CBS)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- CROSBY, STILLS & NASH—CSN (Atlantic)

WMR-FM—Philadelphia (Paul Fuhr)

- HEART—Magazine (Mushroom)
- FOGHAT—Live (Bearsville)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- HARRY CHAPIN—Dance Band On The Titanic (Elektra)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- JAMES TAYLOR—JT (Columbia)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- GRATEFUL DEAD—Terrapin Station (Arista)
- SANFORD-TOWNSEND—(W.B.)

WBRU-FM—Providence (Glen Stewart)

- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- UTOPIA—Oops, Wrong Planet (Bearsville)
- NIGHT HAWKS—Side Pocket Shot (Adelphi)
- CITY BOY—Young Men Gone West (Mercury)
- PIPER—Can't Wait (A&M)
- MAXS KANSAS CITY—Volume 2, 1977 (RAM)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
- GRATEFUL DEAD—Terrapin Station (Arista)
- ANDY PRATT—Shiver In The Night (Nemperor)

WHCN-FM—Hartford (Barry Neal)

- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- PRISM—(Ariola America)
- TERENCE BOYLAN—(Asylum)
- JAY FERGUSON—Thunder Island (Asylum)
- TOM PETTY & THE HEARTBREAKERS—(Shelter)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- YES—Going For The One (Atlantic)
- LITTLE RIVER BAND—Diamondina Cocktail (Capitol)

WHER-FM—Syracuse (Ed Levine/Bob Shepherson)

- CITY BOY—Young Men Gone West (Mercury)
- HAPPY THE MAN—(Arista)
- HEART—Magazine (Mushroom)
- UTOPIA—Oops, Wrong Planet (Bearsville)
- LIBBY TITUS—(Columbia)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- BE BOP DELUXE—Live In The Air Age (Harvest)
- THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
- FREDDIE KING—1934—1976 (RSD)
- RY COODER—Show Time (W.B.)

WLIR-FM—New York (Denis McNamara)

- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- PATRICK MORAZ—Out In The Sun (Import)
- KARLA BONOFF—(Columbia)
- PIPER—Can't Wait (A&M)
- JOHN MAYALL—A Hard Core Package (ABC)
- CHRIS HILLMAN—Clear Sailing (Asylum)
- UTOPIA—Oops, Wrong Planet (Bearsville)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- GRATEFUL DEAD—Terrapin Station (Arista)

Western Region

TOP ADD ONS:

DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
 LINDA RONSTADT—Simple Dreams (Elektra Asylum)
 FOGHAT—Live (Bearsville)
 HEART—Magazine (Mushroom)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

GRATEFUL DEAD—Terrapin Station (Arista)
 CHRIS HILLMAN—Clear Sailing (Asylum)
 JAY FERGUSON—Thunder Island (Asylum)
 CATE BROTHERS BAND—(Asylum)

Midwest Region

TOP ADD ONS:

RUSH—A Farewell To Kings (Mercury)
 DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
 UTOPIA—Oops, Wrong Planet (Bearsville)
 HEART—Magazine (Mushroom)

TOP REQUEST/AIRPLAY:

FLEETWOOD MAC—Rumours (W.B.)
 YES—Going For The One (Atlantic)
 STYX—The Grand Illusion (A&M)
 CROSBY, STILLS & NASH—CSN (Atlantic)

BREAKOUTS:

PRISM—(Ariola America)
 RAM JAM—(Epic)
 PIPER—Can't Wait (A&M)
 THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

Southeast Region

TOP ADD ONS:

CHRIS HILLMAN—Clear Sailing (Asylum)
 DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
 CITY BOY—Young Men Gone West (Mercury)
 PIPER—Can't Wait (A&M)

TOP REQUEST/AIRPLAY:

CROSBY, STILLS & NASH—CSN (Atlantic)
 STEVE WINWOOD—(Island)
 JAMES TAYLOR—JT (Columbia)
 THE ALAN PARSONS PROJECT—I Robot (Arista)

BREAKOUTS:

HEART—Magazine (Mushroom)
 JEAN MICHEL JARRE—Oxygene (Polydor)
 TERENCE BOYLAN—(Asylum)
 CRAWLER—(Epic)

Southwest Region

TOP ADD ONS:

HEART—Magazine (Mushroom)
 TOM SCOTT—Blow It Out (Epic/Ode)
 DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
 THIN LIZZY—Bad Reputation (Mercury)

TOP REQUEST/AIRPLAY:

HEART—Little Queen (Portrait/CBS)
 CROSBY, STILLS & NASH—CSN (Atlantic)
 YES—Going For The One (Atlantic)
 THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

BREAKOUTS:

JEAN MICHEL JARRE—Oxygene (Polydor)
 TERENCE BOYLAN—(Asylum)
 CHRIS HILLMAN—Clear Sailing (Asylum)
 JOHN MAYALL—A Hard Core Package (ABC)

KZEW-FM—Dallas (Mike Hedges)

- NEW COMMANDER CODY BAND—Rock 'N' Roll Again (Arista)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- THIN LIZZY—Bad Reputation (Mercury)
- JEAN MICHEL JARRE—Oxygene (Polydor)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- JAMES TAYLOR—JT (Columbia)
- YES—Going For The One (Atlantic)
- THE ALAN PARSONS PROJECT—I Robot (Arista)

KL0L-FM—Houston (Sandy Mathis)

- TERENCE BOYLAN—(Asylum)
- ROBERT GORDON WITH LINK WRAY—(Private Stock)
- CHRIS HILLMAN—Clear Sailing (Asylum)
- THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
- BLUE—Another Night Time Flight (Rocket)
- HEART—Magazine (Mushroom)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- DAN FOGELBERG—Nether Lands (Full Moon/Epic)
- HEART—Little Queen (Portrait/CBS)

WABX-FM—Detroit (Dennis Cavender)

- RUSH—A Farewell To Kings (Mercury)
- UTOPIA—Oops, Wrong Planet (Bearsville)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- AUTOMATIC MAN—Visitors (Island)
- HEART—Magazine (Mushroom)
- CHRIS HILLMAN—Clear Sailing (Asylum)
- FLEETWOOD MAC—Rumours (W.B.)
- FOREIGNER—(Atlantic)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- JAMES TAYLOR—JT (Columbia)

WKLF-FM—Elgin/Chicago (Tom Marker/Wally Leisering)

- TOM PETTY & THE HEARTBREAKERS (Shelter)
- MURRAY McLAUCHLAN AND THE SILVER TRACTORS—Hard Rock Town (True North)
- JETHRO BURNS—(Flying Fish)
- PIPER—Can't Wait (A&M)
- RUSH—A Farewell To Kings (Mercury)
- NICK JAMESON—Already Free (Bearsville)
- UTOPIA—Oops, Wrong Planet (Bearsville)
- ROBERT GORDON WITH LINK WRAY—(Private Stock)
- CRAWLER—(Epic)
- MINK DE VILLE—(Capitol)

WMM5-FM—Cleveland (John Gorman)

- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- HEART—Magazine (Mushroom)
- THIN LIZZY—Bad Reputation (Mercury)
- RUSH—A Farewell To Kings (Mercury)
- RAM JAM—(Epic)
- TROOPER—Knock 'Em Dead Kid (MCA)
- FLEETWOOD MAC—Rumours (W.B.)
- GILS—Monkey Island (Atlantic)
- ERIC CARMEN—Boats Against The Current (Arista)
- ALEX BEVAN—(Springboard)

WRAS-FM—Atlanta (John Wynn)

- TOM PETTY & THE HEARTBREAKERS—(Shelter)
- HEART—Magazine (Mushroom)
- JEAN MICHEL JARRE—Oxygene (Polydor)
- UTOPIA—Oops, Wrong Planet (Bearsville)
- RUSH—A Farewell To Kings (Mercury)
- PIPER—Can't Wait (A&M)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- STRAWBS—Burning For You (Oyster)
- STYX—The Grand Illusion (A&M)
- STEVE WINWOOD—(Island)

WFHS-FM—Washington, D.C. (David Einstein)

- CHRIS HILLMAN—Clear Sailing (Asylum)
- EARL SCRUGGS REVUE—Strike Anywhere (Columbia)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- JEAN MICHEL JARRE—Oxygene (Polydor)
- PIPER—Can't Wait (A&M)
- CLIFFTON CHEMIE—Cajun Swamp Music Live (Tomato)
- GRATEFUL DEAD—Terrapin Station (Arista)
- STEVE WINWOOD—(Island)
- RY COODER—Show Time (Warner Bros.)
- NIGHT HAWKS—Side Pocket Shot (Adelphi)

WSHE-FM—FL Lauderdale (Gary Granger)

- REX—Where Do We Go From Here (Columbia)
- CHRIS HILLMAN—Clear Sailing (Asylum)
- HARRY CHAPIN—Dance Band On The Titanic (Elektra)
- CHEAP TRICKS—In Color (Epic)
- TERENCE BOYLAN—(Asylum)
- AC/DC—Let There Be Rock (Atco)
- PAT TRAVERS—Makin' Magic (Polydor)
- DAN FOGELBERG—Nether Lands (Full Moon/Epic)
- CROSBY, STILLS & NASH—CSN (Atlantic)

Northeast Region

TOP ADD ONS:

DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
 PIPER—Can't Wait (A&M)
 LINDA RONSTADT—Simple Dreams (Elektra Asylum)
 THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

TOP REQUEST/AIRPLAY:

THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
 GRATEFUL DEAD—Terrapin Station (Arista)
 CROSBY, STILLS & NASH—CSN (Atlantic)
 DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)

BREAKOUTS:

PRISM—(Ariola America)
 PATRICK MORAZ—Out In The Sun (Import)
 CITY BOY—Young Men Gone West (Mercury)
 TERENCE BOYLAN—(Asylum)

WNEW-FM—New York (Tom Morrera)

- MARY McCASLIN—Old Friends (Phylo)
- JEAN MICHEL JARRE—Oxygene (Polydor)
- PRISM—(Ariola America)
- PAPA JOHN CREACH—The Cat And The Fiddle (DJM)
- PIPER—Can't Wait (A&M)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- CHRIS HILLMAN—Clear Sailing (Asylum



Awards ceremonies find a packed room.



Awards chairman Al Herskovitz, operation manager of KPOL in Los Angeles.



Forum co-chairman Keith James, vice president of programming for Moffat, receives a plaque of commendation from a CHUM Chick.



Another CHUM Chick delivers a plaque of commendation to Forum co-chairman Gary Stevens, senior vice president of Double-day Broadcasting.



From left: Donna James, Clint Nichol, chief engineer for Moffat Communications; Keith James, Alden Diehl, Jim McLaughlin, Moffat president Ron Mitchell.



Brazil radio was represented by Luiz Brunini, director superintendent of the Radio Globo chain, Odayr Marsano of Radio Tupi; Mario Barbatto, national program director for Radio Globo; and Guilherme de Souza, international director for Radio Globo, all from Rio de Janeiro.



CHUM Chicks who gave atmosphere to the Forum.



Leo Sayer, Warner Bros. recording artist, presented almost an hour of dynamic music with his band prior to the awards ceremonies.



Dave Hamilton, center, accepts award from Melissa Manchester. His station, WROK in Rockford, Ill., won Grand International Radio Station of the Year. Al Herskovitz, left, awards chairman, guided not only the competition this year, but the awards ceremonies.



Gary Havens, right, of WIRE in Indianapolis accepts on behalf of Bill Robinson of WIRE, honored as Grand International Program Director of the Year.



David Moorhead, center, vice president and general manager of KMET in Los Angeles, accepts on behalf of Gary Owens, honored as Grand International Air Personality of the Year. Awards emcee, Stan Roberts, air personality of WGR in Buffalo, is at left.



Charlie Cook, right, who entered when at WWVA in Wheeling, W. VA., accepts his award as country music air personality of the year, less than a million market, from recording artist Kenny Rogers.



Bob Herpe, owner of WPLR in New Haven, accepts his station's award as best progressive station of the year, markets less than a million.



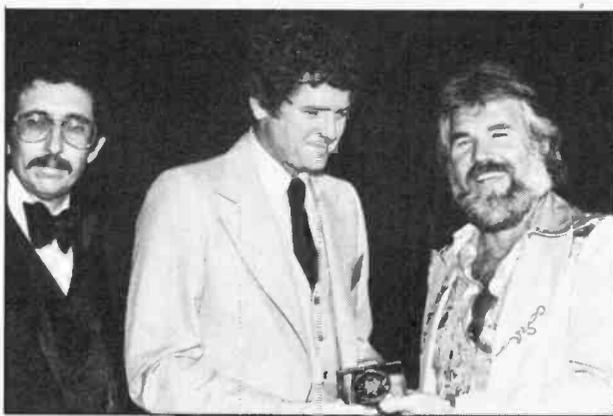
Nat Stevens, center, accepts as major market Adult Contemporary Program Director of the Year.



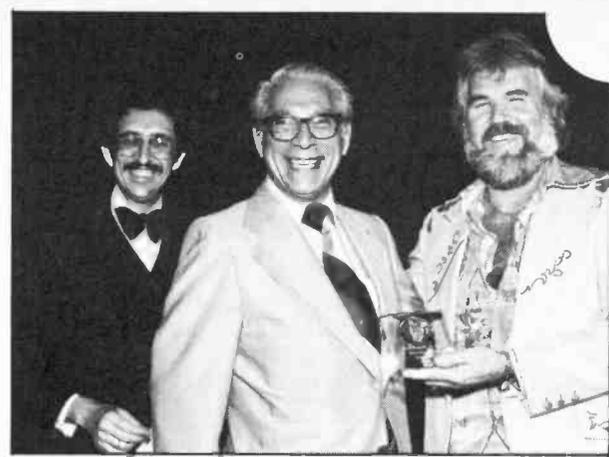
Accepting for Jose Mauro, honored as International Program Director of the Year, is Odayr Marsano, his comrade at Radio Tupi in Rio de Janeiro.



Jack Shuster, copywriter for WHEH in Princeton, N.J., accepts for station-produced commercial of the year.



Accepting for Gene Denonovich of Columbia Records, winner of the local promotion executive award, is Chuck Thagard, a promotion executive with the label.



Ray Carney of KPNW in Eugene, Ore., accepts as News-person of the Year, markets less than a million.



Bill Irwin, general manager of WGR in Buffalo, accepts his station's award as best Adult Contemporary Station of the Year from, center, recording artist Bobby Vinton.



Accepting on behalf of Nick O'Neil, WGH, Norfolk, Va., for best Top 40 Air Personality of the Year, markets less than a million, is Bill Hennes, program director of WMAQ in Chicago.



Dave Hamilton of WROK in Rockford, Ill., accepting as Top 40 Program Director of the Year, markets less than a million.



Ed Buterbaugh accepts Forum's first annual award for radio engineering contributions to programming. He's chief engineer at CKLW in Detroit.



Melvin Jones accepts his award as Air Personality of the Year in black music; he works for WLOK in Memphis.



Gary Havens of WIRE accepts the station's award for Country Music Radio Station of the Year, major market. Station is in Indianapolis.



Accepting for Bob Levy, AFNT, Taipei, Military Air Personality of the Year, is Jack Brown, head of radio for AFRTS, Los Angeles.



Accepting for Ken Noble of KLOL in Houston, Progressive Air Personality of the Year, is Danny Davis, Screen Gems-EMI Music, Los Angeles.



Chuck Camroux, general manager of CFTR, Toronto, accepts the station's public service award.



Mike O'Shea, program director of WFTL in Ft. Lauderdale, Fla., wins again—this time for Adult Contemporary Program Director of the Year, major market.



Timothy Kehr, 20th Century Records, wins Regional Promotion Executive of the Year award. Presenting at left is Miles Goodwin of April Wine, London Records.



Accepting for the Gilbert & Moore Show, International DJ winners of radio station 2SM in Sydney, is R.J.W. Bean of 3MP, Franston, Australia.



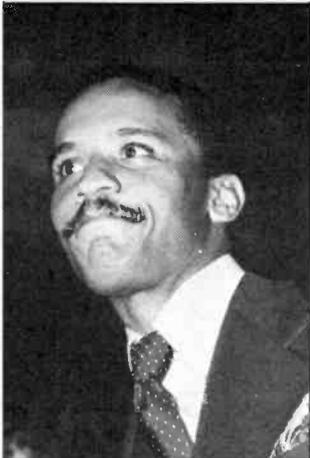
Accepting for Gary Owens, honored as MOR Air Personality of the Year, is Mark Blinoff, program director of KMPC in Los Angeles where Owens does afternoon drive; Owens was taping a television special the night of the awards.



Barry Grant of WPLR in New Haven accepts as Progressive Program Director of the Year.



Ray Nordstrand, president and general manager of WFMT in Chicago, accepts his station's award as Classical Radio Station of the Year.



J.J. Johnson of KDAY in Los Angeles wins as Program Director of the Year, black music radio.



Bob Holiday of CFTR, Toronto, accepts the station's award for "The Abby Drover Story" public service program.



Lee Dershem of WKZO in Kalamazoo, Mich., accepts his station's Adult Contemporary Station of the Year award.



Accepting for Bernie Bernard of WBAB, Babylon, N.Y., who won as Progressive Air Personality of the Year, is Scott Jackson of Arista Records, New York.



Accepting for Michael Spears of KHJ in Los Angeles, who won a programming award for his labors at KFRC in San Francisco, is Bill Garcia, program director, WXLO, New York.



Frank Jeffcoat, general manager of 2UE radio station in Sydney, wins as International General Manager of the Year. Presenting, left, is Peter McCann, 20th Century Records artist.



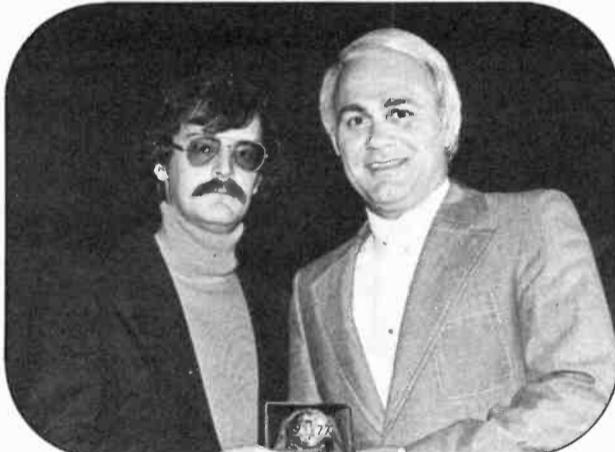
Bob Pittman, center, wins as Major Market Progressive Program Director of the Year. At right is Stan Roberts of WGR, the emcee.



L. David Moorhead, general manager of KMET in Los Angeles, accepts his station's award as Progressive Radio Station of the Year. Moorhead, in past years awards chairman, never allowed his station to compete; this was the first eligible year for the station.



Accepting for Country Music Station of the Year, small markets, which was KEED in Eugene, Ore., is London Records promotion executive Bob Paiva, right.



Accepting for John O'Day, WGAR in Cleveland, who was honored as Newperson of the Year, major markets, is Art Caruso, general manager of the adult contemporary station.



Bill Parris, program director of WLPL in Baltimore, accepts as Top 40 Program Director of the Year, major markets.



Steve Meyer, Capitol Records, accepts as National Promotion Director of the Year. Presenting, right, is Melissa Manchester.

Lee Arnold of WHN in New York accepts as Country Music Air Personality of the Year, major markets, in center.



Warren Cosford, program director of CHUM-FM in Toronto, accepts for the station's "The Evolution of Rock" documentary.

Accepting for Watermark's "American Top 40" syndicated award is George Burns, a member of the board and president of Burns Media Consultants, Los Angeles, left photo.

Bruce Wendell, vice president of promotion for Capitol Records, accepts as winner of Chief Executive of Promotion of the Year, right photo.



FCC Listener Reaction Report On 'Q' Radio Awaited This Week

• Continued from page 1

not contain any recommendations for a particular system or type of quadraphonic service, as between matrix (4-2-4) and discrete (4-4-4), says Lawrence Middlekamp, FCC engineer in charge of the tests.

But manufacturers and retailers who will ultimately market any new FM sound equipment are keenly aware of the importance of listener/consumer reaction in the FCC's formal inquiry on the proposed new service.

The laboratory report is entitled: "A Subjective Evaluation Of FM Quadraphonic Reproduction-Listening Tests" and it will present listener reactions of a selected group of people.

This chosen audience has heard tapes played over matrix and discrete systems on closed circuit radio in the FCC laboratory. The matrix 4-2-4 systems heard were the CBS (SQ), Sansui's QS, RCA's 4-3-4 system and a BBC entry.

No particular manufacturer's make of discrete (4-4-4) quadraphonic system was used. FCC engineers set up their own discrete system to get comparative listener reactions on this type of 4-channel FM broadcast versus the matrix type, rather than to test various makes, says Middlekamp.

"We used a master 4-inch tape and gave the listeners the ultimate in what discrete can provide," he says. "On the air, the signal might be degraded but in the closed-circuit FCC tests, the listener got the best of all possible discrete sound."

The object of the tests was to get data on what the listener "actually heard," and what his preferences were. Middlekamp emphasizes that the purely "subjective" tests involved no technical, financial or frequency considerations, just listener judgment of the sound.

The selected audience group included FCC's laboratory personnel, staffers from the Commission's Washington headquarters and members of the Univ. of Maryland's music department. "It was a large listening audience," notes Middlekamp.

The tests were designed to tell what differences listeners discerned between systems. They were asked if they were aware of sound coming from left or right front, left or right rear as projected by the four speakers in the quadraphonic closed circuit broadcast.

The listeners were asked to put down a preference as between the sound on system A or system B.

"It was not too easy," Middlekamp says. "Sometimes there was so little difference the listener could not say whether he preferred A or B."

The choice had to be made to achieve correlation between the FCC listener data and the data from the industry committee's (NQR) listener tests.

The 45-month NQR study, begun in 1972, included both closed circuit and over-the-air broadcast listener tests, and the report went to the FCC in December 1975.

The committee report made no recommendations, but said tests proved that "4-channel broadcasting is totally compatible with existing services."

Companies submitting systems were: General Electric, Cooper UMX, Quadracast Systems, Inc., RCA Corp. and Zenith Radio Corp. The SQ and QS matrix systems of CBS and Sansui respectively were

not submitted for testing by the NQR committee.

Middlekamp says that since the NQR study "forced its listeners to make a choice," the FCC had to do the same, for comparison purposes.

However, the FCC engineers allowed listeners to tell whether a choice involved a big difference in the sound, or very little. Says Middlekamp: "By allowing them to express a degree of preference, we provided stronger selective statistical data."

The data report will have a full description of how the tests were

conducted, but will avoid any analysis of "why" a listener preferred one system's sound to another's.

The EIA's Consumer Electronics Group (CEG) recently obtained extensions of time for comment and reply on the FCC's quadraphonic inquiry in order to make a careful study of the listener data.

The association says it believes subjective listener tests are critically important to the Commission's request for help in deciding "whether there is sufficient interest" to warrant adoption of 4-channel service on FM radio.

Labels Respond To RKO Radio's Edict For Taped Records

• Continued from page 3

tions are not that conscious of audio quality and if they were, they'd be listening to some esoteric FM station. He admits, though, that some might argue with his philosophy.

Spears at KHJ says his station is receiving 10-15 tapes a week. "Most companies realize that if we get close to going on a record, we won't add it to the playlist unless we get a first generation tape. Ninety-eight percent of the current hits are from tape copies."

A couple of times, record companies misunderstood what he was trying to achieve and merely taped a disk and sent that to him. Notes Spears: "We said: 'Don't do that anymore.'"

Spears points out that modern recording techniques may have caused the problem of poorer acoustics on records.

"If you talk to Bob Kanner, chief engineer of KFRC in San Francisco, he'll tell you why Nat 'King' Cole records that were made years ago sound better than some of the current records produced today.

"In those days, Cole stood up behind one mike along with the band. There was no overdubbing. Record companies may be defeating part of their purposes by stacking up track after track. If those guys would wise up and start making records simply again, they might be better off."

Harry Nelson, program director of WRKO in Boston, agrees with Spears that tapes help his on-air sound quality "and we'd like the tapes at 15 i.p.s." He says Christy Wright, music coordinator for the RKO group of stations, is sending him some tape versions of records, but "not as fast as we'd like." WRKO presently has about 20%-25% of its music from tapes "and usually only after the record has gone top 10. We'd like to get tapes of the songs as soon as we list them. It would help us out immensely."

Dick Bozzi, program director of CKLW in Detroit, says it's not necessary for record companies to provide him with first generation tapes unless there's something wrong with the record.

However, his chief engineer Ed Buterbaugh is running all records and even produced commercials through a spectrum analyzer and then adjusting the sound to suit himself.

"I'm just adjusting everything so there will be a consistency in the au-

dio quality between one record company and another," says Buterbaugh. Asked if any other radio stations were doing this to his knowledge, he says, "Only the few that I consult on engineering."

CKLW is presently gearing up its studios and microwave links with the transmitter in order to go stereo as soon as AM stereo is approved. Buterbaugh plans to go to Washington and visit the FCC to campaign for better regulations on AM receivers to insure quality frequency response and distortion levels.

Bozzi feels the quality of most records today is "unbelievably good," but if he was at a stereo FM station, he might ask for tapes. "My major concern is the quality of locally-produced commercials. "And when they send you a poor dub and you phone and ask for a better one, the next one is just as poor. That's the war I'm fighting."

Les Garland is another program director who considers himself lucky to be working with an outstanding radio engineer at KFRC in San Francisco. His chief engineer is Bob Kanner, a man respected by even Ed Buterbaugh and Michael Spears. Garland says that roughly 75% of his current songs are from first generation tapes.

"I definitely prefer the tapes in comparison to records. They sound so much better on the air and you can tell the difference. I can tell a record instantly, especially some low-key song like by a James Taylor. And when you play the tape, you're playing it exactly like Taylor wanted the song, not after it's been compressed and whatever for a record."

Garland says more than 95% of his oldies over the last three to six months are also first generation tapes.

Bill Garcia, program director for WXLO in New York, is not able to get as many songs on tape as Spears or Garland. "I'd say 50%, if that much. But we generally get them two or three days after we add a song." He would prefer more songs on tape.

The situation may not be all that pleasant for the record industry, believes Les Garland. "Because if the major market radio stations all began demanding tapes, so should the smaller market stations. And the problems is: can record companies afford to supply everyone with tapes?"

He feels this may come about. "It's going to get worse for the record companies, not better."

Vox Jox

By CLAUDE HALL

LOS ANGELES—My big project the past week has been locating college radio professors. Because the prestigious Newhouse School of Public Communications at Syracuse Univ. and the Univ. of Alabama have adopted "This Business Of Radio Programming" as a textbook for radio courses. In fact, professor **Roosevelt (Rick) Wright Jr.** at Syracuse says, "I have not been able to put your book down yet—it is simply the most aesthetical and full of the best that radio can offer. I can only say that the book has arrived just in time to become the textbook for our introductory course—TVR 135: Introduction To Radio/Television Programming. I will probably have more than 200 students in two sections, so I am asking the bookstore to order around 235 copies from your publisher Watson-Guptill.

"The book will be required reading for students and will supplement all lectures on radio programming and the basics of the business. The interviews are tremendous and much of the material is so real I can recreate my many years in the greatest of all fields, radio broadcasting. I was glad to see many comments from friends in the business from management to programming.

"So, Claude, you can count the greatest of all schools of communications—Syracuse—to your ever-growing list of schools using your textbook."

If any of you guys have a favorite college radio professor you think I might contact in regards to the book, please drop me his name, school and address. It would mean a lot to me.

* * *

Mr. and Mrs. **Ron Jacobs**, the morning air sage of KKUA in Honolulu, are the parents of a baby girl with the call letters of MIKIALA. It is reported that the father survived the ordeal.

* * *

Peter B. Collins, 415-493-6490, Palo Alto, Calif., writes: "I've left KOME, the San Jose album rock station where I was doing noon-4 p.m. the past year under program director **Ed Romig**, who was ousted Aug. 1. Ed guided the station to the top of the San Jose market and made it a significant factor in the San Francisco ARB survey area. He's on a three-week vacation in Europe right now.

"As you may recall, I came to KOME last August after a three-year stint at WDAI in Chicago where I hosted the top-rated overnight talk show. Also, was at WGLD under **Ed Shane** during the sex-talk days when the station was fined by the FCC and later when the station changed to an oldies format under **Buzz Brindle**, late of 13-Q in Pittsburgh. And a while back, I was group program director for Ohio Radio's five-market stations. Please feel free to pass my name along to any interested radio programmers or managers."

* * *

WBRU at Brown Univ., Providence, R.I., is going to conduct a radio symposium Sept. 25. Contact WBRU general manager **Jack Beriman**, 401-272-9550, for details. ... **Frank Cody** of KBPI in Denver is the new program director of KLOS in Los Angeles. Word is that **Roger Skolnick** will come in for a couple of days to Los Angeles to brief him in the ABC-FM way of life and how to obey orders in the approved New York corporate manner.



Charlie Tuna: getting the bird on the air.

Yes, friends, Art "Charlie Tuna" Ferguson has become a little flighty, so to speak. His new partner on the air is **Rona Parrot**, a winged refugee of the Busch Bird Sanctuary, Los Angeles. Rona is just one of five Amazon parrots on loan from the park to several top Los Angeles radio personalities. In addition to the new team of Tuna and Rona, there is **Lohman & Barkley & Troy** on KFI; **Jay Lawrence & Bela**, on KLAC; **Dick Whittington & Freedom** on KGIL-AM; and **Gary Owens, Wink Martindale, Geoff Edwards, and Dick Whittinghill** have been goosed, if we may use that term, by a similar feathered friend at KMPC. The only question now is: Which partner gets blamed (or credit) for the next Arbitron ratings survey?

* * *

A note from **Shannon Reed**: "Contrary to popular opinion, **Shannon Reed** is alive and well and doing afternoon drive at KWMT in Fort Dodge, Iowa."

Bubbling Under The HOT 100

- 101—ROLLING WITH THE FLOW, **Charlie Rich**, Epic 8-50392
- 102—TURN THIS MUTHA OUT, **Idris Muhammad**, 940 (Creed Taylor)
- 103—I CAN'T HELP IT, **Michael Henderson**, Bud-dah 578 (RCA)
- 104—ALONE AT LAST, **Neil Sedaka**, Elektra 45421
- 105—NIGHTS ON BROADWAY, **Candi Staton**, Warner Bros. 8357
- 106—SLOW DANCING (Feels So Good), **John Travolta**, Midsong Int'l. 10977 (RCA)
- 107—EXODUS, **Bob Marley & The Wailers**, Island 089
- 108—THE WHOLE TOWN'S LAUGHING AT ME, **Teddy Pendergrass**, Epic 8-3633
- 109—I've Been Looking For A NEW WAY TO SAY I LOVE YOU, **Driver**, A&M 1966
- 110—YOU'VE GOT ME DANGLING ON A STRING, **Donny Osmond**, Polydor 1-4405

Bubbling Under The Top LPs

- 201—HERBIE HANCOCK, V.S.O.P., Columbia PG 34688
- 202—MANHATTANS, It Feels So Good, Columbia PC 34450
- 203—PABLO CRUISE, A&M SP 4528
- 204—SHOTGUN, ABC AB 979
- 205—LARRY CORVELL & ALPHONSE MOUZON, Back Together Again, Atlantic SD 18220
- 206—BOBBY BLAND, Reflections In Blue, ABC AB 1018
- 207—STEPPIN' OUT, Disco's Greatest Hits, Midsong International BKL1-2423 (RCA)
- 208—BOHANNON, Phase II, Mercury SRM-1-1159 (Phonogram)
- 209—MIRACLES, Greatest Hits, Tamla T-6357 S1 (Motown)
- 210—SCARLET RIVERA, Warner Bros. BS 3060

Billboard SPECIAL SURVEY For Week Ending 9/10/77

(Published Twice A Month)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	14	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
2	2	14	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
3	3	18	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
4	12	14	RIGHT ON TIME Brothers Johnson, A&M SP 4644
5	10	12	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
6	7	10	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737-H (United Artists)
7	4	22	HEAVY WEATHER Weather Report, Columbia PC 34418
8	9	12	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108
9	8	14	PHANTAZIA Noel Pointer, Blue Note BN-LA736-H (United Artists)
10	15	4	PLATINUM JAZZ War, Blue Note BN-LA690 J2 (United Artists)
11	13	10	STAIRCASE Keith Jarrett, ECM-2-1090 (Polydor)
12	14	8	LIVE! LONNIE LISTON SMITH RCA APL1-2433
13	5	30	IN FLIGHT George Benson, Warner Bros. BSK 2983
14	6	22	CONQUISTADOR Maynard Ferguson, Columbia PC 34457
15	22	4	MORE STUFF Stuff, Warner Bros. BS 3061
16	11	22	FOUR Bob James, CTI 7074
17	24	14	TURN THIS MUTHA OUT Idris Muhammad, Kudu KU 34 (CTI)
18	16	16	LOVE NOTES Ramsey Lewis, Columbia PC 34696
19	19	10	TAILOR MADE Bobbi Humphrey, Epic PE 34704
20	31	8	QUINTESSENCE Bill Evans, Fantasy F 9529
21	18	18	V.S.O.P. Herbie Hancock, Columbia PG 34688
22	37	4	GOIN' PLACES Michael Henderson, Buddah BDS 5693 (RCA)
23	17	18	ELEGANT GYPSY Al DiMeola, Columbia PC 34461
24	20	22	GINSENG WOMAN Eric Gale, Columbia PC 34421
25	NEW ENTRY		NIGHTWINGS Stanley Turrentine, Fantasy F-9534
26	NEW ENTRY		MUSIC IS MY SANCTUARY Gary Bartz, Capitol ST 11647
27	NEW ENTRY		SERENGETI MINSTREL Sonny Fortune, Atlantic SD 18225
28	32	4	BACK TOGETHER Larry Coryell & Alphonse Mouzon, Atlantic SD 18220
29	21	12	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM-1-684 (Phonogram)
30	23	12	SUPERTRIOS McCoy Tyner, Milestone M 55003 (Fantasy)
31	28	10	WATERCOLORS Pat Metheny, ECM-1-1097 (Polydor)
32	35	4	FOR EVERYBODY Karmos, Horizon SP 723 (A&M)
33	NEW ENTRY		CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. III CTI 7078
34	33	8	THE GIANTS Oscar Peterson, Joe Pass, Ray Brown, Pablo 2310-796 (RCA)
35	27	12	PROMISE ME THE MOON David Sanborn Band, Warner Bros. BS 3051
36	30	24	NOTHING WILL BE AS IT WAS ... TOMORROW Flora Purim, Warner Bros. BS 2985
37	NEW ENTRY		SWEET LUCY Raul De Souza, Capitol ST 4470
38	38	8	BIG DADDY'S PLACE Wayne Henderson, ABC AB 1020
39	39	4	MUSIC FROM OTHER GALAXIES & PLANETS Don Ellis & Survival, Atlantic SD 18227
40	25	14	PASSENGERS Gary Burton Quartet with Eberhard Weber, ECM-1-1092 (Polydor)

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Jazz

McCann Rallies To Women's Lib Pianist-Singer Slants New LP To Assisting Movement

By JEAN WILLIAMS

LOS ANGELES—Les McCann, who recently recorded his upcoming impulse LP live at the Roxy here, has jumped head-long into the fight for women's rights through his music.

The new LP comprises both jazz and contemporary pop/r&b material written entirely by McCann and his co-writer Rev. B. and members of his five-piece band.

He has selected a few tunes which he says he tested on his last two tours, deeming them successful enough for his LP. "We're doing 'Change, Change, Change,' which deals in part with the women's movement and the fact that it's time for a shift away from male chauvinism, giving women equal rights.

"Even on my last LP I began to deal with this topic with a tune called 'I'm A Liberated Woman' but I couldn't get anybody to play it."

There's another tune on the upcoming LP tagged "I Don't Want To Say Goodbye To A Brother," which deals with a male who has made the shift, breaking the bonds of chauvinism.

"I have in part geared my music in this direction because I realized what a chauvinist I have been. But I knew I had to change," says McCann.

"It's hard and I think most men feel threatened by women's equality, but if they work on this problem they will find their home situations will be stronger. My music speaks on this but at the same time it's difficult to tell a guy that he should change when he's been that way all of his life."

Much of his music deals with

strengthening man/woman relationships, which is the reason that a number of his tunes shout female equality.

McCann, who expresses excitement about his new LP project, feels that some of his past LPs didn't reach the mass market because of his heavy message tunes.

"I don't feel that a lot of my messages, which people clearly understood, were readily accepted because many of us tend to fight the things that we must change, and people don't want to hear about that," he says.

Speaking about his performances and musical facilities, he says that while he's familiar with many jazz musicians who prefer nightclubs to concert arenas, he is equally comfortable in both.

"I get off playing 20,000-seat auditoriums. I know that sometimes the audiences tend to be cold but that only makes me work harder.

"I had a situation recently where more than 20,000 people stood up during one of my tunes and not only swayed to the music but sang along with me. That's one helluva feeling."

Jazz Beat

LOS ANGELES—Monk Montgomery, energetic head of the Las Vegas Jazz Society, is now helping several San Francisco area buffs launch their own jazz society.

Monk and six other Vegas members flew recently to the Bay Area to appear at a formative meeting of the proposed new group which is being spearheaded by Jimmy Lyons, Phil Elwood, Pat Henry and John Wasserman.

Monk plans discussing this new organization at a Sept. 23 meeting in Washington of the National Endowment for the Arts of which he is a jazz member.

Contact Pat Henry of KJAZ, Alameda, Calif., for further details of the Bay Area organization.

UCLA will have two jazz series this fall—big bands and keyboard artists at Royce Hall. The bands open with Don Ellis Oct. 22, with the World's Greatest Jazz Band Jan. 24 and Thad Jones/Mel Lewis April 13.

Keyboardists include McCoy Tyner Oct. 8, Earl Hines Jan. 29 and Cecil Taylor April 13.

The upcoming Monterey bash Friday-Sunday (16-18) has signed the Ted Curson quartet, Count Basie, Joe Williams, Art Blakey, Horace Silver, Matrix, Airmen of Note, Harry Edison, Ed-

die "Lockjaw" Davis, Jack DeJohnette and Dom Um Ramao, among others.

The New York Shakespeare Festival's mobile theatre has been presenting a play about Charlie Parker throughout the New York metro area. Its title: "Unfinished Women Cry In No Man's Land While A Bird Dies In A Gilded Cage." The play is set on March 12, 1955 the day Bird died. Music was composed by alto man Jackie McLean.

Buddy Tate, the tenor man from Texas, is the current rage among New York club buffs. In October he plays Paris for one month followed by a month in Switzerland. . . . Margaret Whiting, the pop thrush, is trying the jazz vein in November when she plays Hooper's in the Village.

The Sail-Inn in Detroit has been presenting Monday jams with the Terry Pollard quartet while the Detroit Art Institute has been running weekly concerts with pianist Bess Bonnier and her trio. In the downtown area the Salt Mine and La Cave have been using local players from 5 to 9 p.m. And guitarist Ron English has been working Cobb's Corner in the Wayne State Univ. area.

Tenor man Billy Harper played Storyville with his sextet recently. The room is located in Manhattan between Park and Madison Aves. . . . There's a jazz festival slated for Guerneville, Calif., Sept. 24-25 called the first annual Russian River Festival. First acts signed: Phil Woods and Irene Kral. Site: Johnson's Beach on the shores of the Russian River, according to a press release from the Russian River Chamber of Commerce.

The Sahara Tahoe hotel in Lake Tahoe has begun using jazz acts afternoons in its High Sierra Theatre. First act: Dave Brubeck followed by the Les Brown band. Tickets are \$5 for adults, \$3 for kids for the 1 p.m. and 2 p.m. shows. . . . Clarinetist Peanuts Hucko, Don Lamond, Milt Hinton, Hank Jones and Bobby Rosengarden jammed at the Walt Disney World in Lake Buena Vista, Fla.

Club Harlem in Atlantic City turning more and more to jazz on Monday and Tuesday evenings. Nat Adderley, Houston Person, Etta James, Sonny Stitt and Howard McGhee, Art Blakey and McCoy Tyner have all reportedly played there the past several weeks.

Judy Adams hosts "New Jazz In Review" on WDET-FM in Detroit, Tuesday and Friday at 11:30 p.m. . . . Carmen McRae cancelled her scheduled Aug. 21 concert at the Tropicana Hotel, Las Vegas.

Film LPs From Biograph

LOS ANGELES—Biograph Records has secured distribution licenses to release vintage LPs from two sources which include jazz movie shorts.

The Chatham, N.Y., label will release seven LPs of movie music from Rohauer Films of California, marking the first time this material has been made available on disk.

Artists include Duke Ellington and Bessie Smith in her only motion picture appearance. Also slated are LPs featuring Hollywood personalities like Bing Crosby, Rudy Vallee, Ethel Merman and W.C. Fields from the same source.

Biograph will also release product from the Seco catalog, dormant for 15 years, notes Arnold Caplin, Biograph's president. Among the artists featured are Zoot Sims, Jimmy Rainey, Stan Getz, Wardell Grey,

Paul Quinichette, Oscar Pettiford, Tom Scott and Al Cohn.

Initial product from these two sources will be released by Jan. 1. Next year, Caplin plans releasing additional Seco product by Al Cohn, Lucky Thompson, Randy Weston, Tom Scott and Zoot Sims.

All LPs retail for \$6.98 suggested list.

And in a third deal, Biograph will release a number of radio shows, leased from the Charles Michelson company of California in September.

Additional product will be forthcoming from Earl Hines, leased from the pianist himself, plus piano rolls of George Gershwin and Cole Porter music from QRS Music of Buffalo, N.Y., by unnamed performers cut in the 1930s.

New L.A. Cafe Concert Mixes Talent

By ELIOT TIEGEL

LOS ANGELES—Lee Magid, personal manager, now owner of the nightclub Cafe Concert in suburban Tarzana, "likes to mix up his acts."

So that he provides patrons with something which the other area jazz rooms do not have, like singer Ernie Andrews wailing with the Bill Holman band or pianist Dorothy Donegan working with bluesmen Eddie "Cleanhead" Vinson and Charles Brown.

This latter trio, which worked the club Thursday (1) through Sunday (4) was billed as a blues package by Magid. Vinson, a lyrical alto man and singer, and Brown, a pianist, were joined by several name local rhythm players.

Donegan, not normally associated with the blues, "plays one helluva boogie woogie piano," Magid points out.

Magid also lets known and unknown musicians jam together onstage. His vision of his club is to allow the performer "to do things he or she would like to do but have never done before." He has invited John Klemmer, the saxophonist, to play with acoustic piano, he points out.

The 100-seat room on Ventura Blvd. is not a showroom, "it's a listening room." Magid likes experimental or slightly controversial entertainment, "so long as it's in good taste."

Open four months, Cafe Concert presents name and no-name performers seven days a week. Several of the attractions are acts Magid himself manages, which conveniently gives his artists a local room to work in.

Among his clients are Ernie Andrews, Donegan, Richard "Groove" Holmes and Jessie Bolero, singer-comic-dancer.

In Magid's 33 years in the business he has managed Lou Rawls and O.C. Smith, among others. One reason he decided to get into the club business, he explains, is "If I'm going to feed my artists and take care of them, I might as well have a place

(Continued on page 36)

Soul Sauce

Slave Won't Rehash Its Old Sounds

By JEAN WILLIAMS

LOS ANGELES—Although Co-tillion recording group Slave apparently hit on a winning musical formula the first time out, receiving a gold LP for its album "Slave," group member Thomas Lockett says its second LP will not be a replica of the first.

"We realize people want to groove on something new," says Lockett.

He claims the new LP, now being cut, will offer feeling as opposed to merely a sound. "We're trying to bring about a living force, setting different moods for the listeners," he says.

Lockett explains that "Slave" was the group's method of determining exactly what the public wants in terms of music and rhythms.

"We're probably no different from other groups in that we want to give the people what they want. That's the only thing that will sell. But realizing that there is so much good music out there by good groups, we must constantly change and restructure if we want to keep the public interested."

The 10-member, self-contained group has been together almost two years, led by Steve Washington.

Lockett notes that the group also experiments with instruments and on "Slave" as with its upcoming LP, a bicycle horn is used.

★ ★ ★

At ABC Records, with Otis Smith, a former vice president who is given credit by many for launching and breaking new r&b acts and maintaining star status for others, going to Motown, rumors abound that several other black executives at major labels will fill Smith's slot.

However, insiders claim that ABC is desperately trying to promote from within. So the label may well create a new position (probably not a vice presidency) and move a black already at the company into the slot.

The group Impact, led by former Temptation member Damon Harris, left Atlantic Records some time ago and has signed with Fantasy while the Temptations are with Atlantic.

First Impact release on Fantasy is "Rainy Days, Stormy Nights," with a new LP due this month tagged "The Pac Is Back." The four-man group of standup singers is produced by John Davis for WMOT Productions.

★ ★ ★

Jerry Johnson, former KDKO Denver announcer, has relocated to Los Angeles in search of an airshift on a soul-formatted outlet. . . . The Sylvers are recording their third Capitol LP titled "New Horizons." This marks the first album to be completely written and produced by the group. The LP is set for release in October. Freddie Perrin formerly produced them.

★ ★ ★

20th Century Records' merchandising campaign for Barry White's newest LP "Barry White Sings For Someone You Love," includes in-store displays, mobiles and 90-second radio spots featuring White personally advising listeners of his LP.

Plugging the LP, White will also appear on selected television talk and variety shows, spotlighting cuts from the album.

The composer/musician singer
(Continued on page 33)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	1	12	FLOAT ON—Floaters (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC-Dunhill/Woodsongs, BMI)	35	29	15	NIGHTS ON BROADWAY—Candi Staton (B. Gibb, R. Gibb, M. Gibb), Warner Bros. 8387 (Casseroles/Unichappell/Stamm, BMI)	68	78	2	IF YOU'RE NOT BACK IN LOVE BY MONDAY—Milla Jackson (G. Morton, S. Throckmorton), Spring-175 (Phonogram) (Tree, BMI)	
★	6	9	THE GREATEST LOVE OF ALL—George Benson (M. Masser, L. Creed), Arista 0251 (Columbia Pictures, BMI)	36	23	16	EASY—Commodores (L. Richie), Motown 1418 (Jobete/Commodores, ASCAP)	69	61	8	DO IT THE FRENCH WAY—Crown Heights Affair (F. Merangis, B. Britton), De-Lite 1592 (DeLightful/Cabria, BMI)	
3	2	12	L.A. 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)	★	47	6	BETCHA NEVER BEEN LOVED (Like This Before)—Dells (R. Kersey, A. Felder, P. Harris, R. Tyson), Mercury 73901 (Phonogram) (Six Strings, BMI)	70	80	2	THE RIGHT FEELING AT THE WRONG TIME—Hot (B. Wyrick, K. Lamb), Big Tree-16099 (Atlantic) (I've Got The Music, ASCAP/Song Tailors, BMI)	
4	4	11	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)	38	33	12	CAN'T STAY AWAY—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8403 (Rubber Band, BMI)	71	75	3	GOTTA GET A HOLD ON ME—Margie Alexander (R. Tulo, J. Tribble, L. Simon), Chi-Sound 1033 (ADPA, ASCAP/Silo, BMI)	
★	8	11	BOOGIE NIGHTS—Heatwave (R. Tempton), Epic 8-50370 (Rondor/Almo, ASCAP)	39	24	9	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)	72	82	2	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Energy (P. Sawyer, M. McLeod), Gordy 7155 (Motown) (Jobete, ASCAP)	
★	6	3	STRAWBERRY LETTER 23—Brothers Johnson (S. Otis), A&M 1949 (Kidada/Off The Wall, BMI)	★	50	8	DOCTOR LOVE—First Choice (M. Harris, A. Felder, R. Tyson), Gold Mind 4004 (Salsoul), (Lucy Three/Six Strings, BMI)	73	83	3	WE GONNA PARTY TONIGHT—Willie Hutch (W. Hutch), Motown 1424 (Stone Diamond, BMI)	
★	12	7	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1023 (Sherlyn/Harrick, BMI)	41	27	13	SHAKE IT WELL—Dramatics (Eddie Robinson, Don Davis), ABC AB 12299 (Groovesville Music, BMI/Conquistador Music, ASCAP)	74	67	5	BOHANNON DISCO SYMPHONY—Hamilton Bohannon (H. Bohannon), Mercury 73939 (Phonogram) (Bohannon Phase II/Intersong-USA, ASCAP)	
8	7	8	WORK ON ME—O'Jays (K. Gamble, L. Huff), Philadelphia International 3631 (Epic) (Mighty Three, BMI)	★	55	4	A REAL MOTHA FOR YA—Johnny Guitar Watson (J. Watson), DJM 1024 (Amherst) (Vir-Jon, BMI)	75	85	2	JUST FOR YOUR LOVE—Memphis Horns (J. Gadsen, C. McDonald, A. Abrahams), RCA 11064 (Penne Ford, ASCAP)	
9	5	12	I BELIEVE YOU—Dorothy Moore (D. Addrisi, D. Addrisi), Malaco 1042 (TK) (Musicways/Flying Addrisi, BMI)	43	40	15	LOOK WHAT YOU'VE DONE TO MY HEART—Marilyn McCoo & Billy Davis Jr. (J. Footman, T. McFaddin, F. Wilson), ABC AB 12298 (Screen Gems/Traco/Col-Gems/Speco-Lite, BMI/Jobete, ASCAP)	76	88	2	HEAVEN ON EARTH (So Fine)—Spinners (C. James), Atlantic 3425 (Mighty Three, BMI)	
10	10	16	BEST OF MY LOVE—Emotions (M. White, A. McKay), Columbia 3-10544 (Sagittaire, BMI/Steeltchest, ASCAP)	★	57	4	INTO SOMETHING (Can't Shake Loose)—O.V. Wright (E. Randle, J. Shaw), Hi 77501 (Cream) (Jec, BMI)	77	87	2	RUNNING AWAY—Roy Ayers Ubiquity (R. Ayers, E. Birdsong), Polydor 4415 (Roy Ayers Ubiquity/Michelle Bird, ASCAP)	
★	15	8	WE NEVER DANCED TO A LOVE SONG—Manhattans (G. Alston, E. Bivins), Columbia 3-10586 (Manhattans/Blackwood, BMI)	45	43	8	THIS COULD BE THE NIGHT—R. B. Hudson (D. Daley), Atlantic 3413 (Unart/Sunshine Rabbit, BMI)	78	53	16	JOYOUS—Pleasure (Hepburn, Pleasure), Fantasy 793 (Funky P.O./At-Home, ASCAP)	
12	11	11	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)	★	56	5	CAN'T GET ALONG—Impressions (Ellis, Richmond), Cotillion 44222 (Atlantic) (High Class, BMI)	79	79	3	I TRUST YOU—Billy Paul (K. Gamble, L. Huff), Philadelphia International 83630 (CBS) (Mighty Three, BMI)	
13	9	14	DEVIL'S GUN—C.J. & Co. (B. Green, R. Roker, G. Shury), Westbound 55400, (Atlantic) (ATV, BMI)	★	57	4	DUSIC—Brick (R. Ransom, R. Hargis, J. Brown), Bang 734 (Web IV) (Calber/Good High, ASCAP)	80	70	7	MUSIC—The Family (T. Brunson, R. Marsh), Little City 10106 (Little City, BMI)	
14	14	8	GOODNIGHT MY LOVE (Pleasant Dreams)—Tavares (G. Motola, J. Marascalco), Capitol 4453 (Trio/Freddy Bienstock/Unichappell, BMI)	★	58	3	LOVING YOU (Is The Best Thing)—Little Milton (M. Campbell), Glades GL 1743-4 (Trice, BMI)	81	NEW ENTRY	81	BACK IN LOVE AGAIN—L.T.D. (L.R. Hanks, Z. Grey), A&M 1974 (Iceman, BMI)	
★	26	5	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White (N. Pigford, E. Paris), 20th Century 2350 (Sa-Vette, BMI)	★	59	4	THE SOUL OF A MAN—Bobby Bland (B. Bland, A. Bragg), ABC 12280 (Don/ABC-Dunhill, BMI)	82	NEW ENTRY	82	RIGHT PLACE, WRONG TIME—Bobby Patterson (B. Patterson), All Platinum 2371 (Gambi, BMI)	
★	22	9	DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6258 (TK) (Sherlyn/Decibel, BMI)	50	36	13	VITAMIN U—Smokey Robinson (L. Brown, T. McFaddin), Tamia 54284 (Motown) (Jobete, ASCAP)	83	NEW ENTRY	83	I'M AT THE CROSSROADS—Vernon Garrett (F. Robertson, Z. Tee), ICA 003 (Alzert, BMI)	
17	13	11	MAKE IT WITH YOU—Whispers (D. Gates), Soul Train 10996 (RCA) (Colgems, EMI, ASCAP)	51	41	13	THE REAL THING—Sergio Mendes (S. Wonder), Elektra 45416 (Jobete/Black Bull, ASCAP)	84	84	4	LOVE SHOCK—Kitty and the Maywoods (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonder), Mercury 73931 (Playone, BMI)	
18	16	16	SUNSHINE—Enchantment (M. Stokes, B. Johnson), Roadshow 991 (United Artists) (Desert Moon/Willow Girl, BMI)	52	59	6	YOU CAN DO IT—Arthur Prysock (Eve Sands, R. Cerimmaro, B. Weissman), Old Town 01 1002 (Every Little Tune/Eve Sands/Blen/American Dream, ASCAP)	85	89	7	SO YOU WIN AGAIN—Hot Chocolate (R. Ballard), Big Tree 16096 (Atlantic) (Island, BMI)	
19	18	10	I DON'T WANNA GO—Moments (B. Roberts, C. Sager), Stang 5073 (All Platinum) (Begonia Melodies/Fedora, BMI)	★	63	4	SEE YOU WHEN I GET THERE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3623 (Epic) (Mighty Three, BMI)	86	96	2	STAR WARS THEM/CANTING BAND—Mecca (J. Williams), Millennium 604 (Casablanca) (Fox FanFare, BMI)	
★	35	6	I FEEL LOVE—Donna Summer (D. Summer, G. Moroder, P. Belotte), Casablanca 884 (Pick's, BMI)	54	45	16	PARTY LIGHTS—Natalie Cole (T. Stephens), Capitol 4439 (Utom, BMI)	87	NEW ENTRY	87	I'VE NEVER BEEN TO ME—Nancy Wilson (R. Miller, K. Hirsch), Capitol 4476 (Stone Diamond, BMI)	
21	20	12	LOVE IS SO GOOD WHEN YOU'RE STEALING IT—Z.Z. Hill (J. Lewis, F. Johnson), Columbia 3-10552 (Jalew, BMI)	55	42	11	ANOTHER STAR—Stevie Wonder (S. Wonder), Tamia 54285 (Motown) (Stone Diamond, Black Bull-ASCAP)	88	92	8	CHECK IT OUT (Part 1)—Sophisticated Lady (B. Womack), Mayhew 532 (Bareback) (B. Womack/Unart, BMI)	
★	28	5	WHEN I THINK ABOUT YOU—Aretha Franklin (A. Franklin), Atlantic 3418 (Springtime, BMI)	★	57	12	I NEED LOVE—Persuaders (A. Felder, N. Harris, R. Curington), Calla 3006 (Epic) (Jam, BMI)	89	NEW ENTRY	89	A STAR IN THE GHETTO—A.W.B. & Ben E. King (P. Mitchell), Atlantic 342 (Hot Stuff, BMI)	
23	21	9	TURN THIS MUTHA OUT (Pt. 1)—Idris Muhammad (D. Matthews, Sarafino), Kudu 940 (CTI) (Char-Liz, BMI)	58	74	2	DO YOU DANCE PL. 1—Rose Royce (N. Whitfield, D. Turner), Whitfield 840 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	90	90	3	IT'S ALL OVER—Walter Jackson (C. Mayfield), Chi-Sound 1044 (Warner-Tamerlane, BMI)	
★	24	7	JUST LET ME HOLD YOU FOR A NIGHT—David Ruffin (C.H. Kippis, Jr.), Motown 1420 (Charles Kippis, BMI)	★	59	69	5	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (B. Gibb), RSO 872 (Stigwood/Unichappell, BMI)	91	93	3	HOLD TIGHT—Vicki Sue Robinson (David Gates), RCA 11028 (Kipahulu, ASCAP)
25	17	17	SLIDE—Slave (S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, O. Wilhoite, C. Bradley), Cotillion 44218, (Atlantic) (Spurtree, BMI)	60	54	7	FANTASY IS REALITY—Parliament (G. Clinton, B. Worrell, L. Ware), Casablanca 892 (Rick's/Malbiz, BMI)	92	94	2	FINALLY FOUND SOMEONE—Side Effect (E. Joyner), Fantasy 796 (At Home, ASCAP)	
★	34	8	OH LET ME KNOW IT (Pt. 1)—Special Delivery (G. Parker, C. Fortune, R. Ross), Shields 6307 (TK) (Special Delivery/Sherlyn, BMI)	★	61	3	OH, BABY, BABY—Shalamar (W. Robinson, W. Moore), Soul Train 11045 (RCA) (Jobete, ASCAP)	93	95	2	SHOO DOO FU FU OOH—Lenny Williams (L. Williams, B. Thompson), ABC-12300 (Len-Lon, BMI)	
27	30	7	I CAN'T HELP IT—Michael Henderson (M. Henderson), Buddha 578 (Electrocord, ASCAP) (RCA)	62	68	7	I'M AFRAID TO LET YOU INTO MY LIFE—Freddie Waters (T. Jarrett, R. Holmes, F. Waters), October 1011 (Ank, ASCAP/All Night, BMI)	94	98	2	RAINY DAYS, STORMY NIGHTS Pt. 1—Impact (Deith Barrow), Fantasy 798 (Miss Thang, BMI)	
★	28	31	CHALK IT UP—Jerry Butler (P. Wilson), Motown 1421 (Iceman/Stone Diamond/Padavon-Portolio, BMI)	63	58	8	NO ONE COULD LOVE YOU MORE—Phyllis Hyman (S. Scarborough), Buddha 577 (Unichappell, BMI) (RCA)	95	NEW ENTRY	95	IF IT DON'T FIT DON'T FORCE IT—Kellee Patterson (C. Johns, L. Farrow), Shadybrook 451041 (Sutton-Miller) (Funks Bump, BMI)	
★	37	6	LADY OF MAGIC—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4456 (Pecle, BMI)	★	64	2	FUNK, FUNK—Cameo (L. Blackmon), Chocolate City-011 (Casablanca) (Better Days, BMI)	96	99	2	HEAVEN ON THE SEVENTH FLOOR—Mighty Pope (Bugatti, Musker), Private Stock 45157 (Keyboard Pendulum/Chappell, ASCAP)	
★	38	6	EVERLASTING LOVE—Rufus Featuring Chaka Khan (K. Murphy, D. Wolinski, D. Belfield), ABC 12296 (American Broadcasting/Mother Pearl/Dennis Earl, ASCAP)	★	65	2	THE WHOLE TOWN'S LAUGHING AT ME—Teddy Pendergrass (S. Marshall, T. Wortham), Philadelphia International 34390 (Epic) (Mighty Three, BMI)	97	NEW ENTRY	97	KEEP DOING IT PT. 1—Showdown (C. Blandon, M. Monardo, J. Ellis), Honey Bee 2005 (Prelude) (Elbomo, BMI)	
★	39	7	GIVE ME SOME SKIN—James Brown & The J.B.'s (D. Brown, Y. Brown), Polydor 14409 (Dynatone/Belinda/Unichappell, BMI)	★	66	2	CREAM CITY—Aalon (Aalon, Jerry Goldstein), Arista AS-0249 (Milwaukee Music, Inc., BMI/Far Out Music, Inc., ASCAP)	98	NEW ENTRY	98	WHY MUST WE SAY GOODBYE—Al Hudson & Soul Partners (Soul Partners), ABC 11294 (Perk's, BMI)	
32	19	9	EXODUS—Bob Marley & The Wailers (B. Marley), Island 089 (Bob Marley/Almo, ASCAP)	★	67	2	MUTHA FUNK—Shotgun (T. Steals, G. Ingram, E. Lattimore, W. Gentry, W. Talbert, L. Austin), ABC 12292 (Ainal, BMI/Mother Pearl, ASCAP)	99	NEW ENTRY	99	LOVE BALLAD—Gary Bartz (S. Scarborough), Capitol 4462 (Unichappell, BMI)	
33	25	8	STOMPED, BEAT-UP & WHOOPED—Graham Central Station (L. Graham Jr.), Warner Bros. 8417 (Nineteen Eighty-Five, BMI)	★	67	2		100	86	4	LOVE MUSIC—Regal Dewey (D. Randall, I. Levine), Millennium 603 (Sashimi/West/I. Levine, BMI)	

General News

Saison Firm Selling Black Gospel On TV

By JEAN WILLIAMS

LOS ANGELES—Eugene Saison, president of F&G Marketing Inc., who claims to have purchased \$1.3 million in television time in 1976, feels he has found his niche in the tv LP marketing business by packaging black gospel and white country product.

"We have purchased time on 300 stations across country including the three networks, independents and affiliates and in every large black metropolis in the country.

"We found our place in gospel and country because we found a segment of the population that was starving for that type of music. They weren't properly being serviced, so we're catering to the black and country audiences," says Saison.

He explains that he deals with concepts when approaching a label for licensing rights for product.

"For example," he says, "we realized there had never been a black gospel LP sold through tv so we put together a list from Savoy Records' catalog of tunes that had been hits years ago and produced an LP called 'Golden Gospel Jubilee.' To-date we have sold in excess of 600,000 of that LP and that's almost unheard of."

Saison has also packaged product by James Cleveland, Amazing Grace, Chuck Berry plus Bill Haley & the Comets (not gospel) and country acts Ray Price, Bob Wills, Loretta Lynn, Merle Haggard and Patsy Cline.

"We're now working on a concept called 'In The Upper Room,' a gospel LP of deceased female artists including Mahalia Jackson, Clara Ward, Ruth Davis and Rosetta Tharpe."

He notes that while tv LP marketing is an extremely lucrative area, the mortality business rate is high. "It's a business which should be approached with caution because the entire project depends on how you touch the audience during two minutes of advertising time.

"This entire business is built on concepts, therefore, we're constantly trying to develop new programs.

"We look at what the opportunities have been for the artist at the retail level plus the success the act has achieved in the field generally."

He claims it's also a business of numbers. His staff of eight in the

New York and Nashville offices buys tv time, follows up on the response from the time purchased, plus it deals with telephone counts and mail coming from across country.

"Blacks have not for the most part bought records through tv because there was nothing being offered to them. And there were no blacks in the business packaging to lure this audience."

Saison asserts that the expense involved varies, depending on the act and the amount paid to the label for licensing. "We must also look at what the market will bear, what the competition is doing, and just how badly we want the package. Our negotiating skills had also better be good."

Originally the almost two-year-old firm opted for older catalog product, "but we're now convincing labels to go for tv advertising even while the record is doing well at the retail level," he says.

There is no specified time limit in running a particular ad, he says. The ad will run as long as it's profitable for the firm.



Continued from page 32

has also scored with a booking on the "Merv Griffin Show." The entire 90-minute stanza will be devoted to White and his music.

The String Reunion, a non-profit New York-based group of 17 string players is actively soliciting new works from black composers, especially string pieces.

The ensemble has already included in its repertoire jazz, classical and avant-garde music, concentrating on black composers such as Frank Foster, Rahsaan Roland Kirk and Akua Dickson. Also works by classical composers Fela Sowanda, Joyce Soloman and Joseph White.

The group's plans for more exposure of string music includes a specialized library of string music, a cultural arts project which involves taking kids from the Bedford Stuyvesant (New York) school district and offering them special lessons in strings.

The students will be instructed in classes of four, starting at the fourth grade level. The youngsters will also play in ensembles. The Reunion has planned an in-school concert series for several New York schools.

"The Sound Of Motown," a 24-hour program featuring music and interviews with Motown acts, was set to air on KGFJ Los Angeles during the Labor Day weekend.

Mike Frisby, program director of WDIA in Memphis, is looking for an afternoon personality to replace Warren Epps who recently left his noon-3 p.m. slot.

"I'm looking for a male or female with a good voice who is not a rapper or cooker. The person must be a communicator," says Frisby.

He wants only tapes and will not accept telephone interviews.

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

Bihari Back With a New L.A. Label

By JOHN SIPPEN

LOS ANGELES—After an almost 15-year absence, Jules Bihari has returned to the studios to cut blues and r&b sides for his new label, Big Town.

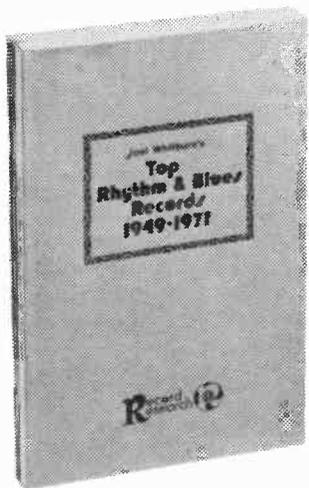
In addition to brand-new sides, Bihari is researching the archives of the Modern, Colonial and RPM labels, which he and his three brothers built into major black music labels in the '40s and '50s.

First release on Big Town is "I Wanna Do It To You, Baby" by Smokey Wilson, a new recording, to be followed by "Lonely, Lonely Nights" by Johnny "Guitar" Watson from his archives.

Bihari is also recording Charles Brown, whose earliest hits were made for the Biharis. All these acts will have subsequent albums, with Brown set for a Christmas album

(Continued on page 59)

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Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	11	REJOICE Emotions, Columbia PC 34762	31	31	24	ANGEL Ohio Players, Mercury SRM-13701 (Phonogram)
2	2	12	FLOATERS ABC AB 1030	32	30	26	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)
3	3	23	COMMODORES Motown M7 884R1	33	41	3	MUTHA'S NATURE James Brown, Polydor PD 16111
4	4	17	RIGHT ON TIME Brothers Johnson, A&M SP 4644	34	34	13	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
5	8	8	TOO HOT TO HANDLE Heatwave, Epic PE 34761	35	35	12	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 26Z 3052
6	7	27	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	36	33	8	STORMIN' Brainstorm, Tabu BQ11-2048 (RCA)
7	5	22	GO FOR YOUR GUNS Isley Brothers, T Neck PZ 34432 (Epic)	37	36	5	FEEL THE FIRE Jermaine Jackson, Motown M6 888S1
8	6	8	PLATINUM JAZZ War, Blue Note BN-LA690-J2 (United Artists)	38	45	3	BELIEVE Mass Production, Atlantic SD 9918
9	9	24	SLAVE Cotillion SD 9914 (Atlantic)	39	38	7	CHOOSING YOU Lenny Williams, ABC AB 1023
10	10	12	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108	40	39	5	BIG TIME/ORIGINAL MOTION PICTURE SOUNDTRACK Smokey Robinson, Tamla T6-355S1 (Motown)
11	23	3	IN FULL BLOOM Rose Royce, Whitfield WH 3074	41	40	5	INTO SOMETHING (Can't Shake Loose) O.V. Wright, Hi HLP 6001 (Cream)
12	12	13	SWEET PASSION Aretha Franklin, Atlantic SD 19109	42	37	7	LIVE! LONNIE LISTON SMITH RCA APL1-2433
13	13	7	SOMETHING TO LOVE LTD, A&M SP 4646	43	43	4	MORE STUFF Stuff, Warner Bros. BS3061
14	16	5	SHAKE IT WELL Dramatics, ABC AB 1010	44	NEW ENTRY	BRICK Brick, Bang BLP 409 (WEBI)	
15	15	21	A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DJLPA7 (Amherst)	45	44	13	HAVIN' A HOUSE PARTY Willie Hutch, Motown M6-874S1
16	11	13	ENCHANTMENT Roadshow RS-LA682-G (United Artists)	46	42	8	FIRST LADY Shirley Caesar, Roadshow RS LA744-G (United Artists)
17	17	6	LET'S CLEAN UP THE GHETTO Philadelphia International All Stars (O'Jays, Lou Rawls, Teddy Pendergrass, Billy Paul, Dee Dee Sharp, Gamble, Archie Bell & The Drells), Philadelphia International JZ 34659 (Epic)	47	51	9	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737H (United Artists)
18	18	7	BENNY AND US Average White Band & Ben E. King, Atlantic SD 19105	48	NEW ENTRY	FEELIN' BITCHY Millie Jackson, Spring SP1G6715 (Polydor)	
19	14	11	DEVIL'S GUN C.J. & Co., Westbound WB 301 (Atlantic)	49	47	10	SHOTGUN ABC AB 979
20	19	15	TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)	50	48	6	MUSIC SPEAKS LOUDER THAN WORDS Candi Staton, Warner Bros. BS 3040
21	24	5	GOIN' PLACES Michael Henderson, Buddah BDS 5693 (RCA)	51	46	15	HOT Big Tree BT 89522 (Atlantic)
22	22	14	I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	52	50	46	PART 3 K.C. & The Sunshine Band, TK 605
23	25	11	CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)	53	52	10	THE GREATEST/ORIGINAL MOTION PICTURE SOUNDTRACK George Benson, Mandrill & Michael Masser, Arista AL 7000
24	21	12	EXODUS Bob Marley & The Wailers, Island ILPS 9498	54	56	3	LOVE & KISSES Love & Kisses, Casablanca 7063
25	20	16	TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34684 (Epic)	55	49	29	UNPREDICTABLE Natale Cole, Capitol SO 11600
26	32	4	THE TWO OF US Marilyn McCoo & Billy Davis Jr., ABC 1026	56	53	19	PARLIAMENT LIVE—P. FUNK EARTH TOUR Casablanca NBLP 7053
27	27	8	OPEN UP YOUR LOVE Whispers, Soul Train BVL1-2270 (RCA)	57	59	2	AFRICAN QUEENS Ritchie Family, Marlin 2206 (T.K.)
28	28	19	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)	58	55	48	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)
29	26	23	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, T7-352R2 (Motown)	59	54	14	HERE AT LAST ... LIVE Bee Gees, RSO RS-2-3901 (Polydor)
30	29	6	DOROTHY MOORE Malaco 6353 (TK)	60	58	2	LOVE STORM Tavares, Capitol STAO 11628

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	3	9	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
2	1	13	HANDY MAN James Taylor, Columbia 3-10557, (Unart, BMI)
3	2	12	DON'T WORRY BABY B.J. Thomas, MCA 60735, (Irving, BMI)
4	6	8	STAR WARS (Main Theme) London Symphony Orchestra, 20th Century 2345 (Fox Fanfare, BMI)
5	7	21	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
6	5	15	JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
7	4	10	SUNFLOWER Glen Campbell, Capitol 4445 (Stonebridge, ASCAP)
8	11	12	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
9	8	7	HARD ROCK CAFE Carole King, Capitol 4455 (Colgems-EMI, ASCAP)
10	9	15	MY HEART BELONGS TO ME Barbra Streisand, Columbia 310555 (Kiki/Koppelman-Bandler, BMI)
11	14	10	I'M DREAMING Jennifer Warnes, Arista 0252 (Almo, ASCAP/Irving, BMI)
12	12	8	SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP)
13	17	5	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI)
14	21	4	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
15	15	10	EASY Commodores, Motown 1418 (Jobete/Commodores, ASCAP)
16	16	11	WAY DOWN Elvis, RCA 10998 (Ahab, BMI)
17	18	6	ALONE AT LAST Neil Sedaka, Elektra 45421 (Leba/Kirshner, ASCAP)
18	20	6	DAYTIME FRIENDS Kenny Rogers, United Artists 1027 (Ben Peters, BMI)
19	19	7	I CAN'T GET YOU OUTA MY MIND Yvonne Elliman, RSO 877 (Polydor) (Perren-Vibes, ASCAP)
20	10	10	IT'S A CRAZY WORLD Mac Macnally, Ariola 7665 (I've Got The Music, ASCAP)
21	13	19	LOOKS LIKE WE MADE IT Barry Manilow, Arista 0244 (Irving, BMI)
22	25	7	DON'T STOP Fleetwood Mac, Warner Bros. 8413 (Gentoo, BMI)
23	22	20	HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)
24	23	19	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor) (Stigwood/Unichappell, BMI)
25	29	10	PIANO DANCIN' George Fischhoff, Columbia 310533 (April, ASCAP)
26	30	5	ALL THAT KEEPS ME GOING Jim Weatherly, ABC 12288 (Kecca, ASCAP)
27	24	8	ARIANNE Johnny Mathis, Columbia 3-10574 (E.H. Morris, ASCAP)
28	26	17	IT'S SAD TO BELONG England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Ironside, ASCAP)
29	27	7	HOW MUCH LOVE Leo Sayer, Warner Bros. 8319 (Screen Gems-EMI/Summerhill/Chrysalis, ASCAP)
30	33	4	THE GREATEST LOVE OF ALL George Benson, Arista 0251 (Columbia Pictures, BMI)
31	39	3	STAR WARS TITLE THEME Meco, Millennium 604 (Casablanca) (Fox Fanfare, BMI)
32	32	9	ROLLIN' WITH THE FLOW Charlie Rich, Epic 8-50392 (Algee, BMI)
33	40	3	THE LIGHT OF MY LIFE Starland Vocal Band, RCA 11067 (Cherry Lane, ASCAP)
34	NEW ENTRY		CIRCLES Captain And Tennille, A&M 1970 (Moonlight and Magnolias)
35	36	4	SMOKE FROM A DISTANT FIRE Sanford-Townsend Band, Warner Brothers 8370 (Salmon/Muhon/Unichappell/Turkey Tunes, BMI)
36	41	2	LOOK WHAT YOU'VE DONE TO MY HEART Marilyn McCoo & Billy Davis, Jr., ABC 12298 (Screen Gems, EMI/Traco, BMI/Colgems, EMI/Spec-O-Lite/Jobete, ASCAP)
37	31	7	KENTUCKY MORNING Al Martino, Capitol 4444 (Silver Blue, ASCAP)
38	28	11	I'M IN YOU Peter Frampton, A&M 1941 (Almo/Fram-Dee, ASCAP)
39	NEW ENTRY		IT'S IN HIS KISS (The Shoop Shoop Song) Kate Taylor, Columbia 3-10596 (Hudson Bay, BMI)
40	43	2	THE RIGHT FEELING AT THE WRONG TIME Hot, Big Tree 16099 (Arlan) (I've Got The Music, ASCAP/Song Tailors, BMI)
41	42	3	STRAWBERRY LETTER 23 Brothers Johnson, (Kidada/Off The Wall, BMI) A&M 1949
42	46	2	KEEP IT COMIN' LOVE K.C. & The Sunshine Band, TK 1023 (Sherlyn/Harrick, BMI)
43	48	2	I BELIEVE YOU Dorothy Moore, Malaco 1042 (TK) (Musicways/Flying Adrrisi, BMI)
44	45	3	EDGE OF THE UNIVERSE Bee Gees, RSO 880 (Polydor) (Casserole/Unichappell, BMI)
45	NEW ENTRY		BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acuff-Rose, BMI)
46	NEW ENTRY		YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8446 (Big Hill, ASCAP)
47	NEW ENTRY		HEAVEN ON THE 7th FLOOR Paul Nicholas, RSO 878 (Polydor) (Keyboard Pendulum/Chappell, ASCAP)
48	NEW ENTRY		INDIAN SUMMER Poco, ABC 12295 (Fool's Gold, ASCAP)
49	50	2	MY FAIR SHARE Seals & Crofts, Warner Bros. 8405, (Warner Bros., ASCAP/Warner-Tamerlane, BMI)
50	49	4	C'EST LA VIE Greg Lake, Atlantic 3405 (Palm Beach, ASCAP)

SEPTEMBER 10, 1977, BILLBOARD

Classical

CBS A&R Seeking Greater Input

Masterworks Division Consolidating Internationally

• Continued from page 1

This will not be done at the expense of gains by Columbia Masterworks in the field of opera over the past two years, an effort which will not be relaxed. And the company will continue to seek out potential crossover properties to appeal to an audience broader than the classical core.

These points are made by Allen Davis, vice president, creative operations, CBS Records International, who has recently been given the assignment of directing the a&r consolidation program.

Camelot Web

Promo Uses

Sampler Disk

CHICAGO—The Camelot Music retail chain will mail a sampler record of new Columbia Masterworks releases to 12,000 of its classical customers this month as part of its ongoing Classical Club promotion.

The seven-inch pressing, produced especially for Camelot, samples albums featuring Leopold Stokowski, Michael Tilson Thomas, Lazar Berman and the Philharmonia Virtuosi Of London. Also included is a cut from the Bolling/Rampal "Suite For Flute And Jazz Piano." Sampler sleeve copy informs buyers that excerpted LPs are sale priced at \$4.99 through late October.

Camelot Classical Club promotion, introduced last December, has customers registering in stores for 10% discount cards (on classical purchases more than \$10) and for mailing of special sale announcements, new release info, etc. Masterworks sampler is the club's first promotion of this type. The Camelot chain has more than 60 mall locations.

Musicians Block

N.Y. Met's Season

NEW YORK—The Metropolitan Opera has restated its warning that its 1977-78 season will be cancelled if agreements with unions are not reached by Sept. 9.

Progress is said to have been made in negotiations with all 14 unions representing Metopera workers except for Local 802 of the AFM. The most recent talks with the musicians union broke off Wednesday (24), with no further meetings scheduled.

The AFM is asking a pay increase for musicians from \$428 to \$500 weekly, an eight-week vacation, no more than four performances a week and other concessions, including a 52-week contract instead of the present 44 weeks of work.

Advent Issues Cassettes Only

BOSTON—Advent Corp. here has issued two new recordings available only in cassette format. The additions to the company's CR/70 cassette series feature pianist Russell Sherman in sonatas of Beethoven, including the "Tempest," "Appassionata" and "Waldstein."

Sherman's recording of the complete Liszt "Transcendental Etudes" also was premiered on Advent cassettes, and later pressed by Vanguard Records. Advent cassettes are duplicated using Dolby noise reduc-

tion and chromium dioxide tape. Reporting to Davis on international aspects of the company's classical operation are Marvin Saines, vice president of Masterworks, and Paul Myers, director of international Masterworks, a&r.

Under the new setup, Myers is given increased authority over a&r matters worldwide. For the U.S., Saines continues to report directly to the CBS Records Division. But he will also be closely involved in overall a&r decisions, says Davis.

International classical a&r planning meetings will be held semi-annually, with the first such conclave scheduled for Paris the end of this month. Representatives from CBS affiliates in the U.K., Germany, and Japan will attend, in addition to the contingents from the U.S. and France.

Affiliates will be encouraged to

participate in planning and to provide feedback on potential sales in their respective countries. All a&r projects being considered will be offered up for discussion and evaluation, says Davis.

"We expect to move heavily into a program of artist development," he adds, nurturing talent during career growth on a long-term basis and coordinating recording projects with concert activities.

Davis admits this has become a more difficult task in an era that has seen the concept of label exclusivity diluted. But he considers it essential, even though artists may move from label to label with greater frequency.

"After all," he says, "we are dealing with a largely static repertoire. The unique element, in most cases, remains the artist and his interpretation."

Direct-To-Disk: An Optional Choice

NEW YORK—Golden Crest is the latest to straddle the direct-to-disk question with an album de-

signed to permit audiophiles to compare that technique with conventional tape-to-disk transfers.

In a two-record album of Schumann, Debussy and Copland piano pieces played by Grant Johannsen, the first LP offers the entire program in a d-d version.

On the second record, one side presents half the program in a transfer from tape using Dolby A noise suppression. On the flip side the remainder of the program is cut with the new Telefunken C4-D Telecom noise reduction.

The label throws the choice in the listener's lap. "After all, it is you, the consumer, who in the end decides the merit of all products," says the liner.

Last month, San Francisco firm Sonic Arts also issued a direct/tape comparison album of piano music (Billboard, Aug. 20, 1977).

BUFFS MEET

NEW MAESTRO

NEW ORLEANS—"Leonard Slatkin Day" has been proclaimed here for Oct. 15. At that time, the new music director and conductor of the New Orleans Philharmonic-Symphony will be at the Lakeside Mall from 11 a.m. until 3 p.m. to meet with music buffs, rap and sign autographs as he prepares for the coming fall-winter subscription season.

Prizes will be awarded fans who turn out. Bumper stickers and buttons are to be distributed. "I enjoy meeting people," says Slatkin, "and since I've decided to make my home there I'd enjoy knowing my new neighbors."

London Offering

Photos Of Artists

CHICAGO—London Records is offering a collection of large, hard-mounted color pictures of classical artists for retail display. The newly-produced 16- by 23-inch likenesses are available to "any classical store that will put them up," says John Harper, classical division sales manager. First six of the easel-backed photos picture Sutherland & Bonynge, Solti, Pavarotti, Ashkenazy, Mehta and de Larrocha. The portraits also will be available on paper for temporary displays. Harper says each set of six costs \$50 to produce.

In other upcoming promotions, Harper says the company will offer a promotionally-priced Dolby pre-recorded cassette this fall as an attention-getter for its imported cassette line.

5 Tchaikovsky

Works Taped

By L.A. Phil

LOS ANGELES—The most ambitious recording schedule in the history of the Los Angeles Philharmonic has been wrapped here. Under Zubin Mehta, the orchestra has completed recording five of the six Tchaikovsky symphonies for London.

Tchaikovsky's Fourth was previously recorded for the same label.

Philharmonic spokesmen denied reports that the Tchaikovsky cycle would conclude Mehta's recording chores. He has almost a year to go on his Los Angeles contract before he takes over as conductor of the New York Philharmonic for the 1978-79 season.

Musicians who comprise the unit are, however, recording this week at UCLA under the assistant conductor, Calvin Simmons. The 27-year-old Simmons is batoning an LP for the New York label which will feature works by U.S. composers.

Set Glendale Dates

LOS ANGELES—The Dorothy Chandler Pavillion of the Music Center here will be the setting for the coming season of concerts by Carmen Dragon and the Glendale Symphony. An all-Brahms program is set for the opening event Oct. 29.

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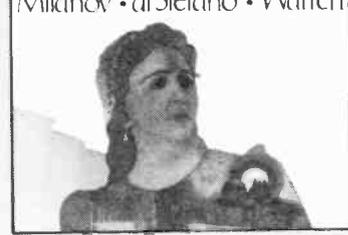
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Rock Singles Best Sellers

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As Of 8/29/77

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

- | | |
|--|---|
| 1 HIGHER AND HIGHER—Rita Coolidge—A&M 1922 | 21 STAR WARS—Meco—Millennium 604 (Casablanca) |
| 2 I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO 872 | 22 NOBODY DOES IT BETTER—Carly Simon—Electra 45413 |
| 3 TELEPHONE LINE—Electric Light Orchestra—United Artists/Jet 1000 | 23 THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423 |
| 4 UNDERCOVER ANGEL—Alan O'Day—Pacific 001 | 24 I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK 1022 |
| 5 HANDY MAN—James Taylor—Columbia 3-10557 | 25 HARD ROCK CAFE—Carol King—Capitol 4455 |
| 6 BEST OF MY LOVE—Emotions—Columbia 3-10544 | 26 YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista 0256 |
| 7 STAR WARS (Main Title)—London Symphony Orchestra—20th Century 2345 | 27 EASY—Commodores—Motown 1418 |
| 8 TELEPHONE MAN—Meri Wilson—GRT 127 | 28 SUNFLOWER—Glen Campbell—Capitol 4445 |
| 9 BARRACUDA—Heart—Portrait/CBS 6-70004 | 29 GIVE A LITTLE BIT—Supertramp—A&M 1938 |
| 10 DA DOO RON RON—Shaun Cassidy—Warner/Curb 8365 | 30 YOU AND ME—Alice Cooper—Warner Bros. 8349 |
| 11 ON AND ON—Stephen Bishop—ABC 12260 | 31 FLOAT ON—Floaters—ABC 12284 |
| 12 CHRISTINE SIXTEEN—Kiss—Casablanca 889 | 32 HOW MUCH LOVE—Leo Sayer—Warner Bros. 8319 |
| 13 DO YOU WANNA MAKE LOVE—Peter McCann—20th Century 2335 | 33 STRAWBERRY LETTER 23—Bros. Johnson—A&M 1949 |
| 14 KEEP IT COMING—K.C. & the Sunshine Band—TK 1023 | 34 KNOWING ME, KNOWING YOU—Abba—Atlantic 3387 |
| 15 SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094 | 35 JUNGLE LOVE—Steve Miller—Capitol 4466 |
| 16 COLD AS ICE—Foreigner—Atlantic 3410 | 36 I'M IN YOU—Peter Frampton—A&M 1941 |
| 17 DON'T STOP—Fleetwood Mac—Warner Bros. 8413 | 37 HIGH SCHOOL DANCE—The Sylvers—Capitol 4405 |
| 18 DON'T WORRY BABY—B.J. Thomas—MCA 40735 | 38 GONNA FLY NOW (Theme From "Rocky")—Bill Conti—United Artists 940 |
| 19 SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band—Warner Bros. 8370 | 39 DAYTIME FRIENDS—Kenny Rogers—United Artists 1027 |
| 20 BLACK BETTY—Ram Jam—Epic 8-50357 | 40 LITTLE DARLING—Doobie Brothers—Warner Bros. 8408 |

Rock LP Best Sellers

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As Of 8/29/77

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

- | | |
|---|--|
| 1 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 21 HERE AT LAST... LIVE—Bee Gees—RSO RS-2-3901 |
| 2 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 22 PART 3—K.C. & The Sunshine Band—TK 605 |
| 3 LIVE—Barry Manilow—Arista AL 8500 | 23 COMMODORES—Motown M7-884R1 |
| 4 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 24 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 |
| 5 I'M IN YOU—Peter Frampton. A&M 4704 | 25 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Cap. ST 1157 |
| 6 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 26 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 |
| 7 MOODY BLUE—Elvis Presley—RCA AFL 1-2428 | 27 IT'S A GAME—Bay City Rollers—Arista AB 7004 |
| 8 JT—James Taylor—Columbia JC 34811 | 28 DESTROYER—Kiss—Casablanca NBLP 7025 |
| 9 WELCOME TO MY WORLD—Elvis Presley—RCA AT01-2274 | 29 ANYTIME... ANYWHERE—Rita Coolidge—A&M SP 4616 |
| 10 SUPERMAN—Barbra Streisand—Columbia JC 34830 | 30 OL' WAYLON—Waylon Jennings—RCA APL1-2317 |
| 11 LITTLE QUEEN—Heart—Portrait/CBS JR 34799 | 31 A NEW WORLD RECORD—Electric Light Orchestra—United Artists/Jet UA-LA679-G |
| 12 FOREIGNER—Foreigner—Atlantic SD 18215 | 32 THE BEST OF THE DOOBIES—Doobie Bros.—BS 2978 |
| 13 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 33 RIGHT ON TIME—Bros. Johnson—A&M SP 4644 |
| 14 CSN—Crosby, Stills & Nash—Atlantic SD 19104 | 34 FLEETWOOD MAC—Reprise MS2225 |
| 15 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 | 35 ENDLESS NIGHTS—Leo Sayer—Warner Bros. BS 2962 |
| 16 BOSTON—Epic PE 34188 | 36 LIGHTS OUT—U.F.O.—Chrysalis 1127 |
| 17 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 37 SILK DEGREES—Boyz Scaggs—Columbia JC 33920 |
| 18 LOVE GUN—Kiss—Casablanca NBLP 7057 | 38 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 |
| 19 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 39 I ROBOT—Alan Parsons Project—Arista AB 7002 |
| 20 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 | 40 REJOICE—Emotions—Columbia PC 34762 |

Martin Pacted For 'Sgt. Pepper's' Movie

LOS ANGELES—George Martin, original producer and longtime mentor of the Beatles, has been signed as musical director and arranger of the film, "Sgt. Pepper's Lonely Hearts Club Band" starring Peter Frampton and the Bee Gees.

Additionally, the film soundtrack, to be released as a Martin production for RSO Records, will be engineered by Geoff Emerick, co-pro-

ducer of the Beatles' "Abbey Road" LP as well as the last four Paul McCartney albums.

The 29 Beatles tunes comprising the "Sgt. Pepper" score will be taken from four Beatles albums, "Abbey Road," "Rubber Soul," "Let It Be" and "Sgt. Pepper's." Martin begins pre-recording sessions Tuesday (6) at Cherokee Studios in Hollywood for the film which is set to roll Oct. 3.

Cable TV Firm Seeks Hook-Up To Labels

• Continued from page 1

live concerts earlier this year with such acts as Sammy Davis Jr., Paul Anka, Neil Sedaka (recently filmed at the Universal Amphitheatre here to be aired in October) and an upcoming Gladys Knight & the Pips concert to be filmed at the Greek for airing in December.

Home Box Office says its subscribers are located in 45 states including Massachusetts, Connecticut, New York, Pennsylvania, New Jersey, Delaware, Virginia, North Carolina, South Carolina, Georgia, Florida, Colorado, Alabama, Mississippi, Louisiana, Texas, Oklahoma, Illinois, Kansas, Missouri, Tennessee, Kentucky, Ohio, West Virginia, Indiana, Wisconsin, Michigan, Iowa, Minnesota, North Dakota, Nebraska, Arizona, New Mexico, Idaho, Montana, Washington, Oregon, Nevada, California, Wyoming, Alaska, Arkansas, Vermont, Maryland and New Hampshire. And in such key cities as New York, Philadelphia, Atlantic City, Knoxville, Minneapolis, Seattle, Reno, Oakland, Little Rock and Indianapolis.

The concerts are transmitted by satellite with its base in New Jersey. The signal is carried from Home Box Office's studio in New York to New Jersey via an AT&T land line. The signal is then transmitted upwards 22,300

miles into space, beaming back down into satellite receiving terminals which are purchased by other cable companies.



Billboard photo by Cori Glazer
Neil Sedaka: tapes a recent Los Angeles engagement.

There are two satellite channels, one for the Eastern part of the country and the other for the West. The idea is to deal with the three-

hour time difference so that everyone can view the concerts at the same time.

Home Box Office, a programming service which sells to existing cable operators, is actually in partnership with the cable companies. Says Lisa Connor, Western regional manager of the firm: "We take our own money to purchase and produce all programming and

Home Box Office Films Live Shows

to buy our own New York studio plus paying for the satellite time.

"The cable companies use their money to build the Earth stations and to distribute the programming to their customers. The cable companies also pay for their own marketing and billing."

Home Box Office and the cable firms split the revenue. The subscriber is charged \$8 monthly, the cable company goes away with \$4 while Home Box Office gets \$4. Home Box Office is the software programmer.

Regular cable costs \$8 a month and for this amount the customer receives better reception

(Continued on page 38)

Kiss Manager Tees New TV/Film Wing

By RAY HERBECK JR.

LOS ANGELES—Manager Bill Aucoin has been convinced by the success of his top-rated act, Kiss, that music already has entered its visual age and that it soon will become as much a visual industry as television and films.

Talent, he claims, will be made or broken more by the harsh eye of a camera than by music critics.

Aucoin, 33-year-old former tv director and producer, is placing his acts in the vanguard of the transition with formation of Aucoin Produc-

tions, a tv/film arm of Aucoin Management in New York.

"You have to think of your acts visually as well as audibly," says Aucoin, adding that stage refinements can be accomplished through constant performing.

"But tv or movie cameras are brutal. And if you're going to be able to bring your acts through to that medium, you really had better start thinking about it now.

"There's a lot of guidance and direction that must be given before an act is ready because tv can destroy an act overnight. It's very personal and hard on any performer."

Aucoin has pegged Rick Grimaldi, formerly with Grey Advertising of New York, to head the new operation. Grimaldi has been busy, primarily signing projects for Kiss. These include a feature film, due in spring, 1979; a prime time, animated

(Continued on page 52)

Projects Big Sales

LOS ANGELES—Champion Entertainment, Inc. is anticipating its most productive quarter in its three-year existence, led by the forthcoming release of the Daryl Hall & John Oates album "Beauty On A Back Street."

Other Champion artists, Odyssey, Dr. Buzzard's Original Savannah Band and Network are expected to generate additional sales.

New Exec Craves More Caesars Stars

By HANFORD SEARL

LAS VEGAS—A new era of star billing and hotel promotion may be breaking at the previously MOR-dominated Caesars Palace with the signing of independent Hollywood film producer M.J. "Mike" Frankovich as president.

The 66-year-old movie businessman has disclosed plans to upgrade the current stable of stars who play the 1,200-capacity Circus Maximus main showroom by banking on his past, close association with artists in film production.

Frankovich claims he will bring new names of superstar stature to the plush hotel-casino operation. Present top names, signed by reigning entertainment director Sid Gathrid, include Diana Ross, Frank Sinatra and Shirley MacLain, Bette Midler, Flip Wilson and Tom Jones.

Gathrid, who has guided the showroom policy for a number of years, was unavailable for comment, but other hotel officials concede that Frankovich, who will be at the helm of the hotel and Caesars World parent company, has the "last say" in any entertainment matters.

In conjunction with hotel promotion, Frankovich, who is wrapping up his Los Angeles interests and projects in film production, plans to attract more outside tv-film crews to this desert oasis.

Included in that promotional thrust and tv film priority is an aggressive desire by Frankovich to involve Caesars in a hotel related production firm.

The hotel, in the past, has been the scene of motion picture locations and tv series shooting for such productions as ABC-TV's "Starsky And Hutch," Muhammad Ali's "The Greatest" and NBC-TV's "MacMillan."

If Frankovich recruits a more rock-pop music type billing, he will be openly competing with the neighboring MGM Grand, the home of Barry Manilow, Helen Reddy, Mac Davis and the Carpenters.

The Aladdin, of course, will remain the leader in showcasing top rock groups such as Alice Cooper, the Commodores, Yes and Neil Diamond. Meanwhile, Olivia Newton-John, Glen Campbell and Lisa Minnelli lead the pop music scene at the Riviera.

Frankovich joins MGM Grand president Kirk Kerkorian as the second major film studio figure to take over the helm of a top Strip casino-hotel operation.

His family background includes experience in the gaming-restaurant business, although he began as an actor with Republic Pictures. At the time of his appointment he was an independent producer since 1968 and previously was a former production head and first vice president of Columbia studios.

With the Aug. 26 announcement

of Frankovich being appointed the new president, replacing the temporary Clifford Perlman, the film producer has 30 days to apply for a Nevada gaming license.

Strip hotel figures and sources close to the gaming industry foresee no problem or difficulties facing Frankovich for clearance in gaining a clean bill of health with his application.

ARTISTS UNTETHERED

Jazz Acts Mixed At New L.A. Club

• Continued from page 31

of my own. The club business is an extension of the music business whether people believe it or not."

Magid has installed an 8-track Yamaha board for recordings and has been stockpiling tapes by certain performers for later placement with labels.

Andrews, the veteran blues singer, is currently heard on several Fantasy and Concord LPs although he is not signed exclusively with any label.

Magid operates his management firm plus two music publishing firms—Alexis and Marvelle—from the club complex.

He showcases new and unknown acts during the week. He auditions them live in the early afternoon and if he likes what he sees and hears, the act gets a shot before the public. He also auditions via tapes and records.

The salary for playing at a showcase is minimal, according to Magid; around \$25 or \$30 per person.

Due to the club's small seating capacity and its beer and wine only policy, Magid's top price for a name act is \$500 per night.

Magid works out a percentage of the door tab with some acts—\$2.50, \$3 during the week, \$5 on weekends—and in cases of big bands, the leader leases the room for his engagement.

Magid is now booking acts for six straight nights. He started with two and three-night stays. "I'm working toward a nine-day engagement which will give me two weekends."

The room serves health food and is open from 7:30 p.m. to 2 a.m. But Magid sees dollars in staying open on weekends until 5 a.m. and is

planning a jazz with breakfast menu.

Magid feels secure that by being in the Tarzana section of the San Fernando Valley he is safe from competing with the area's other jazz rooms like Donte's in North Hollywood, the Lighthouse in Hermosa Beach, Concerts by the Sea in Redondo Beach and Memory Lane or the Persian Room in Los Angeles.

Acts he's booked include Seawind, Pete Fountain, Bill Holman and his band, Ernie Andrews, Jimmy Witherspoon, Big Joe Turner, Laurindo Almeida, Nellie Lutcher, the Kapp/Pierce band and Ed Shaughnessy's Energy Force band.

Upcoming: Joe Pass, Buddy Rich, Art Pepper, Yusef Lateef, Dizzy Gillespie, Turbulance (a local band) and Caldera. Magid is also looking to "reactivate" such singers as Mark Murphy and Bill Henderson and he speaks of luring such veteran jazzmen as Shorty Rogers and Jerry Fielding, who work heavily in the film and television scoring business.

Acts generally do two sets a night with the music in constant motion.

Magid says Local 47 of the musicians union has been very cooperative in allowing him to mix "no names with new names." Speaking about young musicians who have jammed with professionals, Magid recites this litany: "They (the union) know they've got the kid when he turns pro, so they don't hassle us."

As for having musicians drop by to jam, Magid says this is the same idea which made 52d St. in Manhattan a jazzman's haven in the '40s. "Anyone has the right to sit down and play piano and jam." Musicians who drop in and play are not paid.

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Talent In Action

KISS
CHEAP TRICK
Forum, Los Angeles

If you asked a kid in the audience—most were 12-20—what they liked best about Kiss, which opened here Aug. 26 for a series of shows, they usually replied that they liked the makeup and the visual effects, especially “when he started spitting blood and when the guitar started smoking.”

Stage effects aside, Kiss is a middlingly decent progressive rock group, neither any worse nor any better than the dozens that used to exit in the heyday of progressive rock acts such as Cream, Mountain and others.

But when it comes to a show, Kiss gives 100% entertainment, interspersing 14 tunes such as “I Want You” and “Rock ‘n’ Roll All Night” with fire-eating and roaring bursts of flame and pounds of confetti tossed out over the audience.

There was constantly something going on. And the soldout crowd ate it up. Many of them wore greasepaint like their onstage heroes. And the crowd would not let Kiss leave the stage, demanding encore after encore, one of which was “Beth.” The show ran more than 1½ hours.

Opening act was Cheap Trick whose contribution to show business, acoustically and in stage presence, was that one of the members looked and acted like Huntz Hall of the old Dead End Kids movie era. The group was so-so in entertainment value, but then everyone had come to see Kiss. **CLAUDE HALL**

CLEO LAINE
BOBBY SHORT
Greek Theatre, Los Angeles

Laine opened her Aug. 27 show (appropriately enough) with “It’s A Grand Night For Singing” and closed (also appropriately) 75 minutes later with “I Got The Music In Me” to a standing ovation.

It was her longest Hollywood engagement to date, four consecutive soldout nights and with tickets scaled at \$6.50-\$9.50, no doubt her most profitable one as well.

The fly in the ointment, however, was the show’s overall structural setup. Veteran singer-pianist Bobby Short kicked off the evening with a 17-song set of his own which took up the entire first half.

While Short displayed his familiar stock-in-trade showmanly acumen in his down memory lane ‘30s and ‘40s repertoire (he ran the gamut from Cole Porter’s “At Long Last Love” to a Besie Smith blues number to Duke Ellington’s immortal “Satin Doll”), the old-timer from Danville, Ill., simply did not live up to his last name; he was on too long.

It wasn’t till after the 20-minute half-time intermission that Laine and her reed playing husband/conductor Johnny Dankworth (with full orchestra) finally took the stage. Then the electricity in the air hovering over this 5,000-seat outdoor amphitheatre fairly crackled.

Among the highlights were “Ridin’ High” in which, for the first time that evening, Laine served up one of her patented notes-for-dogs-only capers, overwhelming the appreciative crowd with her range; the home-sweet-home “Streets Of London,” which raised many of goose hump; the abuzzant “Born On Friday” new addition; Dankworth’s own “Bird Song” in which she engaged in a vocal-instrumental cat dialog with Johnny on clarinet; and, of course, the tear-jerking “Send In The Clowns,” which came just before her first walk to the wings.

Lending superb support on piano and (surprisingly enough) hot fiddle was young Paul Hart, one of four fellow Brits who comprised the nucleus of the big Dankworth band, the rest of which were selected from the cream of Hollywood’s Local 47 crop. **JOE X. PRICE**

FRANK SINATRA
DEAN MARTIN
Aladdin Hotel, Las Vegas

Sinatra was again paired with old pal Martin in a rare benefit performance Aug. 23 to aid the Univ. of Nevada, Las Vegas athletic fund.

Nearly 7,500 supporters in the hotel’s Theatre for the Performing Arts helped the dynamic duo, who appeared solo and together in the 90-minute program, celebrate the fund-raising, year-long drive hitting the \$1 million mark.

Surprise guests Jerry Lewis and Paul Anka joined the festivities. Lewis, was appearing at the Hotel Sahara preparing for his Labor Day Muscular Dystrophy telecast and Anka at Caesars Palace.

Part of a current Midwest/West tour, Sinatra and Martin were in top form, with Ol’ Blue Eyes

belting out nine songs in his segment and Martin stirring his tipsy humor with six melodies.

It was only the second time Martin and Lewis had been reunited onstage since last year’s emotional confrontation on the annual MDA telecast.

Martin opened the evening with the 57-piece Nat Brandwynne Orchestra conducted by Don Costa by singing “When You’re Drinkin’,” combined with “That’s Why The Gentleman Is A Tramp.”

Crowd-pleasers by Martin included “Everybody Loves Somebody,” a decent rock version of Jim Croce’s “LeRoy Brown” and the mellow “Welcome To My World.”

As usual, Martin weaved his sophisticated drinking jokes throughout with perfect timing and topnotch ad libs before closing his solo spot with “That’s Amore,” which brought Sinatra onstage to a standing ovation.

It was an electrifying moment when Dr. Sinatra, who was presented his honorary degree at last year’s UNLV graduation exercises, sauntered to the mike and took command.

The Chairman of the Board initiated his offerings with a disco-jazz rendition of Cole Porter’s “Night And Day,” then segued easily into the swing-type “For Once In My Life.”

Sinatra’s perfect phrasing and stylization came magically alive on “Funny Valentine” accompanied by a super string arrangement and guitar solo. Another disco version of “All Or Nothin’ At All” contained low bass tones.

Then Bruce Johnstone’s classic “I Write The Songs,” specially rearranged by Costa to read “Sing The Songs,” afforded the strong voiced Sinatra a chance to reminisce about his illustrious, stormy career.

Gordon Jenkins story-like “It Was A Very Good Year,” a Sinatra milestone, was dramatic and semi-classical with the singer in full control. He then delivered Anka’s easy listening pop tune “Everybody Ought To Be In Love” continuing the upbeat theme of the show.

Another Costa arrangement of Anka’s “My Way,” Sinatra’s theme song, was yet another good moment prior to his last solo, “Lady Is A Tramp” set in a swing style bridging scales and moods.

Martin joined Sinatra to share such songs as “Chicago,” “Pennies From Heaven,” “A Foggy Day In London Town” and “Marie.” A selection from “Guys And Dolls” completed the duet portion and the concert. **HANFORD SEARL**

DOC & MERLE WATSON
MARY McCASLIN &
JIM RINGER
Bottom Line, New York

Traditional folk music and blues predominated as these performers lent a rustic touch to this Greenwich Village nightspot for the late show Aug. 11.

McCaslin and Ringer opened with a 50-minute set that was only occasionally satisfying. Mary has an unusual voice which can veer suddenly from the monotonous to the sublime. He has a rich baritone well suited to his songs of lost love, gamblers and hard drinking losers. But the pair seemed oddly forlorn, and ennui soon set in.

Perhaps their brand of backwoods picking and singing was just too loose for this setting. Their songs seemed underrehearsed and in one case, Ringer confessed to not knowing the guitar chords. Certainly their diffident stage presence did little to help the overall impression they made.

Fortunately, there were some exceptional moments: McCaslin’s poignant reading of Randy Newman’s “Living Without You”; Ringer’s quietly controlled “Rachael,” a tale of first love which he composed; and a lovely a cappella gospel number which saw the audience calling out for more.

Main event of the evening was the appearance of Doc Watson and son, Merle. With a third guitar and electric bass rounding out this group’s sound, it was clear from the start that some nimble Southern style picking was going to be served up.

Watson Sr. is, at this stage, pretty much of a legend. But no one can accuse him of sitting on his laurels. He delighted the Bottom Line crowd with a spirited 95-minute set which was virtually impossible to resist.

Watson brought along his usual hopper of blues, folk, rockabilly and bluegrass favorites, choosing from its contents with a sure hand for audience pleasing fare. Ironically, in the light of the following week’s tragedy, he closed with a medley of Elvis Presley hits.

All told, Watson and company delivered 18 selections, each of which had its own charm. Only drawback of the set was Doc’s failure to in-

clude a few of his patented banjo numbers. Seems this instrument wasn’t tuned to his taste, so he became impatient with it and performed those tunes on guitar. With an act of this caliber, surely a second banjo should have been waiting in the wings. **ED KELLEHER**

JERRY JEFF WALKER
Bottom Line, New York

Anyone who expected that Walker does only soapy “Mr. Bojangles” type of songs was in for a pleasant surprise July 19 when for 90 minutes Walker rocked the Bottom Line.

Performing with a six-man backup band which included three guitarists, Walker offered up a hard-edged country rock sound which had the audience dancing in the aisles.

Walker and his band performed more than 20 songs, with Walker strumming furiously on his rhythm guitar as he accompanied his slightly flat but effective singing.

Sounding a bit like Kris Kristofferson at times, he got through “Mr. Bojangles” early in his set and went into his goodtime music with such songs as “Must Have Gone Crazy, I Guess” and “Sangria Wine.”

A high point in the performance was a segued version of “Dixie,” “Battle Hymn Of The Republic” and “God Bless America” which had fans of every regional and political persuasion cheering along.

The show was informal throughout with the Bottom Line’s bouncer bounding onstage at one point to sing along with the band. **ROMAN KOZAK**

DARRYL RHODES &
HAHAVISHNU ORCHESTRA
Other End, New York

There were 100 minutes of madness on July 19 when Rhodes brought his 12-piece Hahavishnu Orchestra to the Other End.

Rhodes is a brand of rock satire also pursued by such acts as the Tubes and the Star Spangled Washboard Band. For devotees of entertainment that includes brushing teeth, hair, and beard with toothpaste and singing with a mouth full of hamburger bun, it is perfect.

Fronting the proceedings was Rhodes, but the other members of the group that includes mixed sex all-girl backup singers and two dancers were equally weird.

The 17 songs the band performed ranged in style from soul to country to disco to heavy metal to punk. Obviously some were funnier than others.

Some titles that give an indication of what the band was up to included: “This Song Is Boring,” “Think Of Me When You’re Under Him,” “He Found Jesus But Lost His Head,” “Boot In Your Face,” “My Leprosy Queen” and others of similar ilk.

The show was well paced, using such props as masks, costumes and lifesized cutouts to add to the general madness. It was all funny and plenty of fun. **ROMAN KOZAK**

Signings

Small Faces has signed with Atlantic Records. . . . Karla Bonoff to Columbia Records. . . . Flo Lacey to Krugerrand Records. . . . British rock group Wishbone Ash re-signed with MCA Records for worldwide distribution. . . . AJ Kooper and Lee Michaels to Michael Arciaga’s Filmusic Agency for music representation. . . . Composer George Dunning to the Robert Light Agency for film composers. . . . Chilliwack and Aalon are now represented by Associated Artists booking agency.

Bluesman Albert King to Tomato Records, with Don Davis producing. . . . Melanie to Mind-song International. The singer was with Atlantic. . . . The Voltage Bros. to Sid Seidenberg for management. . . . Big Tree artists LeBlanc and Carr to Peter Rudge’s Sir Productions for management, worldwide. . . . Boogie pianist Joey Weisz to Pennsylvania’s Mobile Music and Music Machine Records for management and recording. He’s been with Bill Haley and the Comets. . . . Westbound Record’s C.J. & Co., r&b vocal group, to Phil Casey & Assoc. for personal management, worldwide.

Ramona Brooks to Manhattan Records with new single, “Skinnydippin’.” . . . Disco group Playground to Strawberry Records with single expected in October. . . . Leif Garrett goes with Atlantic Records.

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	LYNYARD SKYNYRD/TED NUGENT/FOREIGNER/REO SPEEDWAGON/REX—Wolf & Rismiller, Anaheim Arena, Anaheim, Ca., August 27	56,143	\$10-\$12.50	\$565,505
2	NEIL DIAMOND—Alpine Valley Music Theatre, Alpine Valley Music Theatre, East Troy, Wisconsin, August 24-25 (2)	34,876	\$10-\$15	\$395,343*
3	HEART/FOREIGNER/TOWER OF POWER/STEVEN BISHOP/PRISM—Albatross Prod., Memorial Stadium, Seattle, Wash., August 28	27,616	\$8.50-\$10	\$237,406*
4	PETER FRAMPTON/RICK DERRINGER—Don Law Co., Civic Center, Providence, Rhode Isl., August 26	13,400	\$8.50-\$7.50	\$100,500*
5	BREAD—Blossom Music Center, Blossom Music Hall, Cuyahoga Falls, Ohio, August 22	18,865	\$4.50-\$6.50	\$90,307*
6	ALICE COOPER/BURTON CUMMINGS—Celebration & Flip Side, International Amphitheatre, Chicago, Ill., August 27	11,107	\$6.50-\$8.50	\$89,847
7	SAN FRANCISCO SYMPHONY POP ORCHESTRA/ARTHUR FIEDLER—Concord Pavilion, Concord Pavilion, Concord, Ca., August 26-27 (2)	15,113	\$5-\$8.50	\$89,016*
8	ALICE COOPER/BURTON CUMMINGS—Celebration-Fox Prod., Uni-Dome, Cedar Falls, Iowa, August 28	12,300	\$7.50-\$8.50	\$86,500
9	HEART/STEVEN BISHOP—Albatross Prod., Coliseum, Portland, Ore., August 24	11,000	\$7.50	\$82,380*
10	PETER FRAMPTON/RICK DERRINGER—Entam, Civic Center, Charleston, W. Virginia, August 20	9,500	\$8.50	\$79,951*
11	YES/DONOVAN—Alex Cooley Inc., Omni, Atlanta, Ga., August 25	11,407	\$5.50-\$7.50	\$78,521
12	EMMERSON, LAKE & PALMER/JOURNEY—Contemporary Prod w/Chris-Fritz, Municipal Auditorium, Kansas City, Missouri, August 22	11,000	\$7-\$8	\$76,367*
13	ALICE COOPER/BURTON CUMMINGS—Celebration Prod. w/Turntable, Hilman Center, Terre Haute, Ind., August 26	11,200	\$7-\$8	\$74,952
14	NEIL SEDAKA/ENGLAND DAN & JOHN FORD COOLEY—Concord Pavilion, Concord Pavilion, Concord, Ca., August 22-23 (2)	13,081	\$5-\$7.50	\$74,737
15	EMMERSON, LAKE & PALMER/JOURNEY—Contemporary Prod., Kiel Aud., St. Louis, Mo., August 23	10,586	\$5.50-\$7.50	\$73,223*
16	TED NUGENT/REO SPEEDWAGON/REX—Wolf & Rismiller, Sports Arena, San Diego, Ca., August 25	10,995	\$5.75-\$6.75	\$70,658
17	YES/DONOVAN—Ruffino & Vaughn, Jefferson Civic Center, Birmingham, Ala., August 26	9,500	\$6.50-\$7.50	\$61,809
18	LINDA RONSTADT/BERNIE LEADON—D’Cesare Engler Prod. w/MayaC Prod., Allentown Fairgrounds, Allentown, Pa., August 25	9,200	\$6.50-\$7.50	\$60,703
19	WILLIE NELSON/EMMY LOU HARRIS—Alex Cooley, Inc., Omni, Atlanta, Ga., August 27	8,563	\$5.50-\$7.50	\$60,000
20	HEART/STEVEN BISHOP—Albatross Prod., Coliseum, Spokane, Wash., August 27	8,462	\$7-\$8	\$59,834*
21	HEART/TOWER OF POWER/PRISM—Albatross Prod., Jackson County Expo Pavilion, Medford, Ore., August 26	7,232	\$7.50-\$8.50	\$54,541*
22	YES/DONOVAN—Sound 70 Prod., Municipal Aud., Nashville, Tenn., August 27	9,900	\$6-\$7.50	\$53,180*
23	WILLIE NELSON/EMMY LOU HARRIS—Alex Cooley Inc., Von Braun Civic, Huntsville, Ala., August 26	6,143	\$5.50-\$7.50	\$43,000
24	STYX/HENRY GROSS/DRIVER—Celebration w/Mother’s Finest, Bismarck Civic Center, Bismarck, N.D., August 27	7,547	\$5.50-\$6.50	\$42,906
25	WILLIE NELSON/EMMY LOU HARRIS—Alex Cooley Inc., w/Sound 70 Prod., Inc., Nashville Municipal, Nashville, Tenn., August 24	6,142	\$6-\$7.50	\$42,279
26	CHARLIE DANIELS BAND/THE WINTERS BROS. BAND—Sound 70 Prod., Duquoin State Fair, Duquoin, Ill., August 26	5,893	\$6-\$7	\$36,357
27	GEORGE BENSON/MINNIE RIPERTON—Cross Country Concert Corp., Bushnell Memorial Aud., Hartford, Conn., August 26	5,000	\$6.50-\$8.50	\$35,000
28	DAVE MANSON/OUTLAWS/DRIVER—Contemporary Prod., Kiel Aud., St. Louis, Mo., August 25	4,704	\$5-\$7	\$32,782
29	BAD CO.—Star Date Prod. & Concerts West, Arena, Milwaukee, Wis., August 23	6,000	\$6-\$7	\$31,000
Auditoriums (Under 6,000)				
1	HEART/STEVEN BISHOP/PRISM—Albatross Prod., Speedway, Yakima, Wash., August 25	5,752	\$7.50-\$8.50	\$43,576*
2	WAYLON JENNINGS/JESSI COLTER—Feyline Presents, Inc., Century II, Wichita, Kan., August 26	5,001	\$7-\$7.50	\$35,078*
3	WILLIE NELSON/EMMY LOU HARRIS—Alex Cooley, Inc., Boutwell Aud., Birmingham, Ala., August 25	5,005	\$7.50-\$8.50	\$34,110*
4	BONNIE RAITT/JOHN LEE HOOKER—Music Fair Enter., Music Fair, Westbury, L.I., August 22	2,791	\$6.50-\$7.50	\$19,109*
5	KENNY LOGGINS—Doug Clark, Celebrity Theatre, Phoenix, Ariz., August 28	2,525	\$7.00	\$17,675
6	BONNIE RAITT/JOHN LEE HOOKER—Music Fair Enter., Painter’s Mill Music Fair, Owings Mills, Md., August 23	2,448	\$7.00	\$16,320*
7	STYX—Celebration w/Mother’s Finest, Civic Center, Fargo, N.D., August 26	2,600	\$5.50-\$6.50	\$14,304

Cable TV Firm Seeks Label Hook-Up

• Continued from page 36

and UHF stations it normally could not get. On top of that fee, an additional \$8 is charged for Home Box Office's pay cable service and the special programs like the concerts. In New York the cost is higher, \$9 for cable and \$9 for pay cable.

The firm's reported 750,000 subscribers earn Home Box Office more than \$2 million monthly. According to Connor, there are about eight million homes which can be hooked up to cable systems and of that number three million are already regular cable subscribers with 750,000 pay cable customers. "This means that we have eight million as potential subscribers. We have to convince people to not only buy our service but to buy cable so they can get our service."

In producing its own concerts, Home Box Office uses its own crews, including its own producers headed by Michael Fuchs. The firm also utilizes freelancers on action locations.

Performers participating in the live concert series are paid by Home Box Office but the firm will not divulge figures.

Says Home Box Office president N.J. Nicholas Jr.: "Our financial commitment to special programming runs several million dollars yearly and will grow with our business."

The firm has leaned toward MOR/pop acts because, as Connor explains, "We don't want to alienate our customers who are not teens."

Breaking down the firm's subscribers she says, "They're approximately 20 to 40 years of age, have no more than two children, are well educated, entertainment-oriented and urban-oriented. Therefore, in programming to this group we lean toward MOR/pop."

Michael Fuchs notes that there are a couple of other reasons why the company has not reached for hard rock acts. "There's a great sound

problem and I don't feel hard metal translates on tv. By going more contemporary we want to go after acts such as Linda Ronstadt, Fleetwood Mac and others."

Connor says the music concept is being expanded because of the "overwhelming" acceptance of its current concert programming.

Music at present is placed within the "Standing Room Only" program which also carries major show productions like the "Folies Bergere," "The Magic Show" or the "Smothers Brothers Last Stand."

She explains that "Standing Room Only" comes second only to the major motion picture category with films such as "Gone With The Wind" and "All The President's Men."

Says Fuchs: "We're a limited premium exposure medium and our subscribers are upscale consumer type people, record buying people. People have advised me that acts like Glen Campbell, Sonny & Cher and a few others, as soon as they get a lot of tv exposure, their record sales fall apart."

Firm's largest market is New York with 90,000 reported regular subscribers and 60,000 paying for the special shows. Connor notes that while regular cable tv doesn't do very well in New York, pay cable is soaring.

She claims that with Home Box Office being the only cable tv firm producing its own concerts, the audience has the advantage of not only seeing a live concert but also behind-the-scenes shots.

"We run the entire concert. There's no editing and no censoring. On network tv, if an act uses certain four-letter words, they're automatically edited out. Because we produce our own shows, we're able to show the artist prior to going onstage which gives the audience a chance to know the act better. We do the same thing following the performance plus the entire show is aired as is," says Connor.

Occasionally, if there are two performances by an artist, both will be taped with the better of the two aired. There are also times when two shows will be blended together.

The live concerts, originally pilot projects, will now be in series form, approximately one concert monthly with the possibility of increasing the shows. Today there's no music channel on cable tv, but according to Connor, the firm is looking at the possibility of adding one.

The firm is also setting up a situation, with Los Angeles the testing site, whereby media concert reviewers who may have missed a concert or want more indepth information may go to the firm's Time/Life office and review the concert in private and at the reviewer's convenience.

All the reviewer need do is call the office and ask for a private showing. This service is free.

Names Set For Georgia Event

NASHVILLE—Nationally recognized country and bluegrass entertainers will be featured, along with local and regional talent, at Kings Dominion's third annual East Coast Country Music Championship scheduled for October weekends.

Each weekend, local and regional talent will be competing for the Ginny, a new award named after the state of Virginia, and will be judged by members of the Virginia Country Music Assn.

Among the featured attractions will be the Tammy Wynette Show

(Continued on page 40)

Folk Music Floods Philly

PHILADELPHIA—Spotlight is on folk music, including the ethnic brand, to climax the summer season in this area with fans having the pickings of five major festivals to satisfy and satiate their musical taste buds.

Although this is the first time in years that tickets haven't sold out at least a month and more in advance of play dates, major interest is focused on the 16th annual Philadelphia Folk Festival staged Friday (26) through Sunday (28) at the Old Pool Farm in suburban Schwenksville.

As a rule, the 4,800 weekend admissions at \$30 and \$36 are sold out without a word of publicity or an ad by July 1. However, as of last week, there were still some 1,000 package tickets up for grabs. Reason could be the advance notice by the festival sponsors that the performers will be booked on the basis of pure musical value rather than for boxoffice appeal and that the emphasis will be stronger on the artful and educational character of the event.

Headliners for the three evening concerts include Tom Rush, David Van Ronk, Star Spangled Washboard Band, Don McLean, Odetta, Highwoods String Band, Michael Cooney, Ralph McTell, Tom Paxton, John Herald among the more than 60 acts on tap.

Heavy emphasis will be given to the more inaccessible American, British and Irish traditional music, for which the lineup includes singer Louis Killen, fiddler Aly Bain, Irish fiddler Eugene O'Donnell, British singers Mick Moloney and Priscilla Herdman, singer Sara Grey, Jean Ritchie and her duo partner and singing by U. Utah Phillips, Jim Ringer and Mary McCaslin.

Mardi Gras Party At Monterey Fest

MONTEREY, Calif.—The Monterey Jazz Festival's 20th anniversary will relinquish its traditional blues afternoon concert Sept. 17 in favor of "Mardi Gras At Monterey." Featured acts include Queen Ida & the Bon Ton Zydeco Band, Professor Longhair, Clarence "Gatemouth" Brown, the Neville Brothers and the Wild Tchoupitoulas. All acts are associated with the New Orleans music scene.

Houston Concert

HOUSTON—"From Ragtime To Dixieland" is the title of the annual free concert to be given by the Society For the Performing Arts Friday (2) at Miller Theatre in Hermann Park.

Ned Battista will conduct a ragtime ensemble in good-time music of the late 19th century and dixieland tunes from 1915 to the early 1930s. Pianist Mary Elizabeth Lee will play solo rag from Scott Joplin's "Red Back Book," plus other ragtime tunes.

96,441 At Festival

SAN ANTONIO—The most successful Folklife Festival in history here has ended with 96,441 visitors attending the four-day event.

The sixth edition of the festival, which ended Aug. 7 at 11 p.m., also generated more money than any previous "block party."

However, officials say it will be several days before exact figures could be available. Blue skies and warm temperatures were the major reasons for the record turnout at the Institute of Texan Cultures, officials say.

Campus

No Hits On KCR

• Continued from page 6

jazz from standard to avant-garde are explored.

And each week on Monday nights, "Fresh Vinyl," a program dedicated to new music is aired. Each week three new albums chosen objectively on their musical merits are aired in their entirety representing a wide cross section of the musical spectrum.

Station jocks are required to play five new cuts per hour each day for added exposure. All new product is screened first so the "overly pop" material can be removed.

"Says Reagan: "We don't shy away entirely from the pop cuts. We need to program some that students can relate to."

Reagan adds that a new feature called "What's New" has been introduced, whereby for an hour each day, 15-20 new LP cuts are randomly selected.

Adds jock and former general manager John Mazur: "About 75% of our audience is from out of town and used to more diverse radio. When the choices are slim they wind up choosing the least objectionable station."

Enhancing the station's appeal are periodic live or taped artist interviews and concerts broadcast from the Backdoor Club.

KCR also prides itself on being educators for students interested in professional radio jobs. Mazur claims that nearly 30 former station workers were placed in various jobs in San Francisco, Idaho, Stockton, Calif., Chico, Calif., and San Diego.

Because the station receives no

(Continued on page 74)

UCLA Plan

• Continued from page 10

production. Both courses will feature guest artists and industry leaders.

"The Dynamics Of The Music Industry," taught by Shankman, will explore the development of artists and the production of successful records.

Part two of the course, "Record Production: The Process Of Creating The Product," will examine the artist/producer relationship and teach the recording process from production, budgeting, recording studio technology, musical arrangement and album cover development. The course will be taught by Nick Venet, independent record producer.

Among the elective courses offered in the professional program are "Song Lyric Writing," taught by composer and lyricist Al Kasha, focusing on creating lyrics for shows, popular music and folk music.

"Songwriter's Workshop," also taught by Kasha, will cover the writing and analyzing of original songs.

"Scoring Music To Film" will analyze the function of music in film for motion pictures, television, animation, commercials and documentaries. Eddy L. Manson, president, American Society of Music Arrangers, teaches.

Other courses include "Techniques Of Musicianship," "Electronic Music And Electronic Composers" and "Writing About Entertainment For The Trades And The Popular Press."

For further information regarding enrollment and class meetings, call the Arts, UCLA Extension, (213) 825-6059.

Minnesota Wolverines Are Out To Revive Old Charts

By DICK NUSSER

NEW YORK—A dozen long-haired musicians, elegantly draped in double-breasted tuxedos, are making a name for themselves playing note-for-note renderings of jazz classics from the 1920s and 1930s.

The Wolverines Classic Jazz Orchestra was founded four years ago, as the outgrowth of a music class sponsored by a Minneapolis municipal urban arts program.

Teacher Ted Unseth was impressed with his students' interest in the works of Paul Whiteman, Clarence Williams, Fletcher Henderson and others from the early jazz era.

When the class ended, the students decided to remain together and take a stab at becoming full-time musicians.

"It's busy," admits manager David Louis Rodgers of SRO Productions. "We're doing six days at the Minnesota State Fair until Monday (5). We had a great time at the Meadow Brook (Detroit) Music Festival with Lionel Hampton and Marian McPartland, and the great trumpeter Jabbo Smith joins us at the Speakeasy Room of the Commodore Hotel in St. Paul, Minn. until Oct. 1."

Rodgers didn't mention the Wolverines appearance at the White House, where they played for President Carter and his guests, or a successful stint at Gotham's Riverboat Room.

"You know there aren't many charts available on this stuff," Rodgers says, "so the band has had to transcribe its own charts off the original records in many cases."

Consequently, its club dates and concerts are marveled over by critics (especially older ones) who respectfully note that the band doesn't miss a note of the original cut, nor, if that's the case, doesn't miss a slide or slur if it's authentic.

On the other hand, most critics believe the band's playing is not mere technical proficiency, but actually comes out, as the originals did, "hot."

"It's amazing how we play clubs and the patrons dance all the old steps if they know them," Rodgers claims, "yet our concerts are equally effective."

The Wolverines' repertoire includes works by Paul Whiteman, Cab Calloway, Clarence Williams, Jimmie Noone, Fletcher Henderson, Ma Rainey, Django Reinhardt, Charlie Johnson and others, as well as an occasional esoteric sampling of Igor Stravinsky's "Rag Time For 11 Instruments" or Leonard Bernstein's 1949 "Fugues And Riffs."

When they're not on the road, the band checks into Scotties, a jazz club in Milwaukee, or into the Commodore's Speak Easy room for a week or a month, and then it's on the road again.

Rodgers is talking to several labels about a record deal and it appears as if the Wolverines soon will be opening for the jazzy, nostalgia-oriented Manhattan Transfer.

Talent Talk

Stevie Wonder will have a two-hour television special at Christmas time on CBS-TV. Asked who would be appearing with him, a representative of Wonder replied, "anybody we want."

The Beach Boys are celebrating their 15th anniversary as a recording group by helping radio station WNEW-FM in New York celebrate its 10th anniversary with a free concert in Central Park. . . . The Dr Pepper summer concert series in the park ended on a generally disappointing note. While concerts by Heart and Southside Johnny & the Asbury Jukes were sellouts, the generally soft rock program that the city demanded did not draw that many fans.

Heard as a putdown at Billboard's Disco Forum: "Oh, he must still be into rock." . . . Connie Francis to record material by Neil Sedaka and Howard Greenfield for European distribution by MGM through Polydor. A "Greatest Hits" package by the singer, marketed on tv in the U.S., has sold a reported 400,000 copies.

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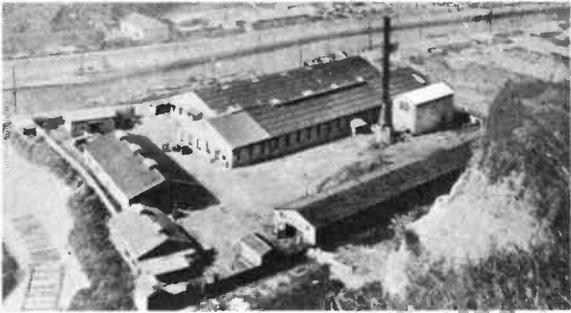
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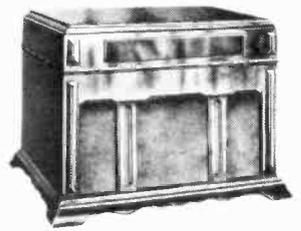
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1928



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1929

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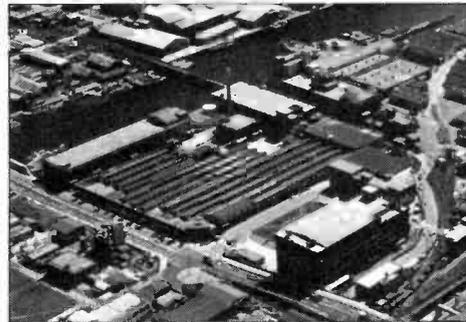
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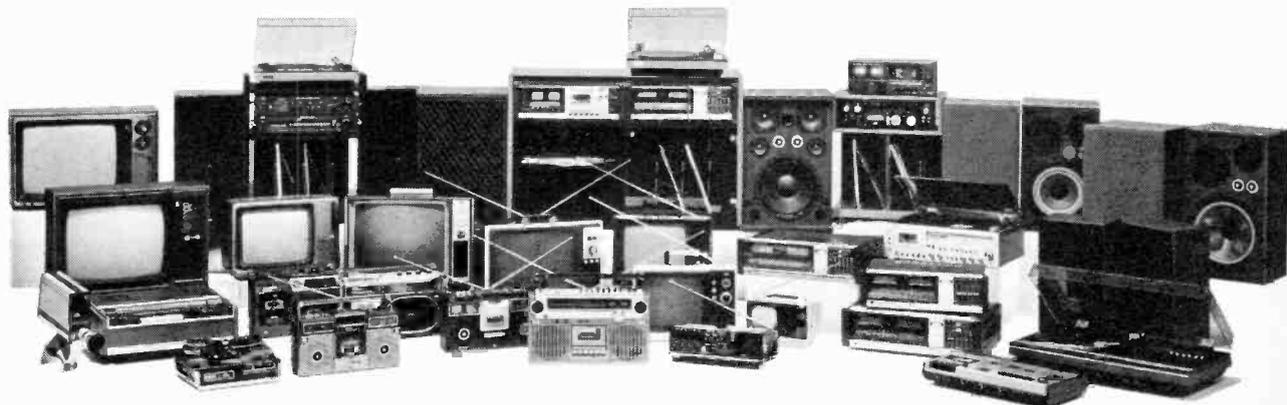
JVC Yamato Plant



JVC Iwai Plant



JVC Okurayama Plant





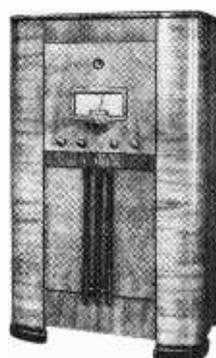
Started production of portable record players

1931



Started to sell radios

1935



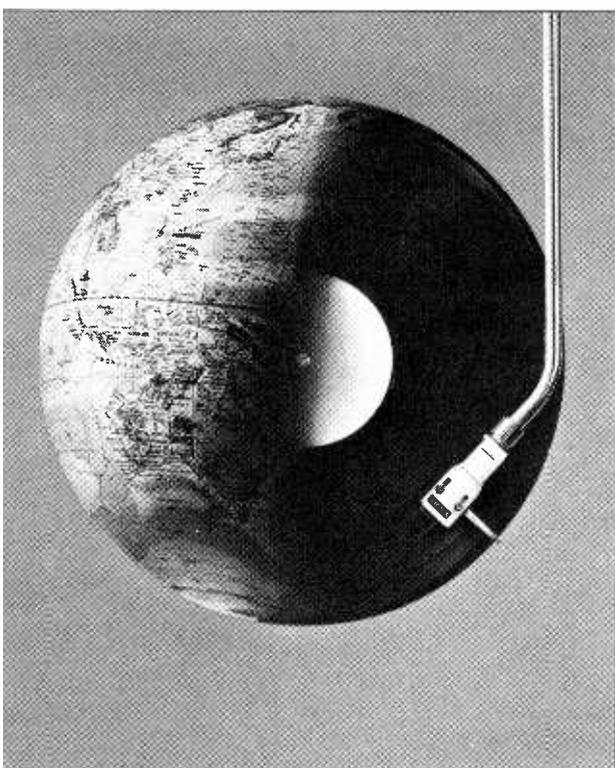
Started selling RE-48 phonograph, the highest quality in the luxury class, made entirely in Japan

1937



Began television research

1939



Record Labels Throughout The World Are The Prime Interest Of Victor Musical Industries, Inc.

VMI's Policy: Providing Satisfaction In Listening Pleasure

Progressive and enterprising, VMI is the pioneer of the Japanese record industry, always taking the initiative for progress. The Innovators. VMI is the leader in the domestic market. In the international repertoire VMI has the second largest share.

In Japan, VMI produces records on the Victor Label. Yet to prevent being restricted to one label, VMI has remained independent from other

companies, because of the wish to be free to produce great music, to give satisfaction in sound, and to have people enjoy records whatever the label may be. Our country-wide sales network provides excellent outlets for making records easily available to all. These outlets help maintain VMI's policy of "providing satisfaction in listening pleasure."

VICTOR MUSICAL INDUSTRIES, INC.

Address: Harajuku Piazza Bldg., 26-18, 4-chome Jingumae, Shibuya-ku, Tokyo 150

Telephone: (03)405-5151

Cable address: VICRECORD

Telex number: 242-4293

Los Angeles Office: 6363 Sunset Blvd., Los Angeles, Calif. 90028, U.S.A. Telephone (213)469-6271

Business: Records and Music Tapes

Victor Music Publishing Co., Inc. (Music Publisher)
26-18, 4-chome Jingumae, Shibuya-ku, Tokyo 150
Telephone (03) 404-3201

Victor Artists Corp. of Japan (Booking & Management of Artists)

26-18, 4-chome Jingumae, Shibuya-ku, Tokyo 150
Telephone (03) 402-8181



Head Office



VICTOR Studio



Mastering Room



Records & Tapes



President: Saburo Watanabe



Vice President: Tatsunori Kasajima



Managing Director: Shoo Kaneko



Happy Birthday



We wish you continued success
from your friends in music publishing.

WATANABE PRODUCTION CO., LTD.

Shin Watanabe, President 1-6-8, Yurakucho
Chiyoda-ku, Tokyo
Phone: 502-0541 Telex: 2224387 WPTOK
Watanabe Music Publishing Corporation
Misa Watanabe, President Phone: 502-2571

The Watanabe Production-Europe
Akira Nakamura, Regional Manager
Phone: 01-235-0525 Telex: 881208

The Watanabe Production-America
Hiroshi Kuwajima, Regional Manager
14533 Valley Vistal Blvd. Sherman Oaks Calif. 91403
Phone: 213-990-4224 Telex: 230 65 1383

PACIFIC MUSIC PUBLISHING CO., LTD.

Shigeaki Hazama, President
c/o Nippon Broadcasting System
1-9-3, Yurakucho Chiyoda-ku, Tokyo
Phone: 214-5061

Telex: 02222901 JOLF J
PACIFICMUSE TOKYO

NICHION INC.

Mikio Tahara, President
Mamoru Murakami, Managing director
TBS 2nd Bldg. No. 3-50, 5-Chome,
Akasaka, Minato-ku, Tokyo, Japan
Phone: 584-4711
Telex: MUNICH J26610

BANZAI

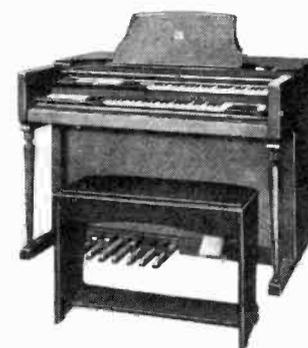
TO

THE

VICTORY!



Motown International
6255 Sunset Boulevard,
Los Angeles, California, 90028
(213) 468-3576 Telex 67-4949



1940 Started selling television sets

1953 Started selling Long Playing and 45 RPM records

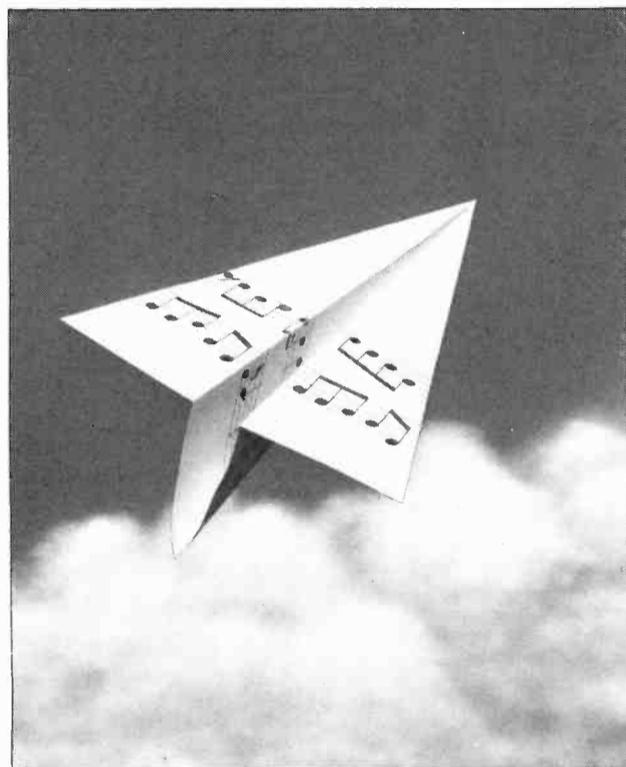
1954 Development of color television
Development of tape recorders

1956 Development of Victor's original 45-45 stereo system
Development of stereo tapes

1957 The first electric organ put on the market
Started to sell 2 track stereo tapes

ADVERTISEMENT

SEPTEMBER 10, 1977, BILLBOARD



VMI Studios Are The Core Of Creative Inspiration

VMI Studios Put The Sorcery In The Sound

VMI studios are equipped with the latest acoustic devices. These studios have specially designed walls which are 3 feet thick, composed of rubber, glass fiber and expandable metal. They are the first of their kind in the world.

Each studio is completely equipped with 32 channel mixing consoles, tape recorders, echo chambers and many other modern devices for recording to

enhance the musicians' creativity.

VMI knows well that equipment alone does not guarantee musical inspiration. A certain atmosphere is vital. An atmosphere of artistic that is at each and every VMI Studio.

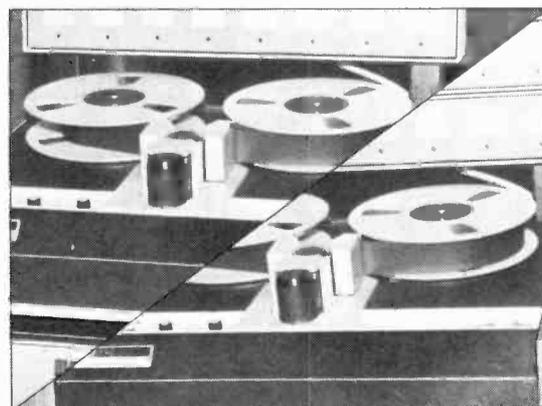
The atmosphere that puts the soul in the music and the sorcery in the sound.



Recording Studio No. 1



32 channel Mixing Console



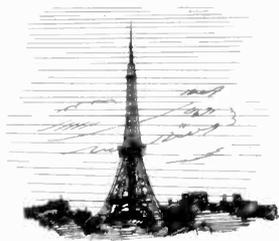
16/32 channel Tape Recorder



Mix-down Room



Began marketing first stereo sets



Was the first company in the world to market stereo records



Slope type player was developed

1958

1959

ADVERTISEMENT



Quality Control Is A Sound System-A JVC System That Is!

JVC's Sensitivity To Sound Produces Top Quality Tapes

JVC has always kept strict control over the quality of its tapes. Each tape is approved for marketing only after stringent testing. Only top quality tapes get past the JVC inspection. As a result of this strict control, JVC's high quality tapes attract many music enthusiasts.

JVC's pre-recorded tape plant is the largest and most modern in the world. It is fully automated for all the processes necessary for recording, assembling, listening inspection, packaging and shipping. The high quality never varies. It is the result of 50 years of technological research together with JVC's sensitivity to sound which produces top quality tapes.

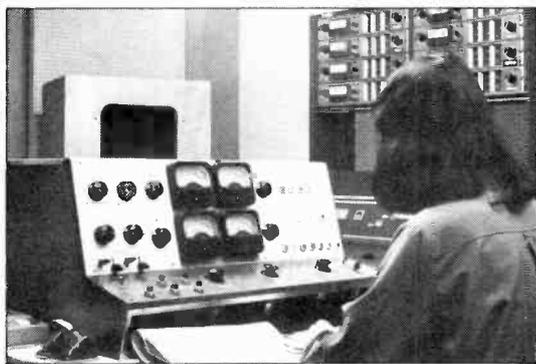
JVC's pre-recorded tape plant is the largest and

SEPTEMBER 10, 1977 BILLBOARD



JVC Mito Plant

JVC is sensitive to environment as well as to sound. Our pre-recorded tape plant is located in an Arcadian setting, surrounded by trees. JVC appreciates good things, not only good products, but a good environment too.



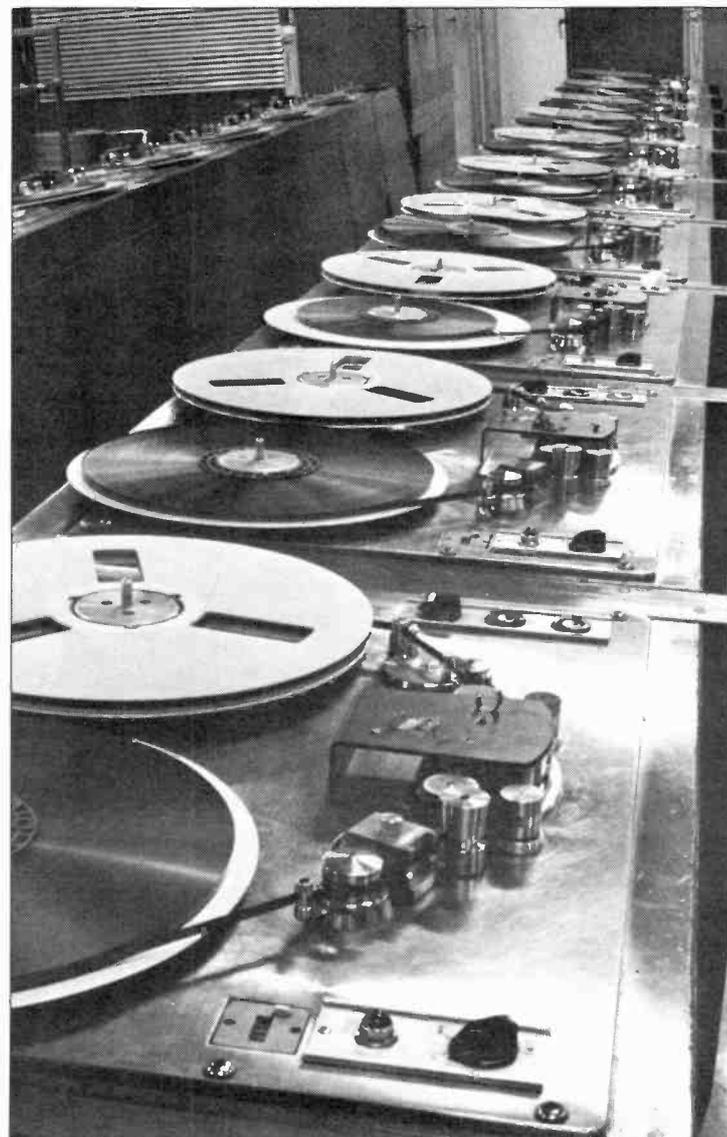
Production of Master Tape



Hearing Inspection



Final Packagig



Tape Duplicating System



**We Extend
Our Best Wishes
And Sincere
Congratulations
On
Your 50th
Anniversary**



JVC

JVC AMERICA COMPANY

Division of US JVC Corp.

58-75 Queens Midtown Expressway,

Maspeth, New York N.Y. 11378,

U.S.A.

Phone: 212-476-8300

Telex: 23224814



CONGRATULATIONS

FOR

50 SUCCESSFUL YEARS

JVC

JVC ELECTRONICS OF CANADA, LIMITED
31 Progress Avenue, Unit 14
Scarborough, Ontario M1P 4S6
CANADA

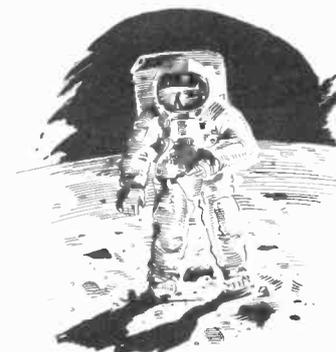
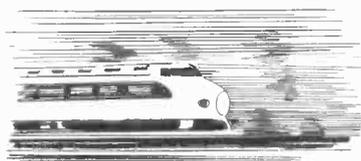
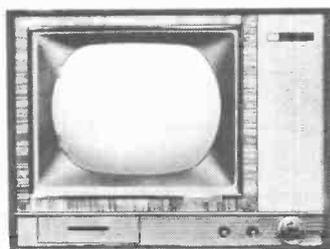
Sincere Best Wishes to Victor Group On Your 50th Anniversary

JVC

JVC (U.K.) Limited

Eldonwall Trading Estate, Staples Corner, 6-8 Priestley Way,
London NW2 7AF
Telephone 01-450 2621

Telex: 923320



1960 Marketed color television sets
Marketed super-records
(anti static electricity)

1962 Put Eidophor
on the market

1963 Developed, non directional,
panoramic speakers

1964 Introduced OTL system
hybrid transistor

1965 4 track stereo tape deck put on the market
4 track stereo tape put on the market

1966 Introduction of
transistor TV cameras
Started selling
cassette music tapes



Superlative Sound Requires JVC's Unique Mastering Technique

JVC For Another 50 Years Of Magic In Music And Sound

JVC has been mastering CD-4 records and stereo records not only in Japan but also in the U.S.A. The JVC Cutting Center Inc. was established in 1973 in Los Angeles. It is equipped with highly sophisticated master cutting machines originally designed and developed by JVC. It produces discs of the highest quality using a superlative technique and has captured the attention of the recording industry.

The audition room at the Center is the laboratory in which JVC creates new sounds. It utilizes the most advanced technical equipment to maintain

and guarantee high quality sound reproduction. The Cutting Center, as well as mastering records, accepts orders for pressing and imports high quality records from Japan. The Center carries on JVC's policy of providing superlative music and listening pleasure for the entire world.

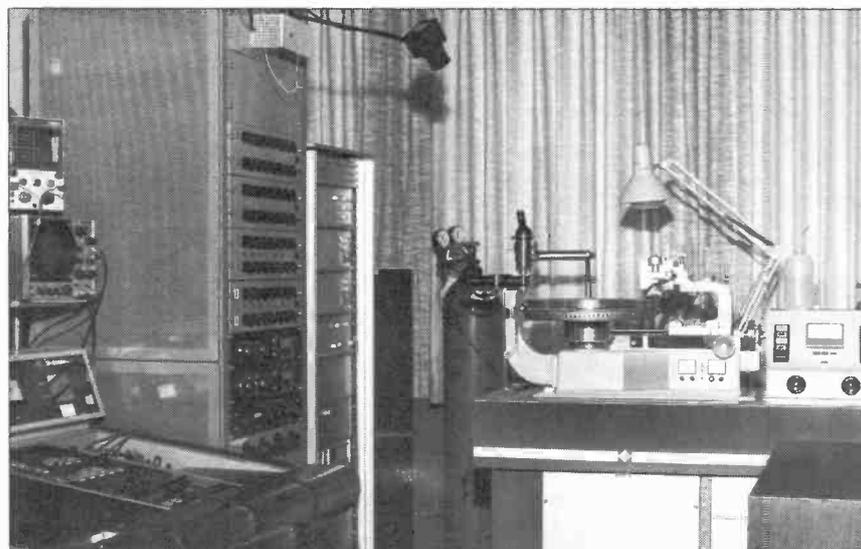
JVC is proud of its past developments and will be watching the future progress and innovations. JVC will continue to create the best music and provide another 50 years of magic in music and sound.



JVC Cutting Center, Inc.

6363 Sunset Blvd., Los Angeles, Calif. 90028, U.S.A.
Telephone: (213)467-1166

JVC Quartet Shown in the Cutting Center are Tom Nishida, Vice President, seated, and in the background Dee Oster, secretary, Kaz Kikuchi, maintenance and Stan Ricker, cutting engineer.



Mastering Room



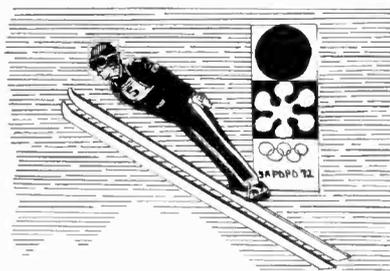
New Console



VMI's U.S. Resident Representative
Toshi Endo



1967 Put cassette tape recorders on the market



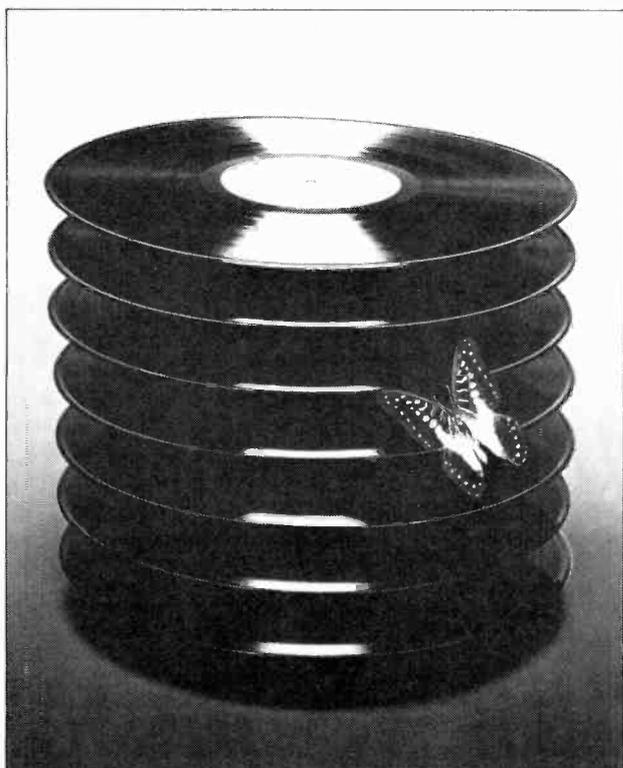
1969 Introduced a "portable video", - the smallest portable VTR in the world Main studio was completed, and it is the finest in the Orient



1970 Introduced CD-4 - the world's first and only discrete 4-channel disc system Put 4 channel component system on the market Put 4 channel tape (open 8 track) on the market

1971 Introduced VCR Ensemble Put Shibata stylus on the market Developed 4 channel cassette Put 4 channel records on the market

1974 Introduced color portable video cameras First in the world to produce Quartz-locked D.D. (Direct Drive) serbo turntable



The System, Developed As A Result Of JVC's Innovative Sound Techniques, Is Producing High Quality Records

JVC's Record Plants And Highly Sensitive Machinery Are Admired And Acclaimed By Many Countries Throughout The World

JVC has been accepting orders for the pressing of records from many other recording companies.

The equipment for production in our record plants has been invented and developed by JVC. The plants' automation and labor-saving systems have caused a sharp cost reduction and they are able to mass produce records in a short time with a small work force.

The records, after undergoing a stringent audition examination of the highest quality, have been very highly evaluated by discerning people, both in Japan and in foreign countries.

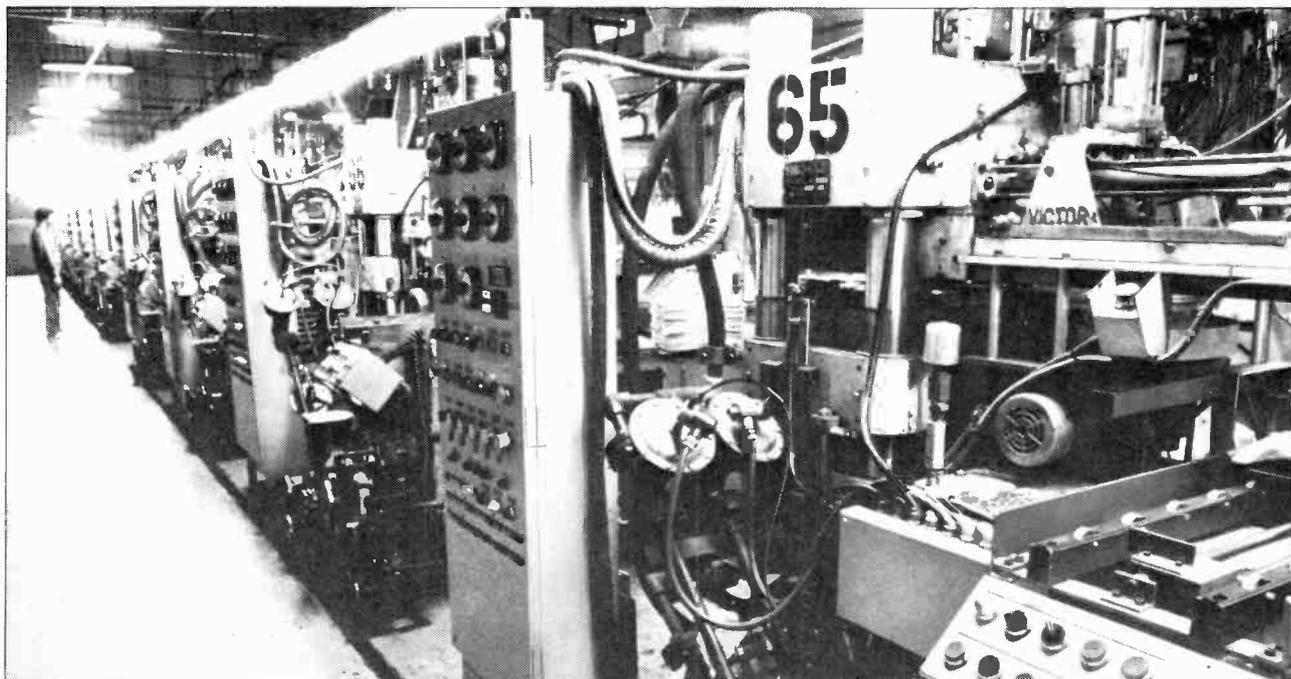
JVC works hard to maintain its reputation as a top quality producer of records.



JVC Yamato Plant

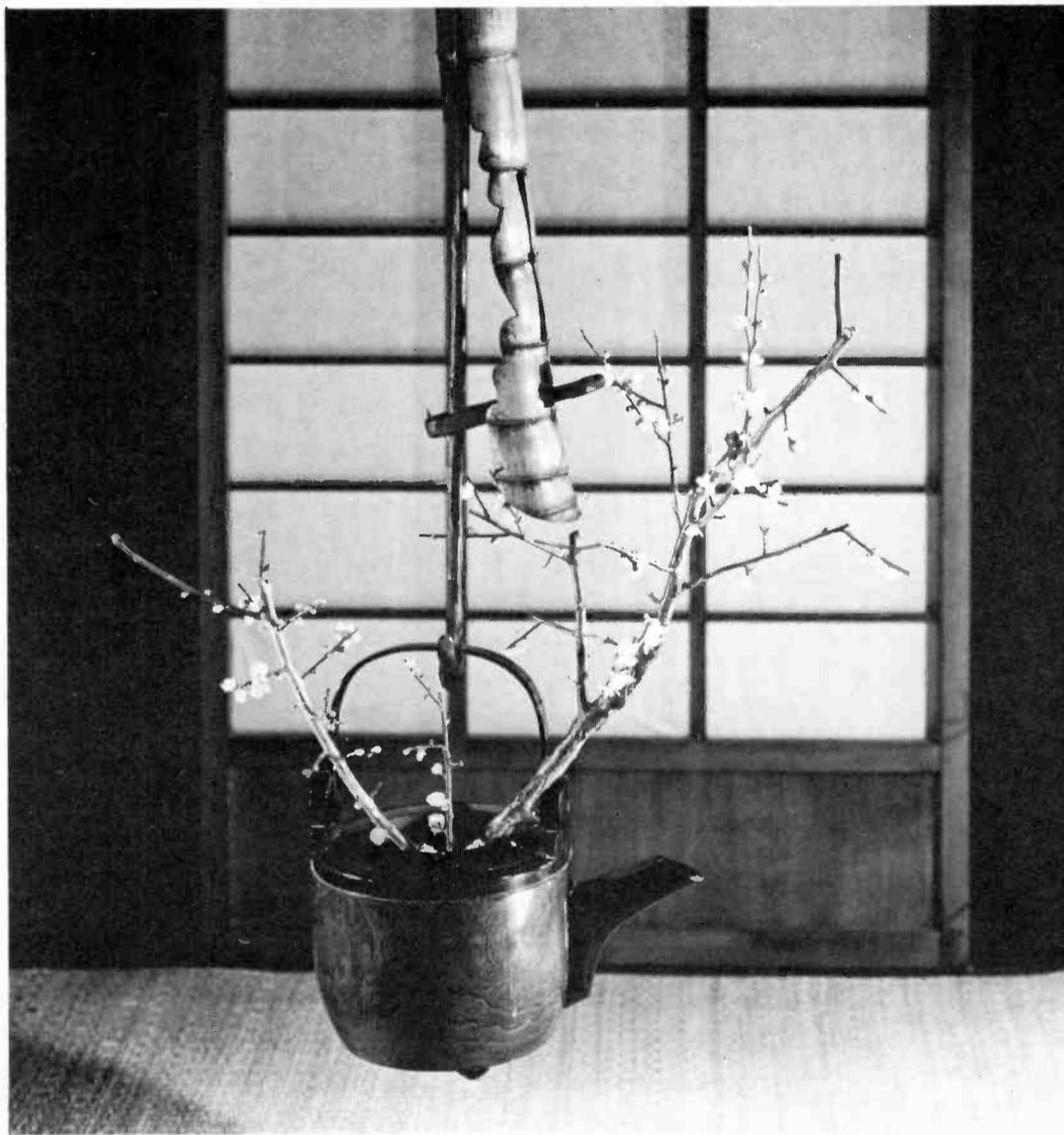


Production of matrices- To ensure top quality the plant is kept dust-free.



Plant for computer controlled record pressing

Happy Anniversary!



寿

Wishing you even greater success in the years to come.

Nippon Television Music Corporation
Toshiaki Kamiko, President
Hirata Bldg. 5F
12-2 Nibancho Chiyoda-ku, Tokyo
Phone: 261-5814 Cable: JOAXNTV
Telex: J24566

jcm Japan Central Music, Limited
Take Minami, President
5-1, Wakaba Shinjuku-ku, Tokyo
Phone: 357-1111, 359-7825
U.S.A. Representative (L.A.)
Akiko Agishi Phone: 213-466-1237
U.K. Representative (London)
Watal Asanuma Phone: 01-328-4641

HORI GROUP
TOP MUSIC PUBLISHING CO..LTD.
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50th ANNIVERSARY

PANTON

publishers for the
Czech music fund

(records, tapes, books and music)

PRAGUE, CZECHOSLOVAKIA,

is proud to be
associated with the

VICTOR GROUP
OF COMPANIES

and wish them
even more success

in the next

50 years.



Congratulations

to

VICTOR MUSICAL
INDUSTRIES, INC.

on

ITS 50TH ANNIVERSARY
for 50 years of invaluable
service to music


ARIA-PRAGUE



*Congratulations
Victor Group of Companies*

50

49

48

From all at
MCA RECORDS



Introduced VHS type (1/2 inch VTR cassette)

1976 Introduced Biphonic



JVC's products are the best



1977 Silver Prize for sound development was awarded by A.E.S. to Toshiya Inoue, Director of JVC Research & Development Section



JVC's Research Opens The Door To Tomorrow

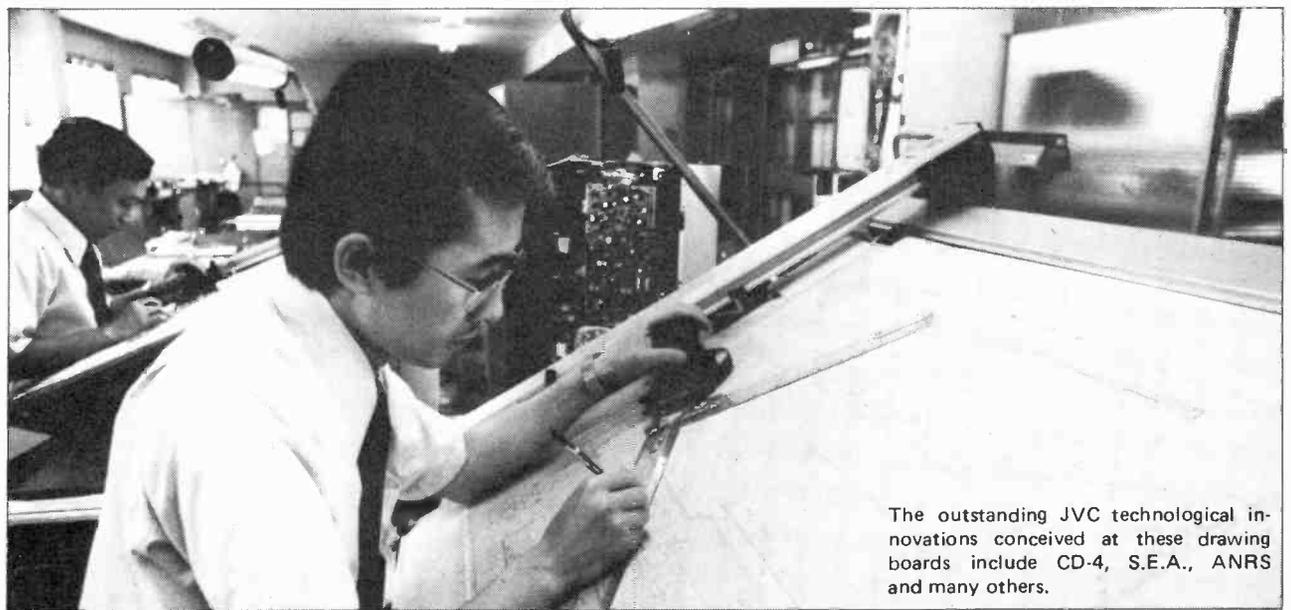
JVC Faces The Challenge Of The Future

CD-4 a discrete quadraphonic disc system, SHIBATA stylus a unique playback stylus, ANRS and Super ANRS noise reduction systems, SEA a sound equalizer, Q-Biphonic a new quadraphonic recording method, are amongst many renowned inventions the center put out to the music and sound industries.

Headed by Toshiya Inoue, who won the Silver Medal from the Audio Engineering Society this year, the center's acoustic scientists and audio engineers are all devoted to nothing but the search for better sound of tomorrow.

JVC Audio Engineering Research Center

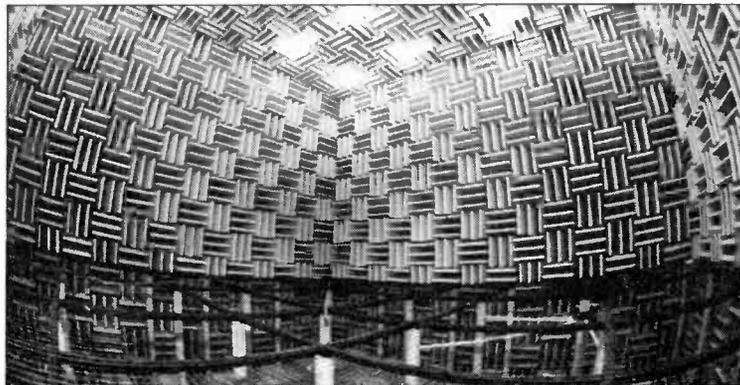
The laboratories JVC proud of, the resources JVC depends on; the engineering people who make JVC unique from others.



The outstanding JVC technological innovations conceived at these drawing boards include CD-4, S.E.A., ANRS and many others.



JVC research in action



The Anechoic Chamber



Computer-assisted analyses of audio equipment are conducted in JVC's Computer Room.

Credits

Editor, Earl Paige. Planning, Brian Harris. Graphics, MOC. Production, John Halloran.

**B
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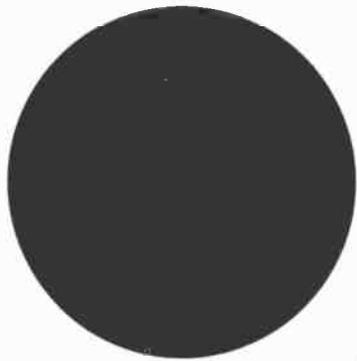
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 Fumio Shimazaki, President
 Harajuku Piazza Bldg.
 4-26-18 Jingumae, Shibuya-ku,
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 Tel: 404-3201

**Hoping for another
50 years of success**

As the only mail order house for records and music tapes
of the Victor Group, we'll try harder.

VICTOR FAMILY CLUB
 Kinjiro Kawasaki, President
 Daido Bldg.
 7-9-1 Akasaka Minato-ku,
 Tokyo 107
 Tel: 586-2671

OMÉDÉTO!



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OF THE BEST IN MUSIC



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We are happy to deliver hit records through the Victor Network.



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Akasaka Makabe Bldg.

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Tokyo 107

Tel: 585-9111

Telex: 2425228 DISCO-J

**To Our Licensee-
The Musicor Label in Japan**

**To Our Licensor-
JJ Records in the United States**

**But Most of all to Our Friends
Wantanabe San
Kaneko San
Honda San
And all at Victor San**

**Happy Golden 50th
Springboard Looks Forward to
Your Double Platinum**



SPRINGBOARD RECORDS & TAPES • RAHWAY, NEW JERSEY • HOLLYWOOD, CALIFORNIA

Felicitations!

We All Congratulate The Victor Group On Their Fiftieth Anniversary And Look Forward To Further Successes Together In The Future



Frank Nagai
Debut: 1955
Hit Number: Omaeni
Victor Artists Corp. of Japan



Yukio Hashi
Debut: 1960
Hit Number: Itakogasa
World Production



Misae Enomoto
Debut: 1949
Hit Number: Oshun Koiuta
Victor Artists Corp. of Japan



Bow Wow
Debut: 1976
Hit Number: Signal Fire/Bow Wow
Aruto Kikaku



Naomi Sagara
Debut: 1967
Hit Number:
Sekai-wa-futari-no-tameni
Sagara Naomi
Ongaku Jimusho



Kazuko Matsuo
Debut: 1960
Hit Number: Saikai
Matsuo Kazuko Jimusho



Junko Sakurada
Debut: 1973
Hit Number: Hajimete-no-dekigoto
Sun Music



Seiji Tanaka
Debut: 1971
Hit Number: Beautiful Sunday



Akira Mita
Debut: 1963
Hit Number: Utsukushii Judai
Taiyo Kikaku



Shigeru Matsuzaki
Debut: 1970
Hit Number: Watashi-no-uta
Bond Kikaku



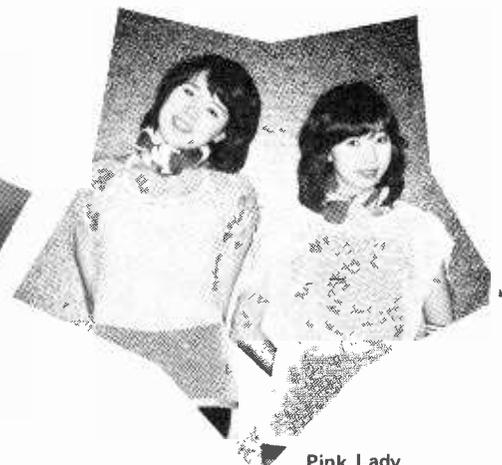
Sadistics
Debut: 1977
Hit Number: Sadistics/Sadistics
Gingamu



Hiromi Iwasaki
Debut: 1975
Hit Number: Romance
Geiei Production



Mimi Hiyoshi
Debut: 1969
Hit Number: Otoko-to-onna-no-ohanashi
Shimazaki Ongaku Jimusho



Pink Lady
Debut: 1976
Hit Number: Pepper Keibu
T&C Music



Cherish
Debut: 1971
Hit Number: Tentomushino Samba
Victor Artists Corp. of Japan



Ichimaru
Debut: 1931
Hit Number: Tenryu-kudareba
Victor Artists Corp. of Japan



Shinichi Mori
Debut: 1966
Hit Number: Erimomisaki
Watanabe Production



Hamako Watanabe
Debut: 1933
Hit Number: San Francisco no Chinatown
Yamazaki Jimusho



Koichi Miura
Debut: 1953
Hit Number: Ohiba-shigure
Miura Koichi Jimusho



Katsuhiko Haida
Debut: 1936
Hit Number: Kirameku-seiza
Haida Katsuhiko Ongaku Jimusho



Mineko Nishikawa
Debut: 1974
Hit Number: Anata-ni-ageru
Shin-ei Production



Mina Aoe
Debut: 1966
Hit Number: Nagasaki Blues
Kikura Jimusho



Geinou Yamashirogumi
Debut: 1975
Hit Number: Yamatogensho/Geino Yamashirogumi
Yamashirogumi Jimusho



Eiji Miyoshi
Debut: 1972
Hit Number: Ame
CBA Production



Kiyohiko Ozaki
Debut: 1970
Hit Number: Mata-au-himade
Victor Artists Corp. of Japan



Minoru Obata
Debut: 1941
Hit Number: Kantaro-tsukiyouta



Kurumi Kobato
Debut: 1952
Hit Number: Hey Tambourine



Tonosama Kings
Debut: 1973
Hit Number: Namida-no-misao
Tonosama Kings Jimusho



Ann Lewis
Debut: 1971
Hit Number: Good-bye My Love
Suns



Akemi Misawa
Debut: 1963
Hit Number: Shimano Blues
Victor Artists Corp. of Japan



Koji Tsuruta
Debut: 1951
Hit Number: Kizudarake-no-jinsei

**Happy Anniversary!
Our Heartfelt
Congratulations
On Your 50th
Anniversary**

HAGEMEYER (AUSTRALIA) B. V.
P.O. Box 49, 59 Anzac Pde. Kensington N.S.W. 2033 Australia
Phone: 662-1222
Telex: AA22214
Cables: HAGEMEYER SYDNEY

*Heartfelt Congratulations
On Your
50th Anniversary*

UNITEC INTERNATIONAL, LTD.
Shuwa Tameike Bldg. 2-4 Nagatacho, Chiyoda-ku, Tokyo
Telephone: 580-4821/8
Telegram: CHEVALIERDOR
Telex: J22653 UNITEC

Sincere Best Wishes
 On Your
50th
 Anniversary

Sansei Trading Co., Ltd.

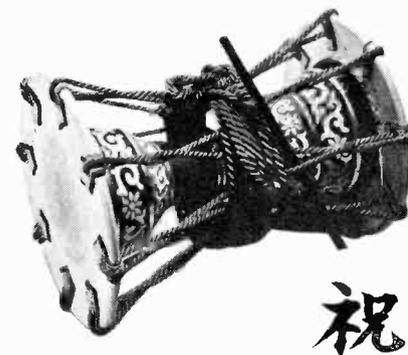
No. 8-6, 1-Chome, Shinkawa,
 Chuo-ku, Tokyo, Japan
 Telex: SANRADIO J26891
 SANTRA 2523759
 Phone: (03) 553-6671
 Cable address: "SANRADIO" TOKYO

Felicitations!
Best Wishes
On Your
50th Anniversary

信興星牌電業有限公司
SHUN HING NIVICO LIMITED
 625 Nathan Road, Ritz Building,
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 Kowloon, Hong Kong
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We are proud to be associated with you through music publications.

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Akira Ito, President
7, Ichigaya Kawadacho Shinjuku-ku, Tokyo
Phone: 353-1111

RF Music Publisher Inc.
Hideo Komamura, President
1-2-2, Azabudai Minato-ku, Tokyo
Phone: 585-6611

TV. Asahi Music Co., Ltd.
Eizo Nakagawa, President
10-4-6 Roppongi Minato-ku, Tokyo
Phone: 405-3194

Thanks Victor Music Of Japan

And Happy 50th Anniversary

FUMIO OMORI "MOSQUITO"
TOSHIO ENDO OSAMU SATO
SHOO H. KANEKO SEIJRO UDO
KIYOSHI SAWADA



**Tanya &
MCA Records &
Far Out Productions**

Congratulations

SHINSEIDO KASHIWA-Y SHINSEIDO KASHIWA-M SHINSEIDO NODA SHINSEIDO KASUKABE SHINSEIDO MATSUDO
 SHINSEIDO TORIDE SHINSEIDO TSUCHIURA SHINSEIDO TOCHIGI SHINSEIDO YUKI SHINSEIDO TATEBAYASHI
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 SHINSEIDO KAWAGOE-M SHINSEIDO SOKA SHINSEIDO NISHIARAI SHINSEIDO NISHIKAWAGUCHI
 SHINSEIDO ASAKA SHINSEIDO AKABANE-S SHINSEIDO KAWAGUCHI
 SHINSEIDO SAKADO SHINSEIDO OGIKUBO
 SHINSEIDO OGIKUBOKITA SHINSEIDO ASAGAYA SHINSEIDO KOENJI-MINAMI
 SHINSEIDO KOENJI-KITA SHINSEIDO NISHIOGI SHINSEIDO KICHIJOJI
 SHINSEIDO NAKANO SHINSEIDO SHINJUKU SHINSEIDO IKEBUKURO
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 SHINSEIDO MUSASHISAKAI SHINSEIDO KOGANEI SHINSEIDO KOGANEI-S SHINSEIDO CHOFU
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 SHINSEIDO YACHIYODAI SHINSEIDO OJIMA SHINSEIDO SAWARA SHINSEIDO MOTOTAWATA
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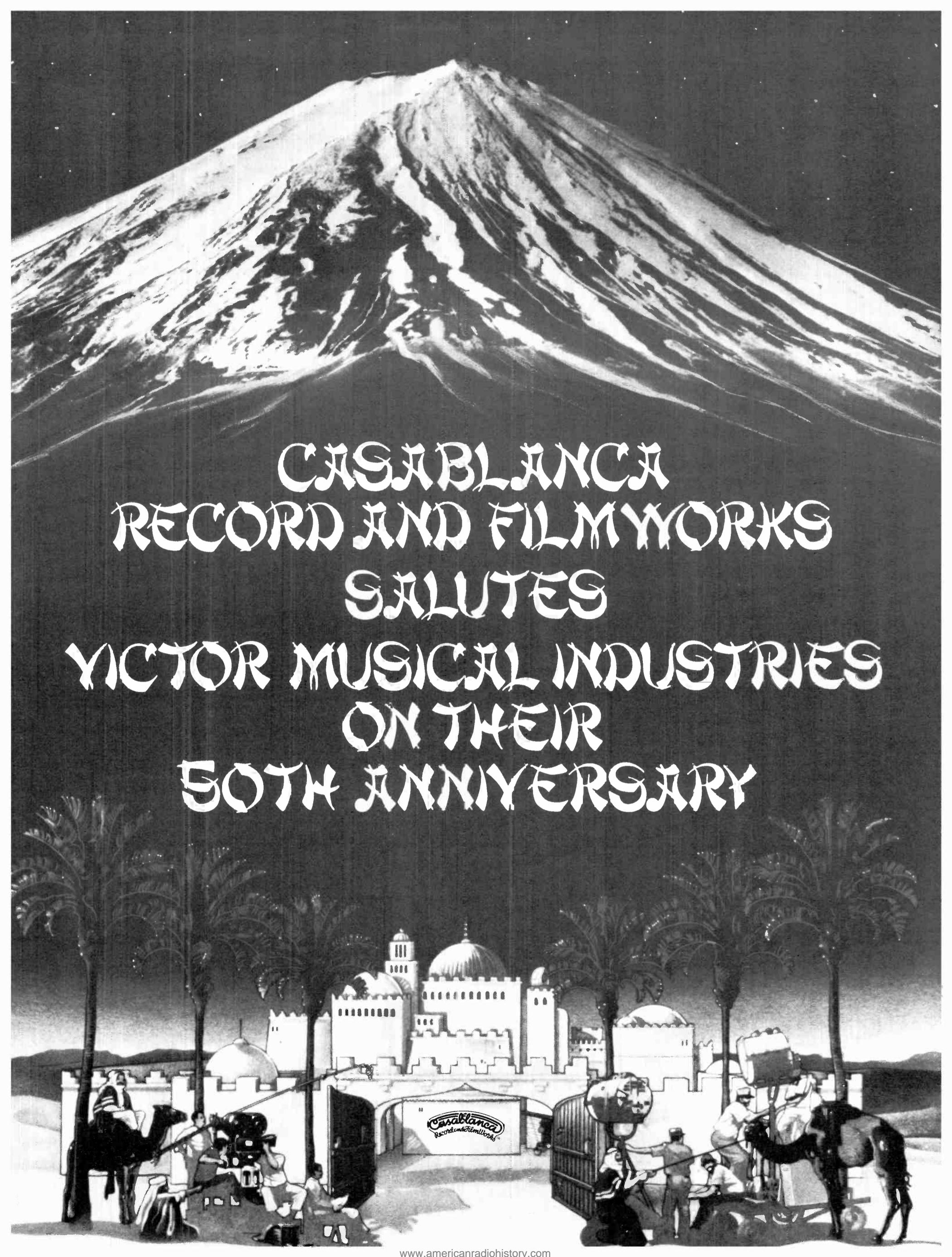
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for superb results
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warmest thanks
for helping our Baby
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With best wishes for the future

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SHUEISHA publishes 23 magazines with a combined monthly circulation of 32,000,000 in Japan.

From breezy comic strip magazines to high quality color slicks for the Japanese woman, SHUEISHA publishes 23 magazines with a combined monthly circulation of 32,000,000. Edited with stimulating articles and features, the publications appeal to select audiences, mostly of youthful adults in the higher income bracket.

This is the area where most of the purchase decisions in Japan are made. And this is where the SHUEISHA can deliver your sales message directly, effectively.

Weekly

Seventeen

For girls in their high teens. WEEKLY SEVENTEEN contains stimulating articles on fashion, sports, travel and the latest goings-on of rock groups. Best vehicle for reaching teenage girls. With a circulation of 850,000, WEEKLY SEVENTEEN is ideal for advertising your products.

Quarterly

young sense

You reach millions of young idolaters of Rock and folk with the quarterly music magazine YOUNG SENSE. Contains more than 150 pages of short articles, music scores and lyrics. YOUNG SENSE has a circulation of 200,000.

Monthly

The myojo

A monthly general entertainment magazine, MYOJO contains more than 200 pages of photographs, cartoons and articles on the youthful stars of song, stage and screen. With a monthly circulation of 1,500,000, MYOJO is the ideal media for your message to the youth of Japan.

Monthly

guts

Presenting Punk Rock groups, their antics and music, GUTS with a monthly circulation of 200,000 is directed at the young people of Japan. Contains more than 150 pages of articles, music scores and lyrics.

Other SHUEISHA publications:

WEEKLY PLAYBOY

Weekly magazine for men with largest circulation according to ABC.

WEEKLY MYOJO

General entertainment weekly.

WEEKLY SHONEN JUMP

Weekly comics for boys.

WEEKLY MARGARET

Weekly comics for low teen girls.

NON-NO

Semimonthly for fashionable young women.

ROADSHOW

Monthly foreign movies.

SHOSETSU JUNIOR

Monthly of stories of youth.

RIBON

Monthly for young girls.

HANA TO YUME

Semimonthly comics for little girls.

LALA

Monthly comics for little girls.

BESSATSU MARGARET

Monthly comic strip for little girls.

MONTHLY SHONEN JUMP

No. 1 monthly comic strip for boys.

MONTHLY SEVENTEEN

Monthly fashions and comics for teenagers.

DELUXE MARGARET

Quarterly comics for low teen girls.

PETITE MARGARET

Quarterly roundup of comic strips.

RIBON DELUXE

Quarterly comic strip for little girls.

SUBARU

Bimonthly literary review magazine.

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Monthly for a sophisticated male audience.

MORE

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Sept. 1977

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Victor Musical Industries
Tokyo, Japan

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株式會社の

創立五十周年に当り

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尚益々御發展を念じ

七十五周年をも

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Happy 50th



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. . . to our very good friends at VICTOR MUSICAL INDUSTRIES & VICTOR MUSIC PUBLISHING !
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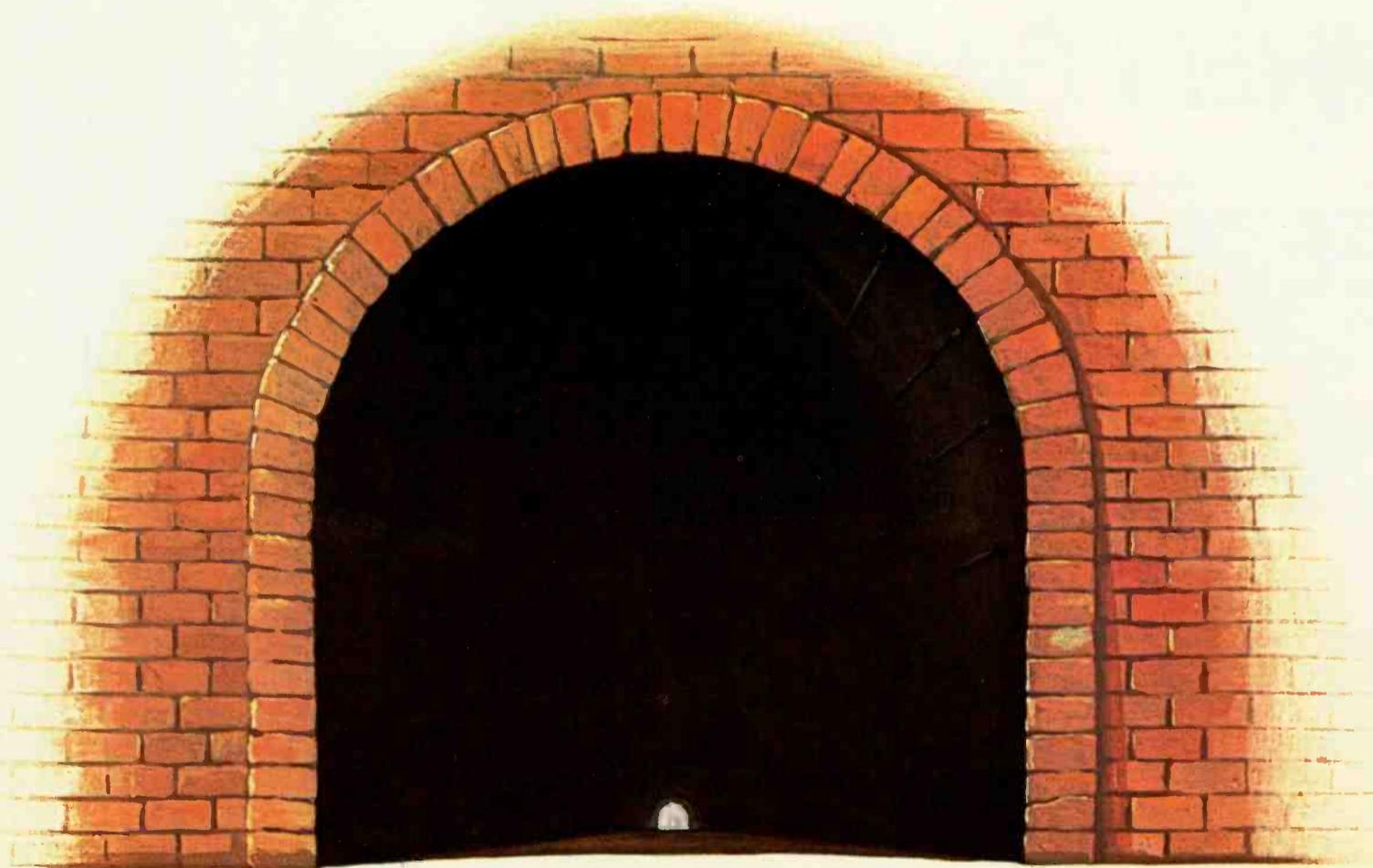
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Country

Presley Demand Continues Forte In Nashville Shops

By SALLY HINKLE

NASHVILLE—Presley product sales are still reported strong in local area retail outlets which cite from 10 to 50 calls per day for orders and sales of 10 to 12 pieces per customer.

According to David McCormick, manager of Ernest Tubb's Record Shop, Presley product is its top selling item and it is still receiving some 40 to 50 calls a day.

"We have a worldwide mail-order service, and we've gotten calls from all over the world, including London, South Africa and other overseas countries," says McCormick.

"We've received probably eight different shipments from different distributors, but they've sold as soon as we've gotten them in, and now we're holding close to 2,000 orders."

As product comes in, McCormick's mail-orders are receiving first attention "because some of these people have ordered two weeks ago, and we're trying to fill these first before we put our stocks out in the store."

Camelot Music, a mall location, ran out of its last 10 cases of albums and tapes last weekend and reports that the "Moody Blue" and "Live Via Satellite From Hawaii" are its most requested LPs.

"We have no albums or tapes in stock now," declares Mark Clayton, manager of Camelot Music. "And we're getting around 20 calls a day for holdings which we have to turn down because of our backlog on holds right now."

"Our company is double spread-

ing us here and in Memphis, since it is Elvis country and is basically focusing on Presley's latest product. The older LPs are not readily available in quantities to our company."

Camelot is also doing well with

Elvis-related product such as the single release of "The King Is Gone" and the "Sun Years" LP.

"We sold some 200 copies of 'The King Is Gone,' which is about Elvis, and we've sold some 50 copies of the

'Sun Years,' a new LP release on the Sun label about Elvis' early work with the label."

Allan Gordon with Discount Records says he still gets some 10-15
(Continued on page 66)



HIGH ENERGY: The Silver City Band, shift into high gear during a recent CBS Records showcase at Nashville's Exit/Inn. The triple-header billing also showcased newly signed artists Eddie Middleton, on Cleveland International, and R.C. Bannon on Columbia.

Gilley Headlines Burbank Benefit

NASHVILLE—Mickey Gilley will be headlining a five-hour all-star benefit concert entitled "A Country Music Festival" for the Academy of Country Music Friday (16) at the Starlight Bowl in Burbank, Calif.

Gilley, recipient of the Academy's

entertainer of the year award for 1977, will be joined by Bobby Bare, Mel McDaniel, Vern Gosdin, Susan Raye, Susie Allanson and the Palomino Riders.

Air personalities from KGBS, KLAC, K 15 in Pomona and KFOX will act as masters of ceremonies.

Ask Presley Name For Nashville Venue

NASHVILLE—Tennessee state citizens are being urged by a newly organized Elvis Presley Memorial Committee to contact state representatives and senators in support of a resolution to change the state-owned Nashville Performing Arts Center to the Elvis Presley Performing Arts Center in memory of the late singer.

At a news conference held Tuesday (30) in Nashville, George Vassallo, chairman of the Elvis Presley Memorial Committee, announced

that "Tennessee needs to have a permanent and lasting tribute to Presley, and that it is the desire of the committee to call upon the state's General Assembly to affect the name change."

John Spence, Tennessee state representative from Memphis, plans to introduce the resolution to the House of Representatives to accomplish the name change for the center.

Registration Forms Out For Opry Fete

NASHVILLE — Registration forms have been mailed for WSM's 52nd annual "Grand Ole Opry" Birthday Celebration, set for Oct. 12-16.

Those eligible to attend the celebration and music convention must earn at least 50% of their total income from the music industry, and spouses of qualified registrants are also eligible to attend.

Registration forms, accompanied by the \$35 per person registration fee, must be received prior to Oct. 3. Fees cannot be refunded after that date.

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OUTDOOR GIG—ABC/Dot recording artist Gene Cotton entertains a healthy crowd during WSM/SM 95 Radio's annual "Picnic In The Park" at Nashville's Centennial Park. The event, broadcast live over WSM, also featured "Grand Ole Opry" members the Four Guys.

Kings Dominion

• Continued from page 38

and Leon Douglas and the Country Roads Band from "Jamboree, USA" in Wheeling, W.Va., Oct. 1 and 2; the Billy "Crash" Craddock Show and the Lynn Stewart Show, Oct. 8 and 9, and Ronnie Milsap and Johnny Russell and the Country Roads Band, Oct. 15 and 16.

J.C. Hale and the Blue Fescue, Ralph Stanley and the Clinch Mountain Boys, the Seldom Scene, Bill Monroe and Mac Wiseman will appear Oct. 22, with Uncle LeRoy and the Pike Country Partners, the Osborne Brothers, Don Reno—Bill Harrell and the Tennessee Cut Ups, Lester Flatt and the Nashville Grass and the Country Gentlemen performing on Oct. 23.

Oct. 29 and 30 will be the final music duel as the East Coast Country Music Champions are selected.

The theme park is located in Dosswell, Ga.

Burnette Aids Calliope Break Into Chartdom

NASHVILLE—Calliope Festival recording artist Dorsey Burnette has put Calliope Festival Records on Billboard's Hot Country Singles chart with its first hit record and his first for the label, "Things I Treasure."

Burnette, a singer/songwriter/producer/musician, is the composer of some 600 songs, including his gold singles "Tall Oak Tree," "Hey Little One" and "Big Rock Candy Mountain."

His talent for songwriting can also be witnessed in the string of million sellers he wrote for Ricky Nelson at the height of his teen stardom, including "Waitin' In School," "Believe What You Say," "Mad, Mad World" and "A Long Vacation."

Other artists who have enjoyed major chart success with Burnette's

songs are Glen Campbell, Waylon Jennings, Stevie Wonder, Brenda Lee and Brook Benton, among others.

As a producer, his credits include an album for Stevie Wonder and "The French Song" by Lucille Star, a French-Canadian and member of the Canadian Sweethearts, which sold some 450,000 units.

Burnette's music is currently being featured in three motion pictures. "Kingdom Of The Spiders," "My Boys Are Good Boys" and "The Legend Of Frank Woods."

In "Kingdom Of The Spiders," a Dimension Pictures release starring William Shatner, he sings his current single on Calliope, "Things I Treasure," which reached No. 31 on Billboard's Hot Country Singles chart, along with the theme "Peaceful Verde Valley" and "XKE."

He sings the title songs for "My Boys Are Good Boys," which stars Lloyd Nolan and Ida Lupino and "The Legend Of Frank Woods," a Deno Payoli production with Troy Donahue.

Calliope will be releasing Burnette's new LP this month, which will feature "Things I Treasure," and new recordings of "Tall Oak Tree" and "Hey Little One."

SALLY HINKLE

Nashville Scene

By PAT NELSON

As Ronnie Milsap's single, "It Was Almost Like A Song," continues to climb Billboard's Hot 100 chart, the soulful country artist is making appearances before a variety of political personalities.

Billy Carter caught his show at the Pocono International Speedway in June and mother, Lillian, came out to the Nidrak Plantation in Georgia to see Milsap's Aug. 5 show. During a performance at the "Grand Ole Opry" in August, Tennessee's Gov. Ray Blanton was on hand with Julius Nyerere, president of Tanzania. Because President Nyerere was so impressed with Milsap's performance, the RCA artist was invited to a reception at the governor's mansion to personally meet the Tanzanian official at his request. Although Milsap was unable to attend because of prior commitments, the president stated that Ronnie and the "Grand Ole Opry" were two of the most impressive things he saw while in the U.S.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 9/10/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	9	1	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
2	3	8	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
★ 3	6	4	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
4	2	17	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
5	4	10	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695
6	5	26	CHANGES IN LATITUDES . . . CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
7	7	11	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
★ 8	15	2	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293
9	8	12	RABBITT—Eddie Rabbitt, Elektra 7E1105
10	10	7	TILL THE END—Vern Gosdin, Elektra 7E 1112
11	12	14	RAMBLIN' FEVER—Merle Haggard, MCA 2267
12	11	21	KENNY ROGERS, United Artists UA-LA689-G
13	9	12	FIRST CLASS—Mickey Gilley, Playboy K234776 (Epic)
★ 14	NEW ENTRY		WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
15	17	3	SMOKEY AND THE BANDIT—Soundtrack, MCA 2099
★ 16	NEW ENTRY		PURE GOLD—Elvis Presley, RCA ANL1-0971
17	18	6	BORN BELIEVER—Jim Ed Brown & Helen Cornelius, RCA APL1-2399
★ 18	NEW ENTRY		LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1349
★ 19	NEW ENTRY		HIS HAND IN MINE—Elvis Presley, RCA ANL1-1319
20	20	26	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
21	23	5	SHORT STORIES—Statler Brothers, Mercury SRM-1-5001 (Phonogram)
22	25	53	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
23	27	27	NEW HARVEST . . . FIRST GATHERING—Dolly Parton, RCA APL1-2188
★ 24	29	4	ANYTIME . . . ANYWHERE—Rita Coolidge, A&M SP4616
25	19	17	BEST OF FREDDY FENDER, ABC/Dot D02079
26	28	15	A MAN MUST CARRY ON—Jerry Jeff Walker, MCA 2-6003
27	16	18	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1-2210
28	30	5	COUNTRY SWEET—Stella Parton, Elektra 7E-1111
★ 29	NEW ENTRY		IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
★ 30	39	2	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
31	31	7	THE RAMBLER—Johnny Cash, Columbia KC 34833
32	35	36	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
★ 33	NEW ENTRY		TODAY—Elvis Presley, RCA APL1-1039
34	34	33	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
35	14	21	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1-2261
36	13	9	LIVE—Billy Crash Craddock, ABC/Dot D0 2082
37	21	7	BOBBY BORCHERS, Playboy K2 34829 (Epic)
38	22	8	MAKING A GOOD THING BETTER—Olivia Newton-John, MCA 2280
39	33	12	THE BEST OF . . . VOLUME 1—Moe Bandy, Columbia KC34715
40	24	13	WANTED: THE OUTLAWS—Waylon, Willie, Jessi, Tompall, RCA APL1-1321
41	26	13	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck, Epic KE34693
42	40	20	I REMEMBER PATSY—Loretta Lynn, MCA 2265
43	NEW ENTRY		THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
44	NEW ENTRY		24 GREATEST HITS, VOL. 2—Hank Williams, Sr., MGM MG25401
45	32	7	MIRRIAM—Jessi Colter, Capitol ST 11583
46	41	5	RONNIE SESSIONS, MCA 2285
47	NEW ENTRY		BLUEST HEARTACHE—Kenny Dale, Capitol ST11673
48	NEW ENTRY		EASTBOUND AND DOWN—Jerry Reed, RCA APL1-2516
49	42	5	DREAMS 'N THINGS—Don King, Con Brio CBLP-052
50	46	3	HARGUS 'PIG' ROBBINS—COUNTRY INSTRUMENTALIST OF THE YEAR, Elektra 7E-1110

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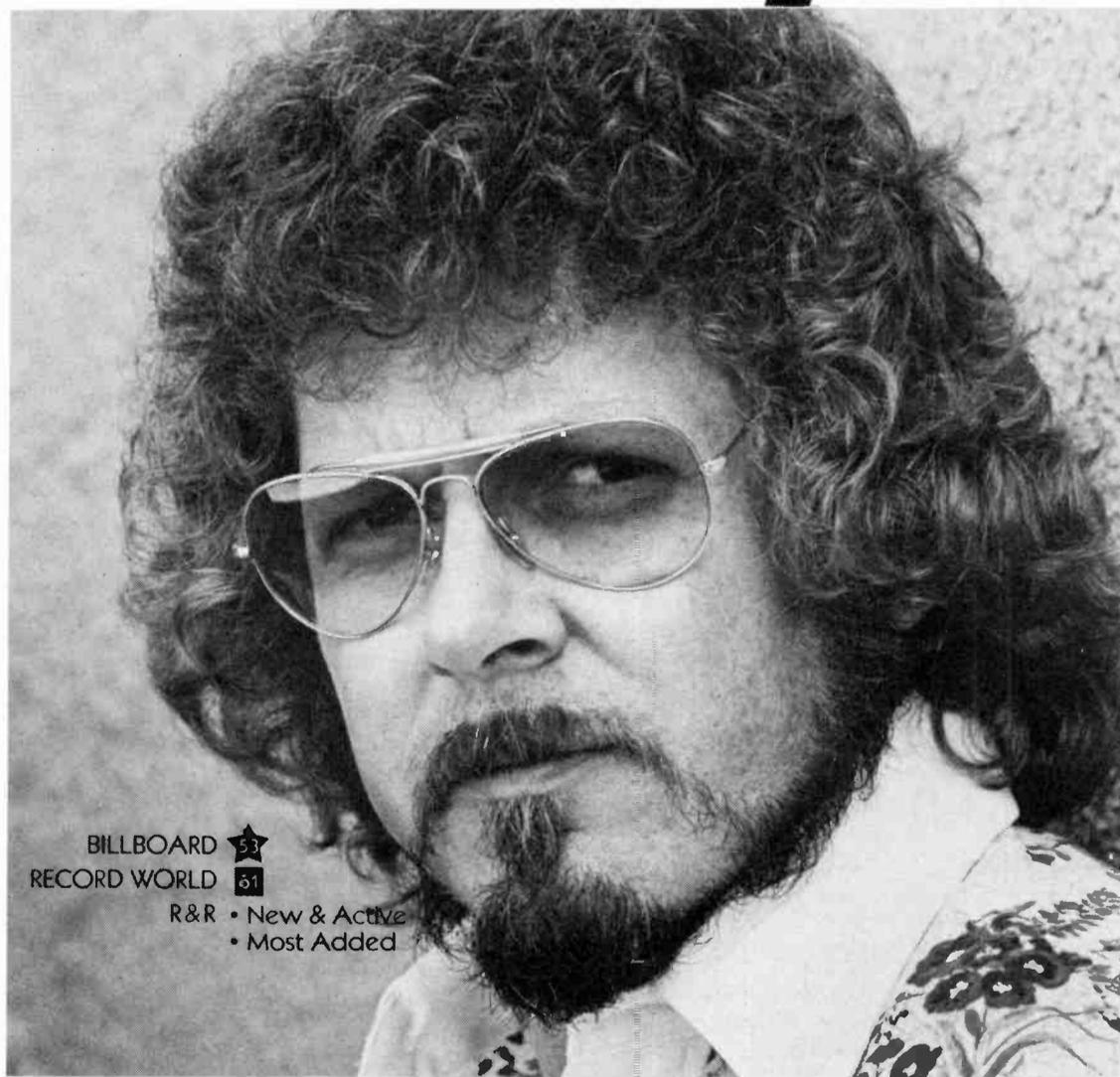
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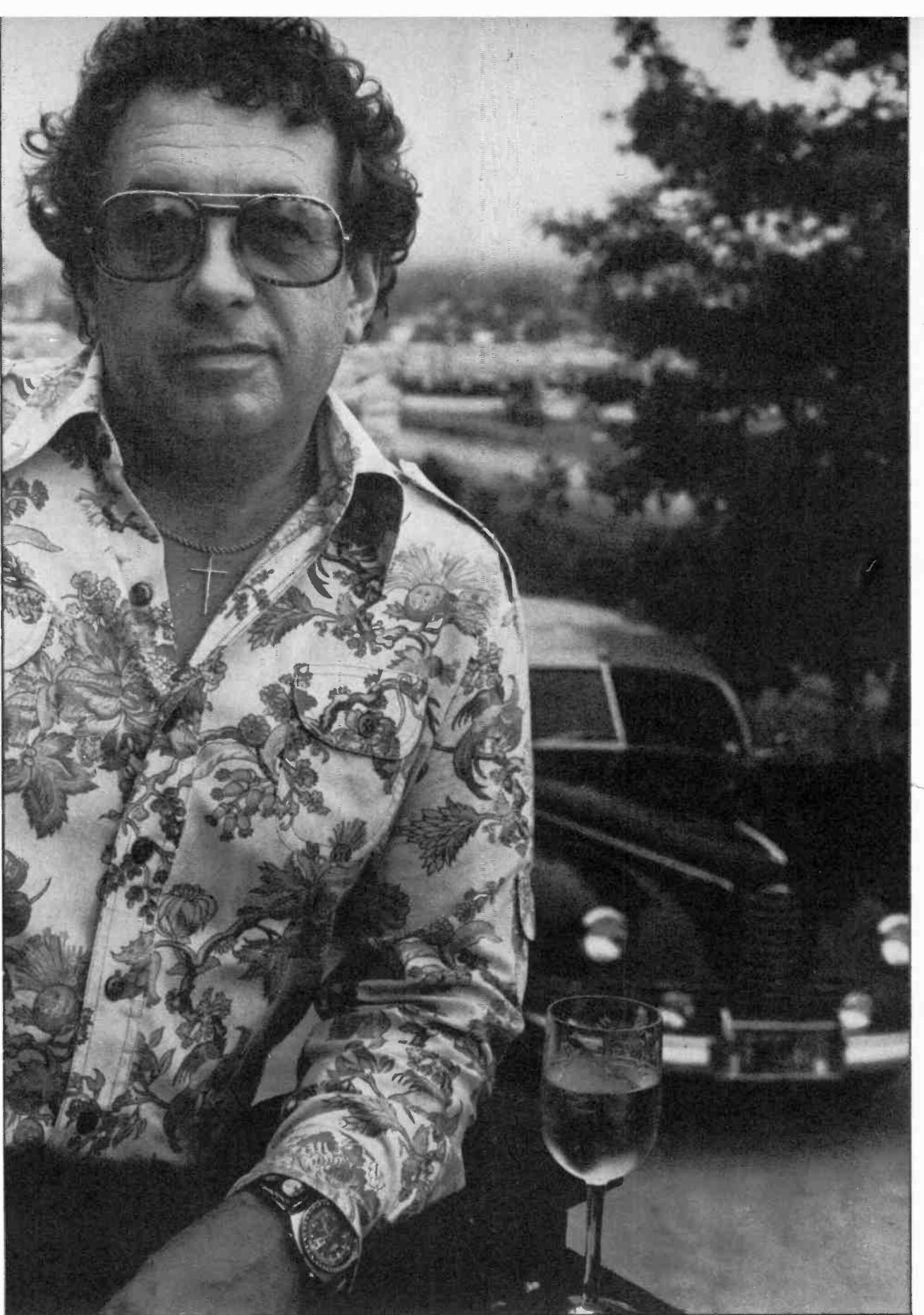
42 Personal manager Jim Halsey, who specializes in country performers, is not a man to be found all the time behind his desk in Tulsa. Billboard's Pat Nelson, who normally calls Nashville home, traveled with Halsey on a recent journey from Tulsa to Las Vegas to oversee two of his artists at work on the Strip.

This is her report:

This typically untypical day begins at 7:30 a.m. at Jim Halsey's home, which is slightly unfamiliar for this personal manager who spends more time on the road than any of the artists he represents. The day won't end at this house however—tonight he'll be at Roy Clark's opening of a three-week engagement, one of four he'll work this year, at the Frontier Hotel in Las Vegas. But first there's a sales meeting to attend at his Tulsa office, as well as a couple other matters to clear up before the trip, so the morning begins early.

Halsey's home is situated on one of the few hills in Tulsa affording him an exceptional view of the surrounding area from two balconies extending from a downstairs dining room and his upstairs office. The interior reveals Halsey's pride and appreciation of his one-eighth Cherokee Indian heritage.

After packing a bag, quickly preparing for the office, and skipping breakfast as usual, he leaves his house at 8:20 for the 10 minute drive to the office. This morning he drives his 1962 Silver Cloud Rolls Royce, seemingly the most prized of



A Day In The Life Of JIM HALSEY

Energetic Personal Manager a Mobile Force In Keeping His Acts On Top

his motor pool which includes a 1947 Packard, 1939 Buick coupe and a 1977 Lincoln Continental among others. The drive in itself is quite a thrill for this reporter, quite unaccustomed to such plushness, as Halsey humorously dons a chauffeur's cap, opens the back door for the photographer and I, and drives us to the office in style.

The Jim Halsey Co., Inc. complex is one of various office structures developed in the area by the land investment team of Halsey, Clark and Hank Thompson.

It's 8:30 when he enters the front door which opens to a reception area. The walkway leads past the offices of the booking agents, secretaries and Roy Clark's secretary's office before coming to the end of the hall where the firm's accountant, Ernie Smith, is headquartered. The next door on the right enters into Halsey's personal secretary's office which leads to Dianna Pugh's office—executive vice president for all of Halsey's business concerns—and then into Halsey's office.

He quickly apologizes for the scattered shape his office is in. It's understandable though, he's been out of town for the past week attending the "Country In Carnegie Hall" concert in New York. Its success was another result of Halsey's early insight to the value of pioneering non-country avenues for art-

ists he represents. The office is comfortably decorated with lush red carpets and drapes, the ceiling is raftered with dark wood and a tall spacious bookcase is situated behind his massive carved wood desk. Audio/video tapes of his artists' television appearances, books, albums, audio tapes and speakers for the stereo system next to his desk completely fill the bookcase. The paintings, lithographs and prints in the office are a continuation of Halsey's Indian art collection.

Halsey checks his messages with his secretary and then takes a few minutes to listen to a tape of the Oak Ridge Boys' first recording session with ABC/Dot Records. He is excited about the results and the group's new association with the label. Halsey has managed the Oaks since 1975.

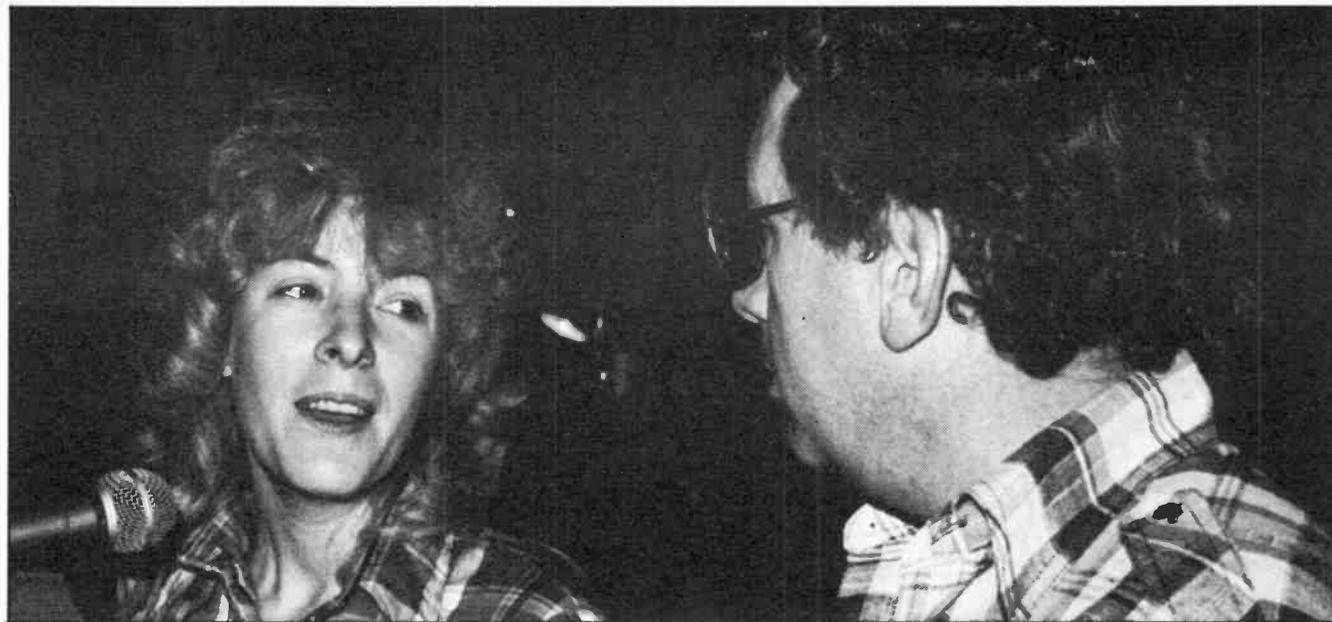
When asked what he feels is his artists' key to success with Dot—eight out of the 14 acts he manages record for the label—he replies: "It's a good company and that's why my artists are there. I'm particularly sold on Jim Foglesong and Larry Baunach and that combination has been a strong working combination. Steve Diener the new president, and Herb Belkin are both good record men."

It's about 9:10 now and booking agents JoAnne Berry, Joe Hupp and Barbara McMahon start filing into the conference

Jim Halsey surveys Tulsa from his hilltop home (above). Top left: he stands before a sign heralding several of his country acts in Las Vegas.



Billboard photos by Kathy Gangwisch
Halsey confers with John Hitt his senior vice president.



Barbara Fairchild rehearses her opening while Halsey observes.

room for the daily booking meeting. Charles Hailey, another agent with the firm, is on vacation this week. John Hitt, senior vice president in charge of all booking operations, follows shortly and the meeting begins. Halsey looks over the computer print-out sheet, a daily routine, which informs him of all incoming revenue and total dollars amounts of dates booked on each artist.

Minutes are kept for each of these meetings which allow the staff to coordinate overall tours, discuss holes in individual artist tours, and bring the rest of the staff up-to-date on dates booked the previous day. Today there is no major crisis and the meeting is dismissed after about 20 minutes discussion.

Halsey strongly believes that a booking agency should not only be concerned with booking the date, collecting the money and getting the commission. The success lies in the agency's ability to plan, develop a program, concentrate on a project and, in doing so, have a definite goal in mind for each artist in the management area as well as in booking dates.

A sophisticated IBM computer system is in almost constant operation mailing out approximately 30,000 to 40,000 pieces of mail a month, soliciting new dates or following up on dates already booked. The computer also processes daily, weekly and monthly booking reports, commission reports, types letters at 800 characters a minute to buyers and prospective buyers as well as to the artists themselves regarding what dates they are playing and keeping them constantly updated on their tour schedules.

At any given time, this computer can give the staff information on how much revenue the artist has coming in and how much commission the agency will receive. Another IBM computer serves as the memory information storer and processes print cards for processing on the other machine. This computer can also qualify information, for example, giving an immediate printout on all buyers that have used Freddy Fender in the Oklahoma, Texas and Kansas area.

Halsey has done all he can do in the short time he has to spend in his office before heading for the airport which is only a 15 minute drive from the office, so he arrives with 20 minutes to spare. After checking his bags, he boards TWA flight 187 to Las Vegas and the opening night of Roy Clark and Barbara Fairchild's three-week engagement at the Frontier Hotel.

It's 11:40 when the plane sets down in Vegas. Halsey arrives at the Frontier Hotel, one of seven owned by the Summa Corp., at 12:20 p.m. After checking in and arranging for everyone's baggage to be taken to their room, he heads for his suite to make a few calls.

First he tries to reach Walter Kane, director of entertainment for the Summa Corp. hotels in Vegas. Kane had an appointment outside of the city today and Halsey is anxious to see if he has returned, but the secretary explains that Kane is still in Santa Monica.

Another call is made to Halsey's Tulsa office to check messages before going to the hotel's administrative offices to meet with Phyllis Reible, who handles hotel publicity, and Jan Catalano, entertainment director for the Frontier.

Reible and Halsey look over artwork for ads set to run in the Valley Times Review Journal and the Vegas Weekly. Halsey approves the setup except for one point. The artist has drawn "Roy" in large letters with Clark's picture overlaid across the name, leaving out "Clark." Although readers would know it is Roy Clark, Halsey feels that it's important to use his full name and makes arrangements for the correction.

Halsey has run into a slight problem concerning contractual agreements for Barbara Fairchild's housing during the engagement and explains his situation to the entertainment director. There's been a change in management at the hotel and some items that had become a matter of policy with the former management are being denied unless they're specified in the contracts.

"The contract calls for a suite at the hotel, but Barbara prefers to rent a house since her family is with her," he tells Catalano. "But they're refusing to give her the house instead of the suite, or credit the cost of the suite to her house rental." As her manager, and in an effort to see that Fairchild is fairly treated, Halsey refuses to let the hotel rent the suite to anyone else although no one is actually using it.

Catalano agrees with Halsey and makes a couple of calls assuring him that the suite will be reserved unless arrangements are made to credit the cost against the house rental.

The orchestra is set up and ready to begin as Halsey enters

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Walter Kane, left, Sam Hogan and Halsey at a backstage celebration following the Fairchild-Clark opening.

the main showroom and greets Fairchild, Bill Hartman, Clark's musical conductor, and Dick Reynolds who does arrangements for Clark as well as other artists ranging from the Beach Boys to Frank Sinatra. Hartman has been in Vegas working with the orchestra for two days prior to the show. He hands Halsey a song lineup for the show, set up approximately two weeks in advance.

Fairchild goes through each of her songs with Al Alvarez's 26-piece orchestra that will back her and Clark. When they're finished, Halsey explains the current housing situation to Fairchild and advises her that he will handle any problems.

It's 2:25 when Clark and Buck Trent arrive to go through their songs. "Herb Belkin will be here for the opening," Halsey tells Clark as he goes onstage for rehearsal.

By 4:30, he's finally managed to get to his room to make some necessary phone calls. There's a commercial deal brewing for one of his artists so he calls New York and aide Dick Howard in Los Angeles to get the latest details on that situation. Leo Zablun, publicity director for the Halsey Co., is contacted to make sure all publicity is set for the Tulsa Opry which begins the following weekend.

Engineered by Halsey, the Tulsa Opry will be an outlet for him to nurture new talent that his company is unable to work with on a full-time basis.

Showtime is 8 p.m. Unfortunately the microphone isn't operating when the announcer reads the introductions and no one hears it. Halsey immediately goes to find out what happened and to be sure a second announcement is read before Clark comes on.

As Halsey watches Fairchild's performance he listens with a constructively critical ear and notes necessary changes and accurately times each song.

Clark's set opens all right but the orchestra intro is off on the second number and Halsey makes a note to find out what happened so it can be corrected. String and backup vocal mikes need to be turned up too. Halsey says he has been trying for months to get the sound mixer moved to the showroom so he can hear what's happening instead of being stuck in a glass booth where he has no idea what it sounds like.

Elated after a successful opening night, hotel executives and business associates head back to Clark's dressing room for the after-show festivities.

"I'm just putty in his hands," Walter Kane admiringly jests, referring to his business dealings with Halsey. "I never know how much I'm paying for the acts he brings in, he just smooth talks me all the way through it."

"Don't let him kid you," Halsey comes back with just as much admiration, "he's one of the toughest negotiators I've ever run into."

After Kane leaves, Halsey discusses technical problems and he and Clark decide on changes for the following shows. Halsey will see approximately 20 of the 40 performances during the engagement.

It's been a long day. But it doesn't end quite that easily. At 2 in the morning Halsey is roused from his sleep by a call from a man who says he has a great idea for putting on a "Grand Ole Opry" show at the Tropicana involving Roy Clark and Charley Pride too.

"I was just too tired to listen to the rest," Halsey relates the next morning.

Art direction: Bernie Rollins

Bill Hartman, Roy Clark's musical conductor and Halsey confirm orchestration arrangements backstage at the Frontier (top). Above: Clark and Halsey discuss changes in the show.



Jan Catalano, the Frontier's entertainment director, congratulates Halsey on a well-produced show.

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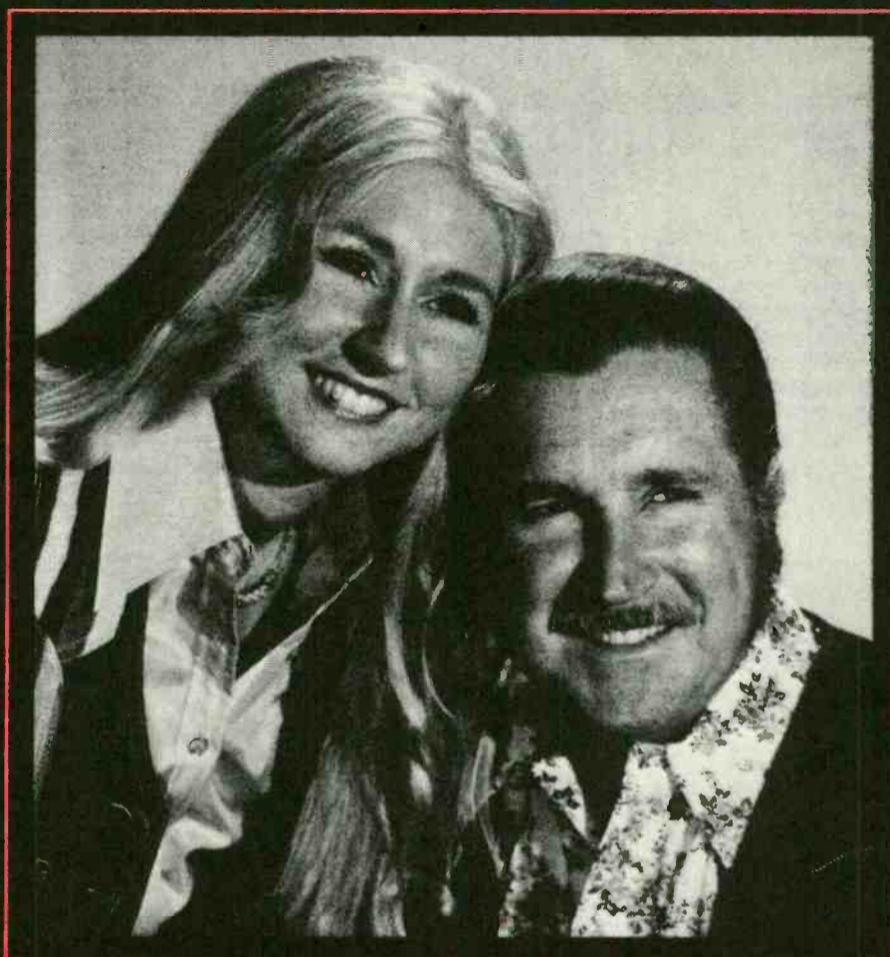
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Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	1	10	DON'T MAKE MY BROWN EYES BLUE—Crystal Gayle (R. Leigh), United Artists 1016, (United Artists, ASCAP)	35	51	2	I'M JUST A COUNTRY BOY—Don Williams (M. Barer, F. Brooks), ABC/Dot 17717 (Folkways, BMI)	68	69	6	AIN'T THAT LOVIN' YOU BABY—David Houston (J. Reed) Starday 162 (Gusto) (Conrad, BMI)	
★	3	8	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty (C. Twitty), MCA 40754, (Twitty Bird, BMI)	★	48	4	TOO MUCH IS NOT ENOUGH—Billie Jo Spears (K. D'Dell), United Artists 1041 (Hungry Mountain, BMI)	69	50	15	A TEAR FELL—Billy "Crash" Craddock (E. Randolph, D. Burton), ABC/Dot 17701, (Belinda, BMI)	
★	5	12	WAY DOWN/PLEDGING MY LOVE—Elvis Presley (L. Martine Jr./F. Washington, D. Robey), RCA 10998, (Ahab Wemar/Lion, BMI)	37	16	11	IF YOU EVER GET TO HOUSTON (Look Me Down)—Don Gibson (M. Newbury), ABC/Hickory 54014, (Acuff-Rose, BMI)	70	74	3	OLD TIME LOVIN'—Kenny Starr (G. House), MCA 40769 (Duchess, BMI)	
★	8	6	DAYTIME FRIENDS—Kenny Rogers (B. Peters), United Artists 1027 (Ben Peters, BMI)	38	10	16	ROLLING WITH THE FLOW—Charlie Rich (J. Hayes), Epic 8-50392, (Algee, BMI)	71	53	8	YOU ARE SO BEAUTIFUL—Tanya Tucker (B. Preston, B. Fisher), Columbia 3-10577, (Almo, ASCAP/Irving, BMI)	
★	6	9	SOUTHERN CALIFORNIA—George Jones and Tammy Wynette (B. Sherrill, G. Richey, R. Bowling), Epic 8-50418, (ATV/Algee, BMI)	★	55	4	TO LOVE SOMEBODY—Narvel Felts (B. Gibb, R. Gibb), ABC/Dot 17715 (Nemperor, BMI)	72	60	16	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (A. Jordan-H. David), RCA 10976, (Chess/Casa David, ASCAP)	
6	4	11	SUNFLOWER—Glen Campbell (N. Diamond), Capitol 4445, (Stonebridge, ASCAP)	40	21	11	BABY, I LOVE YOU SO—Joe Stampley (B. Sherrill, N. Wilson), Epic 8-50410, (Algee, BMI)	73	57	10	TONIGHT YOU BELONG TO ME—Donnie West (B. Rose-L. David), United Artists 1010, (Chappell/Intersong, ASCAP)	
★	9	9	THAT'S THE WAY LOVE SHOULD BE—Dove and Sugar (M. Blackford, D. Gillon, J. Dougherty), RCA 11034, (Famous, ASCAP)	41	26	11	I MISS YOU ALREADY—Jerry Wallace (J. Wallace, K. Young), BMA 7-002 (WIG), (Jerry Wallace/Ken Sheldon, ASCAP)	★	84	2	DO YOU HEAR MY HEARTBEAT—David Rodgers (D. Burgess, D. Pimmer), Republic 006 (IRDA) (Singletree, BMI)	
8	2	11	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)	42	11	15	A SONG IN THE NIGHT—Johnny Duncan (B. Springfield), Columbia 3-10554, (House Of Gold, BMI)	75	76	5	DON'T TAKE MY SUNSHINE AWAY—Ava Barber (Foster-Rice), Ranwood 1080 (Jack & Bill/T. B. Harms, ASCAP)	
★	14	9	Y'ALL COME BACK SALOON—Oakridge Boys (S. Vaughn), ABC/Dot 17710, (Jack and Bill, ASCAP)	43	31	14	THINGS I TREASURE—Dorsey Burnette (D. Burnette), Calliope 8004, (Beachwood, BMI)	★	NEW ENTRY	YOU OUGHT TO HEAR ME CRY—Willie Nelson (W. Nelson), RCA 11061 (Pamper, BMI)		
★	15	6	WHY CAN'T HE BE YOU—Loretta Lynn (H. Cochran), MCA 40747 (Tree, BMI)	44	35	9	DREAMS OF A DREAMER—Darrell McCall (D. Brown), Columbia 3-10576, (Mull T Hit, BMI)	★	NEW ENTRY	THE KING IS GONE—Ronnie McDowell (Lobo), LS 131 Kaiser/ (Famous, ASCAP)		
11	12	7	I LOVE YOU A THOUSAND WAYS—Willie Nelson (L. Frizzell, J. Beck), Columbia 3-10588, (Peer International, BMI)	★	59	4	LET ME DOWN EASY—Cristy Lane (Lobo), LS 131 Kaiser/ (Famous, ASCAP)	★	NEW ENTRY	FOOLS FALL IN LOVE—Jacky Ward (J. Leiber, M. Stoller), Mercury 511 (Phonogram) (Chappell/Quintel/Beinstock, ASCAP)		
★	17	7	IF YOU DON'T LOVE ME (Why Don't You Just Leave Me Alone)—Freddie Fender (T. McLain), ABC/Dot 17713, (Crazy Cajun, BMI)	★	64	3	LITTLE OLE DIME—Jim Reeves (J. Carroll), RCA 11060 (Tuckahoe, BMI)	79	81	3	I LOVE IT (When You Love All Over Me)—Wayne Kemp (B. Killen, S. Wooley), United Artists 1031 (Tree, BMI/Cross Keys, ASCAP)	
13	13	9	THE PLEASURE'S BEEN ALL MINE/IT'S HEAVEN LOVING YOU—Freddie Hart (J. Nixon/J. Leback, F. Hart), Capitol 4448, (ATV, BMI/Hartline/Jack Leback, BMI)	★	49	5	WE CAN'T BUILD A FIRE IN THE RAIN—Roy Clark (B. Reneau), ABC/Dot 17712 (Chess, ASCAP)	80	80	5	EASE MY MIND ON YOU—Marie Owens (C. Riddle, Jr.), Sing Me 45-12 (MRC) (Sing Me, ASCAP)	
★	20	5	I GOT THE HOSS—Mel Tillis (J. House), MCA 40764 (Sawgrass, BMI)	49	36	10	BEHIND BLUE EYES—Mundo Earwood (M. Earwood), True 104 (Worldwide), (Times Square/Ray Moondo, BMI)	81	54	12	BARBARA DON'T LET ME BE THE LAST TO KNOW—Mel Street (B. McDill, W. Holyfield), Polydor 14399, (Hall Clement/Vogue, BMI)	
★	19	6	IT'S ALL IN THE GAME—Tom T. Hall (C. Sigman, C.C. Dawes), Mercury 55001 (Phonogram) (Warner Bros., ASCAP)	★	63	4	SO CLOSE AGAIN—Margo Smith (N. Wilson-M. Wilson), Warner Bros. 8427 (Al Gallico/Jidobi/Algee, BMI)	★	NEW ENTRY	NOBODY CARES BUT YOU—Freddie Weller (F. Weller), Columbia 3-10598 (Young World, BMI)		
★	22	5	EAST BOUND AND DOWN/(I'M JUST A) REDNECK IN A ROCK AND ROLL BAR—Jerry Reed (J. R. Hubbard, D. Feller), RCA 11056 (Duchess/Vector, BMI)	51	41	14	I'M THE ONLY HELL (Mama Ever Raised)—Johnny Paycheck (M. Vickery, W. Kemp, B. Borchers), Epic 8-50391, (Tree, BMI)	★	NEW ENTRY	SHAME ON ME—Donna Fargo (L. Williams, B. Enis), Warner Brothers 8431 (Regent/Fort Knox, BMI)		
★	23	6	HEAVEN'S JUST A SIN AWAY—Kendalls (J. Gillespie), Dvation 1103 (Lorville, SESAC)	52	43	15	(After Sweet Memories) PLAY BORN TO LOSE AGAIN—Dottsy (K. Robbins), RCA 10982, (Pi-Gem, BMG)	84	68	6	IF YOU'RE GONNA LOVE (You Gotta Hurt)—Dave Conway (L. Satterfield, D. Orender), True 105 (Acoustic, BMI)	
★	18	9	WHERE ARE YOU GOING, BILLY BOY—Bill Anderson and Mary Lou Turner (G. Martin, D. Kirby), MCA 40753, (Tree, BMI)	★	75	2	WHAT A WAY TO GO—Bobby Borchers (B. David, J. Rushing), Playboy 5816 (Epic) (Vogue, BMI/Bibo, ASCAP)	85	85	3	CHEATERS KIT—Willie Rainsford (J. Wilson, R. Bourke, G. Dobbins), Louisiana Hayride 7629 (RPA) (Chappell, ASCAP)	
★	24	4	WE CAN'T GO ON LIVING LIKE THIS—Eddie Rabbitt (E. Rabbitt-E. Stevens), Elektra 45418 (Briarpatch/Deb Dave, BMI)	★	54	10	CRUTCHES—Faron Young (L. Anderson), Mercury 73925 (Phonogram) (Fred Rose, BMI)	86	89	4	IT ALWAYS BRINGS ME BACK AROUND TO YOU—Billy Walker (S. Owens-G. Vowell), MRC 1003 (Tuckahoe, BMI)	
★	25	6	DON'T SAY GOODBYE—Rex Allen Jr. (R. Allen Jr.), Warner Bros. 8418 (Boxer, BMI)	★	65	5	IT DIDN'T HAVE TO BE A DIAMOND—Susan Raye (G. Richey, R. Bowling, R. J. Jones), United Artists 1026 (Brougham Hall, BMI)	87	87	5	THROW OUT YOUR LIFETIME—Cates (J. Hunter, R. LeBlanc), Caprice 2038 (Sound Corp. ASCAP)	
★	27	7	SHAME, SHAME ON ME (I Had Planned To Be Your Man)—Kenny Dale (W. W. Wimberly), Capitol 4457, (Publicare, ASCAP)	56	56	6	I DON'T WANT TO BE ALONE TONIGHT—Alabama (R. Sanders, R. Hall), Republic 0003 (Singletree/Country Pickers, BMI)	88	92	3	I WANNA BE WITH YOU TONIGHT—Alabama (T. Gentry, R. Owen, J. Cook, R. Scott), GRT 129 (Busserb, BMI/Good Tokin', ASCAP)	
★	22	12	TILL THE END—Vern Gosdin (C. Gosdin), Elektra 45411, (Hookit, BMI)	★	67	3	HOLD ON TIGHT—Sunday Sharpe (R. Bourke, G. Dobbins, J. Wilson), Playboy 85813 (Epic) (Chappell, ASCAP)	★	NEW ENTRY	ENDLESSLY—Eddie Middleton (C. Otis, B. Benton), Epic 8-50431 (Vogue, BMI)		
★	28	10	BABY, DON'T KEEP ME HANGIN' ON—Susie Allanson (L. Schoonmaker-R. Broome), Warner/Curb 8429, (Calente, ASCAP)	★	73	2	HOLD ME—Barbara Mandrell (G. Ray), ABC/Dot 17716 (Gator, SESAC)	★	NEW ENTRY	BABY ME BABY—Roger Miller (R. Miller), Windsong 11072 (RCA) (Roger Miller, BMI)		
★	30	7	THE DANGER OF A STRANGER—Stella Parton (E. Stevens, S. Silverstein), Elektra 45410, (Deb Dave/Evil Eye, BMI)	★	83	2	A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard (M. Haggard), Capitol 4477 (Shadtree, BMI)	91	96	2	THIS KINDA LOVE AIN'T MEANT FOR SUNDAY SCHOOL—Carl Smith (J. Walker), ABC/Hickory 54016 (Acuff-Rose, BMI)	
★	37	5	DANCING THE NIGHT AWAY—Tanya Tucker (R. Smith, J.H. Brown Jr.), MCA 40755 (Fourth Floor/Rick Hall, ASCAP)	★	71	5	WHEN I DIE, JUST LET ME GO TO TEXAS—Ed Bruce (E. Bruce, B. Borchers, P. Bruce), Epic 8-50424 (Sugar Plum/Tree, BMI)	92	93	2	I LIKE EVERYTHING ABOUT YOU—Lori Parker (C. Davis, B. Deaton), Con-Brio 122 (NSD) (Willex, ASCAP)	
★	32	5	SILVER MEDALS AND SWEET MEMORIES—Statler Brothers (D. Reid), Mercury 55000 (Phonogram) (American Cowboy, BMI)	★	61	66	4	I'M NOT RESPONSIBLE/(HONEY WON'T YOU) CALL ME—Hank Williams Jr. (M. Kilgore-A. Mulkey), Warner Bros. 8410 (House of Cash, BMI)	93	100	2	GREENBACK SHUFFLE—King Edward IV (K. Edward Smith), Soundwaves 4550 (NSD) (Hipkit/Yegads, BMI)
★	27	8	ALL THAT KEEPS ME GOING—Jim Weatherly (J. Weatherly), ABC 12288, (Keca, ASCAP)	★	62	46	11	VIRGINIA, HOW FAR WILL YOU GO—Dickey Lee (W. Holyfield, B. House), RCA 11009, (Maplehill/Vogue, BMI)	94	NEW ENTRY	OUR OLD MANSION—Buck Owens (N. Wilson, C. Taylor, G. Richey), Warner Brothers 8433 (Al Gallico/Algee, BMI)	
★	40	4	IF IT AIN'T LOVE BY NOW—Jim Ed Brown & Helen Cornelius (J. Barry-D. Haywood), RCA 11044 (Steeplechase, BMI)	★	64	16	16	I DON'T WANNA CRY—Larry Gatlin (L. Gatlin), Monument 45-221, (First Generation, BMI)	95	94	4	STOP AND THINK IT OVER—Mike Boyd (J. Graffagnino), Calliope 8010 (Red Stick/Crazy Cajun, BMI)
★	38	5	PUT 'EM ALL TOGETHER AND I'D HAVE YOU—George Jones (E. Stevens), Epic 8-50423 (Deb Dave, BMI)	★	65	14	14	HONKY TONK MEMORIES—Mickey Gilley (R. Bourke, G. Dobbins, J. Wilson), Playboy 85807 (Epic), (Chappell, ASCAP)	96	NEW ENTRY	WHY DIDN'T I THINK OF THAT—Gene Simmons (R. Bowling), Deltone 1201 (NSD) (ATV, BMI)	
★	30	6	AMBUSH—Ronnie Sessions (L. Martine Jr.), MCA 40758 (Ray Stevens, BMI)	★	66	52	52	THE OLD MAN AND HIS HORN—Gene Watson (D. Harms), Capitol 4458 (Doubleday, BMI)	97	NEW ENTRY	CRAZY LITTLE MAMA (At My Front Door)—Alvin Crow (J.C. Moore, F. Abner), Polydor 14410 (Conrad, BMI)	
★	31	7	'TIL I CAN'T TAKE IT ANYMORE—Pal Rakes (C. Dts/U. Burton), Warner Bros. 8416, (Eden/Times Square, BMI)	★	68	2	2	HE AIN'T YOU—Lynn Anderson (B. Burg, D. Denehofeinz, J. Barry, L. Hartman), Columbia 3-10597 (Krushner, ASCAP/Don Kirshner, BMI)	98	98	4	THE DANGER ZONE—Peggy Forman (T. Harris), MCA 40757 (Contention, SESAC)
★	45	5	ONCE IN A LIFETIME THING—John Wesley Ryles (J. Foster, B. Rice), ABC/Dot 17698 (Jack & Bill, ASCAP)	★	69	82	82	LOVE IS JUST A GAME—Larry Gatlin (L. Gatlin), Monument 45226 (Phonogram) (First Generation, BMI)	99	NEW ENTRY	HELL YES I CHEATED—James Pastell (G. Sutton, L. Chesnier), Paula 425 (Jewel) (Flagship, BMI)	
★	42	5	THE OLD MAN AND HIS HORN—Gene Watson (D. Harms), Capitol 4458 (Doubleday, BMI)	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	SAIL AWAY—Sam Neely (R. Van Hoy), Elektra 45419 (Tree, BMI)	100	NEW ENTRY	NEW ENTRY	

THE KENDALLS



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LORVILLE MUSIC

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BFE MANAGEMENT

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ELP & MASON

Craig Will Use More Acts For Car Stereo Ads

LOS ANGELES—Emerson, Lake & Palmer and Dave Mason will be featured by the Craig Corp. in its largest ever print advertising campaign this fall for its line of car stereo products.

Mason and Emerson, Lake & Palmer will appear in 13 national male-oriented publications such as Rolling Stone, Playboy, Oui and numerous car magazines.

The ads will continue a series of campaigns highlighting the use of Craig car stereos by musical celebrities. In the past Arlo Guthrie, Ray Charles, Billy Preston, Leon Russell and the Beach Boys have participated in Craig campaigns.

The firm believes the 18-35-year-old market is better reached through this type of advertising and figures some 35 million potential autosound purchasers will be reached in the fall. The company has been eschewing trade magazine advertising in favor of consumer books.

In addition, the firm is planning an intensive major market spot radio push scheduled to run in the nation's top 20 markets from mid-November through mid-December. Using contemporary rock stations, Craig's car

(Continued on page 49)

AT DAYTON'S 'SOUNDRACK'
Salespeople Key to Hi Fi Gains

By IRENE CLEPPER

MINNEAPOLIS—Three important keys to increasing hi fi business by as much as 50% are listed by Dieter Pape, stereo components buyer for Dayton's department store chain, headquartered here:

- Sell the customer by sound;
- Don't overwhelm the customer with technical jargon, unless that's the language he wants to speak;
- Associate the store consistently with the best brand names available.

Pape, who has guided Dayton's Soundrack (sound rooms) along these lines, also emphasizes the necessity for offering "packages"—a receiver, turntable and pair of speakers—in total price ranges of \$300 to \$1,200. Dayton's stores currently offer eight such systems, and packages represent about 80% of overall sales.

"The components are interchangeable, of course," Pape notes.



Billboard photo by Irene Clepper
Dieter Pape: Stereo components buyer for Dayton's Soundrack units has positive keys to building sales volume.

"But starting out with a basic package enables the customer to judge for himself, to compare alternative

components. He can evaluate, as he should, on the basis of quality."

"Results have been exceptional," says Pape of the stores' concentration on hi fi. "We're getting into hi fi in a big way, expanding our market segment."

Singling out the factors of success, Pape declares that "salespeople are the key," adding that they have to be "knowledgeable, but able to relate to the neophyte customer." Salespeople at Dayton's are selected by the personnel department, then screened by a group of three or four home areas managers. Pape also talks with them and notes are compared.

"We're not looking for salespeople with all the available audio knowledge, but, rather, good, basic salespeople whom we can train in

(Continued on page 48)

Pickwick Adding 1st Videotapes

By ALAN PENCHANSKY

CHICAGO—Pickwick International, the world's largest record and tape merchandising organization, is adding blank videotape to its retail and rack accessories product offering.

According to Bob Mitchell, who directs Pickwick's accessories marketing program, Betamax-format blanks in the 30/60-minute and one/two-hour lengths will be introduced into Pickwick-owned retail stores within the next two months.

At the same time the product will be offered to accounts served by Pickwick's rack division, says Mitchell, who expects VHS-format blanks used in JVC and RCA machines to enter the pipeline by 1978.

3M Scotch will supply both formats to the giant merchandiser. Mitchell says Memorex videocassettes probably will be added, when they are available, reaffirming Pickwick's long-standing ties to that manufacturer.

Pickwick's retail division controls 283 outlets, including the Musicland chain, and Aurasound and Discount Records outlets.

"We want to establish ourselves as somewhere a guy goes for videotape," explains Mitchell, "and we're encouraging our rack customers to do the same."

The rackjobber has discussed the videotape introduction with most of its major accounts. "Some of the forward thinking racked stores prob-

(Continued on page 48)

DAVEY'S LOCKER Books, Folios: Add-On \$ For Kan. Sieberts' Outlet

By GRIER LOWRY

(This concludes a two-part profile that began last week with a look at tape and disk accessory merchandising at Davey's Locker in Kansas City.)

KANSAS CITY, Mo.—In addition to its success with tape and disk accessories, particularly carrying

cases, Davey's Locker Tapes & Records has found solid bonus sales in catering to the growing market for music books and deluxe folios.

As a unit of the expanding Sieberts retail chain of the Handleman Co., Davey's has seen overall business at its Antioch Shopping Center location here move steadily upward since its June 1976 opening.

Davey's has developed a wide following of customers with the back-wall sheet music and music book offering. Ten different brands of books are represented in the 400 different titles. Prices for books range from \$1.95 to \$15.95 with the sheet music priced at \$1.50.

There is no discounting off list on these products, points out manager Gary Nelson. But he adds that keeping the display orderly and inviting is a strenuous job since customers tend to keep the racks in a constant state of disarray. The typical sheet music customer buys three selections per trip.

"We feel it is important to get this merchandise at the back and out of the way of other traffic," the manager says. "These people are addicted to browsing and some spend up to 30 minutes making selections."

"Sheet music sales mesh with best selling trends in records and tapes,"

he adds. "It's important to have the hot sellers like the Eagles' 'Hotel California' and Barbra Streisand's 'Evergreen.' But you also key to seasonal trends and I'd guess this past June we sold 200 sheets of wedding music."

The bulk of the promotional ideas on prerecorded tapes and LPs originate from Sieberts' headquarters in Little Rock, but Nelson says he also free-wheels many promotions.

The volume soars, he says, when in-store displays are tied to artists making appearances in Kansas City. For example, a big front display of

(Continued on page 49)

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Billboard photo by Grier Lowry
One-label special up-front display featuring artist names is a key traffic builder at Davey's Locker Records & Tapes. Manager Jay Nelson of the Kansas City Sieberts' outlet shows off a recent CBS promotion. Tapes are plugged equally in separate areas.

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DISCO ALSO

Goody Disk 'Bazaar' For N.Y. Hi Fi Expo

• Continued from page 3

stereo equipment buyer in charge of the operation. The Sky Top room, once the locale of Glenn Miller's orchestra, will be converted to a posh club, complete with the latest audio and lighting innovations.

In addition to Goody, other key retailers will be participating, Rogers reports, with the "highly disciplined" group also acting as a special advisory council to the producers.

Included are Audio Breakthroughs, Designatron's Stereo, Harmony House, Harvey Sound, Lyric Hi Fi and Stereo Warehouse, all with large space commitments and a number of lines to be shown by each of the firms.

Space is virtually sold out, Rogers reports, with very few holdouts—most of these traditionally opposed to show participation. This group includes U.S. Pioneer, Marantz, McIntosh, Sansui, JVC and Sony.

Manufacturers committed for space include ABK (Elpa Marketing), Acoustic Research, Acoustique 3A International, ADO, Aiwa-Meriton, Allison Acoustics, Analogue Systems, Audio International, Audio Pulse, Audio-Technica, Avid, B.I.C./Venturi, Bose, Bosek.

Also, BSR, Cerwin-Vega, C/M Labs, Centro-Phase, Crystal Clear Records, Dahlquist, Discwasher, Dual (United Audio), Dynaco, Editall, Emanation Sound, Fulton (FMI), Fuji Photo Film, Garrard, IMF, Kenwood, Koss, Lux Audio, MKR Innovations, Nakamichi Research.

Also, Neosonic/Lenco, Onkyo, Optonica/Sharp, Phase Linear, Philips, Pickering/Stanton, Polk Audio, Revox/Studer, Sankyo-Seiki, Setton International, Shaninian

RepRap

Three new rep firms have been appointed by Glenn Nickell, president of J.I.L., for the firm's line of CB and autosound products. **Steindler & Co.**, directed by Bob Steindler, will service metro New York and Northern New Jersey, at 13 Glen Head Rd., Glen Head, N.Y. 11545; **Sierra Marketing**, with Reese Haggott, will be responsible for Northern California and Northern Nevada, from 1139 N. 1st St., San Jose, Calif., 95112, and **On-Mark Sales, Inc.**, headed by John Hamlin, will rep the line in Arizona and Southern Nevada from its branch at 432 General Chennault, N.E., Albuquerque 87123. On-Mark headquarters is now 3850 F Nome St., Denver 80239.

Newest rep for **Videoton**, Hungarian speaker systems handled exclusively in the U.S. by **Kelso Imports, Inc.**, New York, is **Spectrum Northwest Marketing, Inc.** Firm will rep the line in Oregon, Washington, Montana, Idaho and Hawaii from its headquarters at 2425 S.E. 26th St., Portland, Ore. 97214, phone (503) 232-8300.

Edward Wysocki has been appointed assistant to Richard E. Tydings, Sr., chairman of the board of **A B & T Sales Corp.**, rep firm headquartered in Grasonville, Md. Wysocki, a graduate of West Virginia Univ., will direct administrative work while also being involved in sales.

Perma Power To Ackerman Again

CHICAGO—Norman Ackerman, who sold his Perma Power Co. to Chamberlain Manufacturing in 1968, has acquired the Ampli-Vox packaged sound systems and Perma-Power Tube Britener product lines from Chamberlain.

He resigned as marketing vice president of Chamberlain to form Perma Power Electronics at 5615 W. Howard Ave., Chicago, Ill. 60648.

Speakers, Shure Bros., Speakerkit, Spectro Acoustics, STR, Superex, TDK Electronics, Technics by Panasonic, Thorens, Ultralinear, Watts.

Among promotional efforts, The New York Times is running a special New York Hi Fi Stereo Music Show section the prior Sunday, and spe-

cial tie-in expo sections are scheduled by High Fidelity and Cue magazines, and the Village Voice, among others.

Thomas P.R. Firm

LOS ANGELES—Tarra Thomas, former communications director for BSR (USA) Ltd., has resigned to form Tarra Thomas Public Relations, 149 S. Roxbury Dr., Beverly Hills, Calif. 90211. Her first client is BSR.

AMAZING DEVICE FOR SELLING AMPEX TAPE.

It's called a radio. And we'll be spending almost a million dollars on radio this year to sell Ampex recording tape.

We estimate that this campaign will reach 58% of the 18-34 age men in our advertising markets an average of 34 times each.

And we estimate that's going to sell one heck of a lot of tape.

Be ready.

With plenty of our popular priced Plus Series, and premium 20/20+. Both high performance tapes, in open reel, cartridge, and cassette.

But radio advertising isn't the only thing we've got up our sleeve this year.

There's The Ampex Ultimate Stereo System Sweepstakes, where we're giving away the stereo system to end all stereo systems, and 99 other prizes.

And an array of trade promotions unsurpassed in the industry. Our always popular Plus Series Stackette, cartridge and cassette "Plus Packs," and exciting dealer incentive programs.

And if you think all this promotional fever isn't paying off, we've been clipping along at a record rate of sales so far this year.

Which means to us that our programs make sense to you.

The man who can fill you in is our Ampex salesman or rep.

He's another amazing device for selling Ampex.



AMPEX

If it's worth taping, it's worth Ampex®

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Dayton's 'Soundtrack': Salespeople Key to Hi Fi Gains

• Continued from page 46

audio. They go through three weeks of training on store policy and general procedure. Then reps are brought in and we begin the new people in the 'very basics: What is a receiver? What are speakers? What is a woofer and a tweeter?"

Salespeople are taught how to sell, item by item, including portable radios. Portable radios? "Yes, there are some very sophisticated radios on the market. A year and a half ago, Panasonic brought out a \$99 portable radio. It has some fantastic features. A salesman can't just say, 'Here's a portable radio for x

amount and here's another for \$99.' The features must be explained. For example, this radio has a 6½-inch speaker. It's possible, with mike-mixing, to use it for a public address system. It can be plugged in, as well as used with batteries."

In the initial basic training session, reps spend two hours with the new salespeople. Pape and the reps follow up in the stores on almost a daily basis. "This spring, all Dayton's audio salesmen were brought in for an entire day of training on receivers and a second day on turntables," says Pape. "Product information, selling techniques and how

to relate to customers were the areas of emphasis."

This fall the training sessions will be videotaped and the 20-minute tapes will be made available to all the stores. "If there is some point the department manager feels should be reviewed, or if new personnel are hired, the videotape can be run." Officially, there is a company-wide sales meeting once a month.

One of the most difficult points to instill in a salesperson's training is to turn the equipment on. The other, according to Pape, is to stop qualifying the customer.

He explains: "We've been work-

ing with Bose for a number of years and, having high quality products like these, it is important to expose the customer to the sound that is possible. This is true even *after* the customer has made a purchase. Salespeople are learning to say, 'Before you go, I'd like to have you listen a couple of minutes to the Bose 901 (or other similar equipment).

"Making a customer aware of the \$1,200 package can either (1) upgrade him on the spot (we've had this happen—the customer will say, 'I think I'd rather spend more money and have the better equipment.') or (2) prompt him to come back later.

Statistics show that the average consumer buys 3½ stereo systems in a lifetime, upgrading each time."

By comparing systems, the salesperson can demonstrate to the customer what the quality differences are. "It's important to use the same record," notes Pape. "Then you can say, 'Now, these are the highs you didn't hear before' or 'Listen to the drums on *this* system.'"

As to what the customer can afford, salespeople shouldn't prejudge, Pape declares. "Especially for the younger generation, stereo can be the biggest status symbol a customer owns—far more meaningful than a car or furniture."

Identifying the store name with the best names in stereo is very important, Pape insists. "You can say you are in stereo, but you have to have the names at the top: Technics and Bose and our new lines, Altec (taken on two months ago) and Kenwood (about nine months ago)." The names are always part of the audio advertising Dayton's does, advertising which, since last fall, has adopted a definite identity.

"This is a Soundtrack ad—that's what we want the customer to recognize," says Pape. "Our ads have a continuity. We don't want to confuse the consumer."

(This two-part profile on Dayton's Soundtrack operations concludes next week with a look at service, clinics and market goals.)

The all new 64:1 cassette duplicator from Electro Sound is the finest equipment of its kind in the world... and here's why

The ES6400 Series combines greater duplicating speed with improved frequency response, better signal-to-noise, rugged reliability, easy maintenance, solid stability, simplicity of operation and versatility.

It offers these outstanding features:

Frequency response from ± 2 dB from 40Hz to 15KHz. New high performance reproduce heads have a higher resonant point and a narrower gap for use with 3¼ ips masters. New record heads are capable of recording up to 1MHz. New extended-range EQ circuitry also improves over-all frequency response maintaining a range as good as 32:1 when you move up to 64:1.

All new bias system at 8MHz. New bias oscillator has lower distortion and feeds lower voltages to the slaves, preventing any radiation problems and increasing generator efficiency.

Isolation slave-to-slave and track-to-track. There is a separate bias amplifier in each slave for complete isolation between slaves. And, incorporated in the head assembly at each slave, we have a separate bias buffer amplifier for each track for improved crosstalk, greater efficiency and total isolation between tracks.

New slave electronics for simpler set-up and more flexible operation. Each track has its own complete record equalization and amplification circuitry, so that no record equalization adjustments are made at the master. Since equalization can be individually tailored for each record head, alignment is simplified, flexibility is enhanced and over-all performance is improved.

It's available with dual-master reproducers to eliminate master change downtime.

It works with ¼", ½" or 1" master tape.

It has automatic tape cleaners on both masters and slaves.

It's easy to operate, simple to maintain and shift-to-shift dependable.

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Firm To Add Videotapes

• Continued from page 46

ably will begin carrying it at the same time as the retail stores," Mitchell predicts.

He says the one/two hour Beta-format tapes will be priced at \$15.95 in Pickwick retail outlets, with the 30/60-minute price not yet pinpointed.

"Everybody will have to sell it at list," explains Mitchell, noting that blank videocassette margins are small. "It's the biggest problem in the field," he says.

"But it's a market you can't ignore, even if margins are too small."

Mitchell says the blanks will be advertised minimally at present. In-store materials will alert shoppers to the tape's availability, and audio blank tape ads are expected to include mention of the video product.

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TABS IN/TABS OUT ■
COLORS/BLACK/WHITE · IMMEDIATE
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3rd Annual Pennsylvania Hi-Fi/Stereo Exposition Set

NEW YORK—After two successful runs in 1975 and 1976, the Indiana Univ. of Pennsylvania has slated its third annual Hi-Fi/Stereo Expo. Oct. 18-19 on the Indiana, Pa., campus.

Extended from one day to two for the first time, the educationally oriented event again is designed to help the consumer in selection, maintenance, and special knowledge of high fidelity and consumer electronics equipment.

Frank Viggiano Jr. of the college's consumer services department, who originated the campus expo concept, again expects manufacturers, reps

and retailers to exhibit and demonstrate the latest equipment. Seminars, workshops and discussion sessions will also be repeated as part of the successful formula.

Viggiano, who teaches a course

for credit in consumer electronics, designed the event to accommodate increased course enrollments and to reach the needs of the entire university community.

The first event drew about 6,000

and the second last October about 8,000 from the general area, topping the attendance of a city-wide Pittsburgh show, he notes.

The accent is definitely on education, with no sales permitted and no

booth or space rental fee charged to manufacturers. A complimentary dinner for all participants is provided by the sponsoring Student Cooperative Assn. and the Consumer Services Advisory Council.

Music Books Add On \$\$

• Continued from page 46

LPs was arranged under the heading "July Concert Month," with albums by those showcased in the area that month including Steve Miller, Bad Company, Peter Frampton, Styx, etc.

"We're a source of concert tickets and we get displays up by the front ticket counter three weeks before concerts and leave them up three months after they're over, he says. "A typical display will include about 150 LPs and we keep replenishing the stack all day."

Rock, country, classical and jazz are strong selling categories with Steve Miller (tops), Fleetwood Mac, Peter Frampton, REO Speedwagon among the favorites with locals. In the rock country vein, Linda Ronstadt, Rita Coolidge, Jerry Jeff Walker and Dan Fogelberg have sizeable followings.

Another in-store promotion features displays of Billboard's Top 40 tapes and LPs with twin stepdown displays used. Promotionally, Nelson says he likes to pick a label like CBS, arrange a big display of LPs, list names of artists represented in a sign over the fixture, and put a price like \$3.99 on the lot.

The store has one of the largest classical music selections in the area and this category is pushed regularly in newspaper and radio advertising.

"We'll get a 500% increase in sales in classical when we take a popular artist like Beverly Sills, put a special on a couple of her top titles, maybe put a couple of other titles on special, and then list a lot of other stuff in the same vein. We'll promote on several stations, reinforce radio with newspaper ads, with maybe Columbia LPs, regularly \$7.98, for \$3.99," Nelson discloses.

In ordering merchandise from the Little Rock warehouse, he uses checklists and a tear-tag system. Tags are mailed to the warehouse in replacing staple sellers.

"Kansas City is rapidly becoming a red-hot music and accessory market," exults Nelson. "We've enjoyed a windfall of sales this past summer as result of the revved-up concert activity. Steve Miller came in, for example, and his 'Book of Dreams' is our all-time top sellers."

Car Stereo Ads

• Continued from page 46

stereo and autosound speaker products will be featured.

Along with the fall print advertising campaign, the Compton, Calif.-headquartered firm will provide dealer aids and promotional posters for use at the local level with posters related to print ads.

Also provided will be ad slicks and radio spots for dealer use.

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Discos

Industry Sophistication & Maturity Evident At Forum

• Continued from page 1

all, any negativism about the viability of disco.

Disco III registrants, drawn from every state of the nation and from such far-flung regions of the globe as Canada, Santa Domingo, Puerto Rico, Nicaragua, France, Japan and Australia, displayed a greater awareness and sophistication than was evidenced at previous conventions.

Consequently, sessions, discussion groups and "hot seat" panels probed deeper into the complexities in their quest for answers to the still-vexing questions confronting the surging industry.

In his keynote address to an overflow opening day audience Monday (29), Larry Harris, vice president of Casablanca Records, stated, "You should all be proud to be associated with an industry built on communication with people, a form of enter-

tainment which has the capability of bringing us together."

Harris told his audience that his label is beginning the process of structuring a "disco awareness" program in an effort to get club audiences to identify the artists to whose music they are dancing and translate that awareness into product purchase.

The program, which Harris hopes will be picked up by other disco-oriented record labels, will include such promotions as cocktail napkins designed with artists names, coasters with label information, posters, T-shirts, album jacket display holders and other in-club displays. He also suggested the possibility of ad allowances with club owners.

Bill Wardlow, coordinator of the

convention, stressed the need for greater communication between secondary radio and the disco industry as a whole.

He expressed optimism that this effort would be encouraged and expedited by growing exposure of

Lighting System On Mart

By ALAN PENCHANSKY

CHICAGO—CDM Productions here, an exhibitor at Billboard's third annual disco forum, is putting its computer-synchronized disco light show system on the market under the trade name "Compsync."

The system, developed here for CDM's Light Fantastic mobile disco, matches specific, pre-conceived lighting effects to musical selections by use of a computer. The system requires discos to spin from pre-recorded reel tapes on which the music and light-show are synchronized in advance.

CDM, hoping to install the system in new and existing discos, says it is compatible with all amplification and speaker systems, but requires a mixer built for use with tape decks.

Compsync is programmed to control two sets of chase lights, a 64-light special effects matrix, police light, light organ, strobe and three different colored spots.

"On completion of a club's sound and lighting installation, we will install the Compsync computer system, including power supplies, audio interface and controls," explains Chuck Miller, president of CDM. Miller says CDM will work on a consultant basis to assist in design of any installation that will include Compsync.

A club that installs Compsync, then must subscribe to CDM for software, which the company says will be available in two services: disco and Top 100. All recordings are dubbed on seven-inch large hub reels, 1/4-inch tape at 3 3/4 i.p.s.

"Each subscription service will provide the buyer with two tapes per week," Miller says, noting that selections will be based primarily on Billboard charts.

Cost of the subscriptions is listed at \$70 per week, \$270 monthly and \$3,400 for one year. However Miller admits that this pricing is exploratory.

The company also will make available starter packages, of 20 tapes each, in either of the service formats. Tapes may also be ordered individually from a catalog, including past hit recordings, and custom tapes will be available, according to Miller.

The tapes, designed to be played on 4-channel decks, occupy two channels with stereo music and a third with a digital code that controls output to the light show. One channel is blank.

Approximately 30 minutes of music is contained on each tape, and all titles are pre-encoded with a light-show specifically designed for that selection.

Says Miller: "Since the system is computer controlled, a special lighting engineer with octopus arms is not needed. The disk jockey can concentrate on his primary functions—mixing music and entertaining."

disco through movies, cable and commercial tv networks and the Billboard Disco Forums, which will be structured at half-yearly intervals, with the next convention planned for March 1978 in New York.

Wardlow also stated that Billboard will strive for greater owner/management involvement in the industry's growth through the structuring of more discussion sessions involving them. He also complimented record manufacturers for their increasing recognition of the power of discotheques in breaking new product.

The four-day agenda—Sunday through Wednesday (28-31)—spanned the spectrum of the industry, and the growth problems which beset it. Areas probed by a phalanx of experts from every segment of the business included the communications gap between owners/managers and their spinners, the promotion and marketing of disco products, franchising, disco hardware package content, the merchandising of disco product in retail record shops and clubs, television as a major force in creating disco awareness, the ups and downs of disco pools, promotion of disco artists, problems confronting producers, the burgeoning imports markets, the future of the 12-inch single, the viability of mobile operations, owner/manager panel, disco deejays panel, and innovations in light and sound.

An impressive array of entertainers appeared in concert in a specially-designed disco environment at the show. They included Gloria Gaynor, the Trammps, Grace Jones, George McRae, Silver Convention, Tavares, Claudja Barry, Crown Heights Affair, Vicki Sue Robinson, Double Exposure, First Choice, Thelma Houston, Andrea True, the

Salsoul Orchestra; Loleatta Holloway, Charo, Moment of Truth, Brass Construction and C.J. & Company.

In addition to the discussion panels and entertainment, another area of prime interest to registrants was the exhibit area. Among the 90-plus exhibitors there were proportionately more new audio and lighting product introductions for the disco/professional market than at the last summer Consumer Electronics Show.

New speakers, amplifiers, mixers, turntables, equalizers, cartridges and other audio components were shown by companies from the U.S., the United Kingdom, Canada and Japan. The international participation was particularly evident with a significant number of new firms entering the U.S. market.

Lighting innovations were also showcased by many U.S. and U.K. firms, with several of the latter setting up direct sales organizations in this country for the first time.

Lasers came into their own with several new laser-based light shows debuting at a price which even smaller clubs can afford. In video, where the home market will take a quantum leap this fall in this country, the first major programming was announced. Disco '77, the weekly syndicated tv show from Miami, is being made available on 1/4-inch U-Matic videocassette. The subscription offering is a joint-venture of Disco Vision and Digital Lighting.

The convention climaxed with a gala awards dinner honoring outstanding contributors from every segment of the industry. Award presenters included Earl Wilson, columnist, the New York Post; Bill Como, editor, After Dark Magazine; and entertainers Grace Jones and Vicki Sue Robinson.

Complete Disco III coverage, complemented by a profusion of pictures, will be presented in upcoming issues.



REGINE'S BIRTHDAY—Regine's New York location recently celebrated its first birthday in this country. Here the owner, Regine, cuts the birthday cake against a backdrop of the Manhattan skyline.

Disco Mix

By TOM MOULTON

NEW YORK—Syreeta and C.C. Cameron have teamed up on an album titled "Rich Love, Poor Love" on Motown Records. There are two good cuts, "Let's Make A Deal," and the title tune. "Let's Make A Deal" is a Detroit-sounding cut with Syreeta and Cameron wailing through the entire track. The meshing of the two talents was obviously a good idea as the overall arrangement and production are outstanding. The song builds to a gospel style toward the end, and the excitement level is at its peak.

"Rich Love, Poor Love" is also uptempo, and features a lot of the qualities of vintage Marvin Gaye & Tammi Tyrrell. The song builds to a nice instrumental break and goes out instrumentally. This is a fine arrangement and production by Michael Smith.

Salsoul Records has released a new 12-inch 33 1/3 r.p.m. disco disk of "I Can't Turn You Loose," (the old Otis Redding classic) by Anthony White. The tune is done in contemporary style with a strong production by Earl (The

Trammps) Young. Walter Gibbons, a disco deejay, did the mix on both sides. The record is funky, driving and commercial, with White sometimes sounding like Dobie Gray. The instrumental version is also strong via basic rhythm section and horns. There are nice breaks which enhance the overall production. This could well turn out to be a big hit.

Atlantic Records is rush-releasing a 12-inch, 33 1/3 r.p.m. disco disk titled, "I Got To Have Your Love" by the Fantastic Four from their forthcoming "Moods & Attitudes" LP. The song is uptempo and the track features the hot Detroit sound. This group is getting more commercial with a good pop feel. The tune features an interesting rhythm break in which a strong horn section builds back to the vocals.

TK Records is releasing the Canadian disco hit, "Music," by the Montreal Sound. This is a carbon copy of "Soul Finger," the Barkays' hit of the 1960s. The sound could catch on again as the Barkays never followed it up.

D.C. LOCATION

Plum Plans 1-Nite Artist Showcases

NEW YORK—Plans are afoot at the Plum discotheque in Washington, D.C., for the showcasing of top disco acts in one-night concerts during the upcoming winter entertainment season.

The project, coming on the heels of a recent successful disco dance contest in which the winners were awarded a 1977 Capri automobile, will seek to feature names like Gloria Gaynor, Carol Douglas and Monti Rock III as an extension of an aggressive promotional campaign which, according to club co-owner Riley Carter, has already succeeded in boosting club popularity and attendance.

The Plum's disco dance contest, coordinated by the Mitch Corday Organization and co-sponsored by WPGC radio of Washington, was spread over nine nights of semi-finals and grossed an average of \$2,500 to \$6,000 each night at the bar and another \$1,500 at the door.

According to officials of Lee D. Butler Lincoln-Mercury of Washington, D.C., the contest was also directly responsible for the sale of at least 30 cars to contestants and patrons who were awarded \$100 rebate coupons.

Carter states that an estimated 50,000 were invited to enter the con-

test, and participants came from as far away as New York and Fort Lauderdale.

The Plum was opened last year following an estimated \$350,000 worth of renovations in which Light & Sound Specialties of Philadelphia supplied equipment including JBL bass drivers, midrange speakers and high-frequency tweeters, Carlson sub-bass cabinets, BGW amplifiers, a Clubman mixer and two Technics turntables.

The light show features 16 strands of neon in a wheel effect, with eight chasing strands in between, and four spinners.

The effects can be either automatically or manually controlled, and according to Carter, there is a custom-made neon controller which makes the neon strands chase the strobes and pinwheel. Deejay at the club is Captain Sky, who has worked at discos in Monaco, Paris and Rome. The club was constructed by Mike Morfessis.

Second and third prize winners of the contest received gift certificates of \$500 and \$300 respectively, donated by the E.F. Sly boutique and Boone & Sons Jewelers.

A second dance contest is being planned for mid-September.

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McKuen, Slide . . . Easy In; Barry White, Sings for Someone You Love; Patti La Belle; Odessey, Showdown; Caress; Johnny Mel-fi's, Sun, Sun, Sun, 12"—Philly USA, Speak Well; Anthony White, I can't Turn You Lose; Love Committee, Cheaters Never Win. 7" imp's—Sheila B. Devotion, Love Me Baby; Bus Connection, Superdance; Gene Farrow, Hey You Should Be Dancing; dom's—High Energy, You Can't Turn Me Off in the Middle of Turning Me On; Claudja Barry, Dancing Fever.

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RECORDS



EASYGOING EAGLES—After the Eagles soldout a show in Miami recently, group members took a little time off for rest and relaxation compliments of Bayshore Studios. Left to right: Don Felder, Elektra-Asylum Florida rep Marty Schwartz, Don Henely and Joe Walsh.

Appalachia Studio Runs 8-Week Recording Meet

LOS ANGELES—The recently established Recording Workshop, in cooperation with Appalachia Sound Studios, both in Chillicothe, Ohio, has been conducting a summer-long program on the art of recording.

In addition, according to the Workshop's John Bishop, the eight week series of classes has also been focusing on all aspects of the music industry including production and business elements.

Classes for the first-time venture began July 5 and Bishop indicates it has drawn 72 students from both the U.S. and Canada. Tuition was set at \$820.

"So far it has been going pretty well," says Bishop, "and we are thinking about doing a workshop year round for the future. Hopefully we can begin another one in January or February, a six-week program."

The basic curriculum includes audio engineering, recording engineering, record production, music production, music business and sound reinforcement with Appalachia's 16-track facility used for the "hands on" approach. Lectures and seminars supplement the curriculum.

Guest lecturers have also included Al Berman, president of the Harry Fox agency, writer/performer Tom Chapin, Nelson Larkin who handles a&r for GRT, personal manager Larry Larsen and William Krasilovsky who co-wrote "This Business of Music."

"We are also trying to put out a workshop LP with the students making up 12 teams with six students to a team," adds Bishop. "Each team is responsible for one track on the album."

Other special projects include the formulation of a record company, music publishing company and production company that is designed to inspire, release and promote the Workshop record album as well as the staging of an outdoor concert called the "Appalachia Jam" with students involved in its preparation, promotion, sound reinforcement and live recording.

Approximately 40% of the class says Bishop is engineering oriented, with the other 60% musicians interested in developing more recording expertise. Six students are women.

Manager

• Continued from page 36

special, due next year; and a movie-of-the-week, "which was supposed to air this fall, but I don't think it will because we haven't got a script yet that's really satisfactory," says Aucoin.

Additionally, Aucoin Productions has agreed to a suggestion from NBC to produce a two-hour special next year as a sports show. "We decided that everyone else has had their chance at sports, and most of the musicians I know are jocks, anyway," he says. "The minute they're off the stage, they're out playing something. So, we're putting together a show with rock musicians which is going to be aired next spring."

Aucoin totally discounts industry complaints about the quality of sound on tv and its effect on acts. He cites videocassettes with stereo tracks and pending petitions to the FCC for more than one audio signal for a broadcast, which will give the right frequency responses for good sound.

"Cable will be coming on strong, too," he adds. "And when you're getting into a medium which uses digital bits of information, and can use billions of pieces of that information, it doesn't make any difference anymore."

"Once that cable is in your house, it no longer has anything to do with airwaves or frequencies. You could have quad or multi-anything; different systems going in each room of your house."

Aucoin possesses a wide-ranging grasp of the industry's technical side. By 13, he had built his own radio transmitter and begun broadcasting from the basement of his home in Worcester, Mass.

Following the inevitable squelch by the FCC, a local radio station arranged for cables to his basement. He continued his programs through high school. While attending Northeastern Univ. at Boston, Aucoin entered tv production as a director with WGBH-TV.

He produced and directed "Folk Music, USA" and later, the syndicated "Flipside," which provided his formal entry into the music industry. An unknown New York group called Kiss saw his credit on the show and buried him with requests to see them perform. Besides Kiss, Aucoin also manages Starz, Piper and Toby Beau.

New Vegas Mgt. Firm

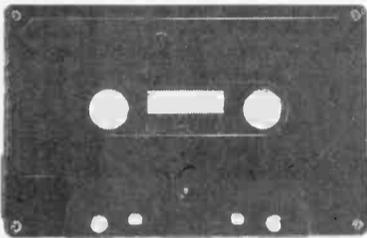
LAS VEGAS—Paul Lowden, owner of the Hacienda, and Bernie Yuman, a 12-year veteran of the entertainment industry, have formed a partnership in an organization called International Management Consultants.

According to Yuman, president of the firm, the new company is designed to develop the talent of unknown artists as well as to assist those who are established in the business but who need direction, counseling and management advice.

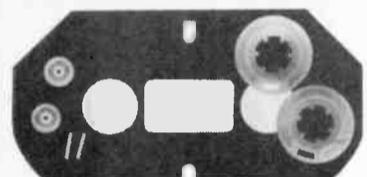
Among the new acts signed are Barclay Shaw, currently on tour with Liberace, and Denise Clemente, who appears nightly in the Hacienda's Cisco Disco Lounge.

Lowden is the majority stockholder and president of the Hacienda, part owner of the Tropicana and entertainment director for Argent, which encompasses the Fremont and the Stardust (and formerly the Hacienda before he purchased it outright).

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Studio Track

By JIM McCULLAUGH

LOS ANGELES—The Moody Blues have reunited for an album project for London Records and will be spending approximately two months at the Record Plant. Tony Clarke is set to produce.

Pablo Cruise recording at Producer's Work-

shop. Alice Cooper finished a single there, while Jim Ed Norman finished mixing Jackie De Shannon's new LP for Amherst and Michael Stewart mixed a new Joy Of Cooking album for Fantasy.

Bobby Martin producing ex-Supreme Jean Terrell for an A&M album at Total Experience. Side Effect also in for Fantasy, produced by Wayne Henderson and engineered by Frank Clarke.

Producers Kenney Kerner and Richie Wise cutting Virgin at Cherokee. ... Joe Saraceno producing the Markettes for Callope at Golden West, Richard Tillis mixing.

Don Gere producing a single for actress Karen Black at Star Track, Joe Cannizarro at the board. Chris Hodge also in cutting tracks for a new album with Brian Levi at the console and David Storrs producing and Herbie Hancock had Wayne Shorter do horn overdubs for him, Levi again at the board.

Joe Porter producing Parachute's David Castle at the Music Grinder, Gary Skardina at the board.

Freddie Piro producing Ambrosia's new album at Mama Jo's with Tommy Trefethen at the controls.

In out of town notes:

Graham Nash started Lonnie Mack's new Capitol LP at Wally Heider Recording, San Francisco, Don Gooch engineering assisted by David Frazer. Hot Tuna remixing a live LP cut by a Heider remote crew. Ray Thompson was the engineer on location with Felix Papalardi producing the mixdown with engineer Don Gehman. And Vance Frost and Marty Albertson also producing and engineering the Hot Knives.

Stephen Stills returning to Miami's Criteria to start album work with Ron and Howard Albert producing. In other Criteria action, Cat Stevens producing an album of material written by his brother and Steve Klein handling the board. And producer Cory Wade finishing a new T-Connection album and single by Funk Machine, Alex Sadkin co-producing and engineering, while Karl Richardson and Alby Galuten producing Network for Epic.

Genya Ravan producing the Ramones, Talking Heads and Deadboys, all for Sire Records, at New York's Blue Rock Studio.

Don Costa will produce Ferrante & Teicher's next LP at National Recording Studio, New York.

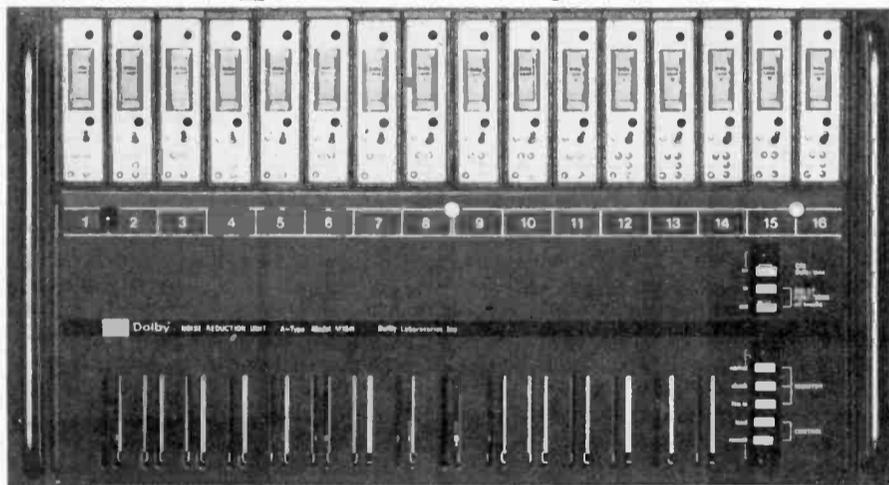
Just completed at Alpha International Recording Studios, Philadelphia, an album by Bunny Sigler on Salsoul, Sigler producing and Bruce Weedor at the board.

In busy United Sound Systems, Detroit, the Four Tops have been mixing with Pete Bishop and Mike Iacopelli engineering, George Clinton and Bootsie cutting tracks with Jim Vitti engineering, Don Davis producing Albert King for Tomato Records; and RCA's Brainstorm cutting with producer Jerry Peters.

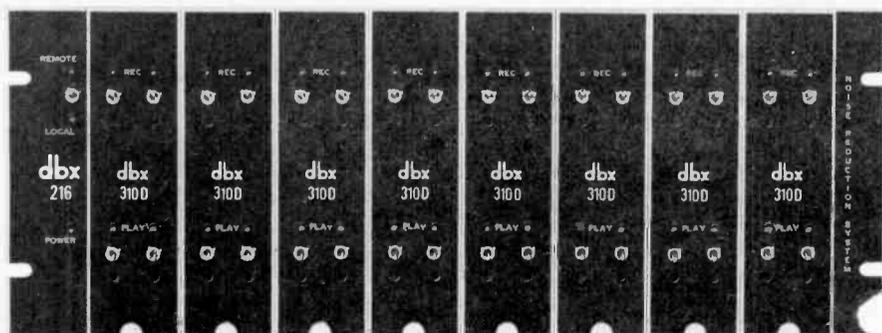
Enchantment cutting a second LP for Roadshow at Sound Suite, Detroit, Michael Stokes producing.

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NEWEST PLOY

Piracy Now 'Official' In Greek Marketplace

ATHENS—Greek manufacturers, long-time victims of pervasive piracy, are now trying to cope with a new ploy, tagged "official piracy" by industry wags.

Normally, no paper but money changes hands in pirate transactions. But now, store owners are getting supplies of spurious disks and tapes bearing "official" invoices. These come from wholesalers who have no connection with legitimate record companies. The merchandise

itself comes from small workshops spread out over the country.

Dealers prefer the illegal product for its low price, less than half the usual cost. So record manufacturers now find they are being ripped off by large stores and supermarkets in addition to numerous street vendors, long active in Greece.

A typical record retailer, asked why he deals with illegal merchants even though he is aware of their status, says: "I make more profit. I don't care about the origin of the merchandise. Furthermore, I'm not always in a position to know if the goods offered me is illegal, or if the invoices are duly acknowledged by the state authorities."

Another industry observer says: "This exists all over the world, but some countries, Greece included, suffer more than others. Let's hope the new law, passed a month ago, will eventually wipe out piracy in the record business altogether."

The pirates are interested in selling either big international names or popular Greek folk singers. It is estimated that 80% of the cassettes sold in the Greek territory come from illegal workshops.

Promo By Arista 'Refunds' Ticket Prices To Fans

LONDON—In an offbeat marketing move, Arista Records here has linked with promoter Peter Bowyer in a scheme that will, in effect, refund ticket money to fans of the groups Caravan and Noval attending low-priced concerts staged by Bowyer.

Bowyer has pegged ticket prices for the 8-date tour at the end of September to £1 (\$1.75), though the Hammersmith Odeon main date will be more expensive. Seats are numbered and reserved in the normal concert fashion, not on a first come, first served, basis.

But Arista is issuing each patron with a voucher entitling them to 50p (approximately 84 cents) off both Caravan and Noval albums, so cancelling out the ticket price. The tour coincides with the first Arista-released Caravan album "Better By Far."

Bowyer insists: "Because of the ticket price, don't get the idea this is a cheape-cheapo tour. Caravan is about to break big and by keeping the ticket price down I'm hoping to attract people who would not normally attend a concert and so widen the band's audience."

He has previously promoted \$1.75 tours for Supertramp and Gallagher and Lyle.

Writers Shutter Bus Stop Label

LONDON—Bus Stop, label outlet for Intune Productions, the company owned by songwriters Peter Callander and Mitch Murray, is winding up operations this week.

Main reason for the closedown is that both Callander and Murray are now permanently resident in Holland, and there is now "no real justification" for them to have a permanent London office.

Ronald Cole, a director of Bus Stop and also general manager, joins the Dick James Organization from the beginning of October; he will have overall responsibility for the publishing division there, reporting directly to Dick James.

The Bus Stop label was started five years ago, and its most successful act during that time was Paper Lace, which had three consecutive top ten hits with "Billy Don't Be A Hero," "The Night Chicago Died" and "The Black Eyed Boys." Artists on the roster included Freddy Garrity, Peter Noone, Johnny Silvo and David, and Tony Burrows. The company had a distribution deal with EMI.

DJM has bought the rights to the company's back catalog

\$20 ALBUM IS SPEARHEAD

Heavy Fall Program Kicked Off At Phonogram U.K. Sales Confab

By JOHN HAYWARD

LONDON—Phonogram will break all previous pop price carriers with a triple album boxed set from Lol Creme and Kevin Godley called "Consequences," which will retail at \$20.

The set will spearhead the company's autumn sales push, announced at its sales conference in Ascot last week, and is the first product to come from the duo since they split from 10CC to concentrate on their guitar attachment, the gizmo.

The company's campaign, known as the Phonogram Accumulator, starts this week and runs for the next 15 weeks through to Dec. 9, and includes all back catalogs.

It offers extra dealer discounts on both full and mid-price product and rewards like gifts and holidays are available in a performance awards catalog as alternatives to straight percentage points.

The sales conference was a relatively low-key affair compared to previous years, and the last to be chaired by managing director Tony Morris before he hands over the top

post to Ken Maliphant at the end of the year.

The mood of the convention was summed up in Morris' keynote speech when he told the conference that there would be "no funny hats" this year.

"The company is in no position to declare a half-year dividend," he stated, "but our assets have never been greater in the form of talent."

He said a greater effort than ever is needed this year to push the company into a good position by the final quarter.

"All I can promise you this year is hard work in a soft market," said Morris. "But we have a much improved catalog and a plethora of promotable, purchaseworthy product."

He stressed that the strongest competition was to come from the U.S.-based companies and compared the present situation in the record business to wartime when the Americans were oversexed, overpaid and over here.

Apart from "Consequences," for

which a giant campaign is being mounted, much new Phonogram product was unveiled, including double live albums from 10CC, Black Sabbath, Streetwalkers, and Genesis.

The "Consequences" boxed set will come complete with a libretto and a diary of events leading up to the recording of the venture. The album—it has a mystical theme based around the number 17—is to be launched in a 17th century Amsterdam church at 17 minutes and 17 seconds past five on Oct. 17.

Maliphant promised the conference that enormous press coverage was lined up for the release of the set, which features Peter Cooke and Sarah Vaughan, as well as Godley and Creme.

10CC itself has a double live album due out in November. It will retail at \$9.15 and will utilize tv advertising.

A compilation album in support of the Sports Aid Foundation is to be handled by Phonogram including material from Yes, Rick Wakeman, Jethro Tull, Rod Stewart, Led Zeppelin, Pink Floyd and Monty Python. All royalties are to be donated to charity.

Due out in October is Tony Visconti's first album as a solo performer under a new deal with his Good Earth Co. Around the same period, Mercury is coming up with a "Best Of Rod Stewart—Volume 2" double set with an LP to coincide. A major campaign will push both volumes for the Christmas market.

Nigel Grainge made his first presentation as Ensign Records chief. He was occupied mainly with Boomtown Rats' first album, but he also revealed plans for a rush-release follow-up to Danny Williams' "Dancin' Easy" success and a \$4.41 budget album called "Anytime, Anyplace, Anywhere."

The Ensign roster is likely to remain small, said Grainge, with an emphasis on product with strong overseas potential. Disco group Lipstick, with an album out in November, pressed home this point.

On the MOR front, Phonogram's mid-price spotlight series will feature new compilations from the Walker Brothers, the Corries, Chequito and Frankie Laine, with an October double culled from Gentle Giant's Phonogram catalogue also due.

Mountain Records, which recently signed a license agreement with Phonogram, has five albums lined up for the autumn, with Wales O' Regan, Crazy Kat and a new Alex Harvey offering, "Rock Drill," scheduled for October, and Martyn Ford and Nazareth with an LP entitled "Expect No Mercy" in November.

Charisma's managing director Tony Stratton-Smith announced a double live venture for Genesis called "Seconds Out" for October and retailing at \$9.89, as well as a soon-to-be recorded live show from Monty Python, and a live Brand X LP. Bo Hanson is to release his first new product in two years with "Music Inspired By Watership Down" in September.

Tape man Roy Wilkins revealed a determined push for the children's market with tapes of Enid Blyton stories to be presented in a special counter browser box

U.K. DEALERS WARNED

MCPS Moves On Illegal Imports

• Continued from page 1

pany which imported 70,000 U.S. deletions in one consignment; another was an Oxford St. retailer and a third was a company which used to buy royalty stamps but recently ceased to do so.

While conceding that there might still be some dealers who trade in illegal imports through ignorance, Rigby is convinced that many act knowingly, but possibly without realizing that the MCPS will take them to court if necessary.

Of the importers whom the Society is attempting to reach, Rigby says the most difficult to trace are those who buy U.S. cutouts for as little as 35 cents and who bring them in in reasonably small quantities for resale at \$1.74 or more.

Other importers were adopting a policy of buying 100 Mecolico stamps when they were bringing in 100 records, and putting them on only one disk in 10, says Rigby.

The MCPS is pressing the customs and excise departments to inform them of companies or individuals

Big Bear Licensee Named In Belgium

BRUSSELS—The International Best Seller Company here has just negotiated a license to represent Big Bear Records here, with promising sales by Cousin Joe Pleasant, Muscles and Garbo already coming through.

Henri Heymans, IBS marketing manager, has planned a promotional drive, the IBC Profit Tour, new to the record industry in Belgium. Under this plan, the company rents a hall in the 10 most important Belgian cities, such as Brussels, Antwerp, Ghent, to display of catalog and new records.

This is backed up by video presentations of the various artists. Turn-over figures for IBC for the month of July this year were 83% higher than in the corresponding month of 1976

which have paid duty on records, so that the society can follow up and collect the royalties due. So far the C&E department has been uncooperative.

But another move which would facilitate the process of taking offenders to court and give the MCPS the weight Rigby feels it lacks in the mind of many importers is in the hands of the publishers.

"If they would assign us their catalog for prosecution purpose

Pilferage Is Major French Problem

PARIS—Theft from record stores here is so widespread that when six retailers, from various areas of France, were asked to estimate their actual losses, they were unable to do so.

One immediate response would seem to be to display only empty sleeves, but virtually all traders reject it for a variety of reasons, saying they prefer the threat of theft to the complications of such a system.

Electronic devices are generally too expensive for the average dealer. Without exact knowledge of loss, it is hard for them to decide if such an investment is worthwhile.

Some retailers keep special watch on chart records, finding that thieves do not snatch and grab, but choose with commercial care. Some employ security staff on perhaps a twice-weekly basis. These retailers believe they can note a drop in pilferage because of the greater risk to thieves.

However, there are other retailers who do not like special "watchdogs," believing their presence can

U.K. Business Guide

LONDON—"Performance" by British solicitor Leslie E. Cotterell is a recently published book for those doing business in the U.K. Separate chapters cover theater and performers' contracts, British copyright law, agents and representatives and licenses

only," he says, "we could act immediately we noted an infringement, rather than waste time checking on who holds the copyright to the imported music and asking that publisher or subpublisher's permission to take out a writ.

The MCPS is hoping that the new warning to dealers will result in more of them refusing to deal in unstamped imports, and will in turn discourage at least some of the importers.

anger honest customers. But there is agreement that losses from theft of singles are highest of all and that cassettes are the "safest" configuration because of special showcases.

Rights Society Petitions Court On Kassner Debt

LONDON—A petition to liquidate Kassner Associated Publishing and the Kassner group's Jayboy label has been made to the High Court here by the Mechanical Copyright Protection Society.

After the petition was published in London newspapers, MCPS financial controller Norman Robinson claimed that "We have petitioned for the winding up of Jayboy because we are owed monies in respect of the use of copyrights belonging to our members."

The action against KAP is intended to recover money allegedly owed to MCPS for services rendered. The petition is to be heard Oct. 24.

Kassner group chief executive Eddie Kassner says that as far as he is concerned the dispute with MCPS has already been settled, and "the petition must be a mistake." However, he intends to consult his solicitors on the matter.

Union-RCA Dispute Slows U.K. Pressings Of Elvis

By MIKE HENNESSEY

LONDON—As Presley-related activity continues at near-fever pitch in the British record industry, RCA is making urgent efforts to settle union disputes at its pressing plant so that the massive surge in demand can be fulfilled.

The rock star's sudden death has robbed RCA of its biggest money-spinner, but at the same time it promises a welcome financial breathing space for its new U.K. chief, Ken Glancy, and his reshuffled management team.

Presley a Czech Star Despite No Local Pressings

By LUBOMIR DORUZKA

PRAGUE—The news of Elvis Presley's passing had a wide impact in Czechoslovakia.

He became a huge star in spite of the fact that his recordings were never pressed locally; Supraphon does not have a general agreement with RCA. Some Presley product trickled in via India, which sometimes supplies Czechoslovakia with license releases.

Yet Presley was enormously popular, especially among the generation who were in their teens in the early '60s. He was probably the only foreign pop star who had an active fan club here, and some local cover versions of his hits are among the
(Continued on page 55)

At the moment, some presses are idle at RCA's Durham factory. Dealers attempting to place unusually large orders, which could give their own slack end of the trade a boost, are reportedly finding that most Presley titles they want are out of stock.

Return to full production hinges on talks now underway between the unions and RCA personnel manager Stan White. The dispute centers around the fact that, until Presley's death completely changed the situation, pressing requirements were so low that around 90 factory employees were about to be let go.

These people have been asked to stay on and work overtime, but unions have rejected the request.

We cannot criticize workers on the factory floor for thinking that, if they work overtime, they will be working themselves out of a job," says White. "By January or February we might be back to not having enough work."

However, White was "cautiously optimistic" about an early settlement.

In the slack summer period, RCA pressed up as much of its inventory of product as possible. But recent orders have all but wiped out these stocks.

Of the 36 Presley albums in the RCA catalog, 16 have moved into the top 200, with the latest release, "Moody Blue," entering the chart at 48 last week and now moving up to No. 6.

In an attempt to fill orders for the "Way Down" single, all presses were
(Continued on page 66)

International

Italian Fan Club Planning Presley Memorial Album

By DANIELE CAROLI

MILAN—RCA Italiana will issue a special commemorative album of Elvis Presley tracks selected by members of the Italian fan club (Club Amici Di Elvis Presley).

Livio Monari, president of the club, which was founded in 1962 and has 1,000 members, says: "As soon as we have permission from the U.S.A., the special album will be prepared. The club members have selected mostly numbers from recent recordings in order to show that he was still a major international star."

Presley's death received substantial coverage by television, radio and the press, even though the singer had had no major hits in Italy since the early sixties.

In the last two years about 20 Presley albums have been released in Italy, each achieving sales of around 5,000 units. Two albums were released in June this year—"In Demand" and "Welcome To My World"—an unusual move, but one which RCA expected to pay off because of a recent revival of interest in the artist. "Moody Blue" will be issued here this month.

Although many record shops in Italy were closed in August for the holiday break, RCA Italiana reports that retailers who were trading noted a substantially increased demand for his records after the report of his death.

The Club Amici Di Elvis Presley, based in Rocanati, received hundreds of telephone calls and telegrams. "Many fans asked us to arrange a trip to Memphis for the funeral," says Monari, "but there was not enough time to organize it. Next year we shall go and visit the grave."

Presley Reaction Subdued In Spain

By J.M. COSTA

MADRID—The death of Elvis Presley provoked a mass of retrospective and news stories in the media here, but at street level the reaction was somewhat more subdued—a sign that the Presley cult was not as deeply rooted here as elsewhere in Europe.

During the early years of Presley's career the Spanish record industry was dominated by local zarzuelas and South American dance music. Presley's records were not heavily promoted and his followers were—and in a sense still are—a sophisticated elite who were in touch with trends in the "outside world."

By the time the Spanish record industry caught up with the rest of Europe, Elvis had evolved into what local teenagers regarded as a "light-weight family entertainer."

There is no Elvis fan club in Spain, and his films didn't click here.

It is thus understandable why sales of Presley albums in the wake of his death have hardly been explosive. RCA executives say it will be October before the full impact of his death is reflected in record sales, and for the moment RCA Spain will follow its parent company's policy on re-releases and compilations.

BILLBOARD IS BIG INTERNATIONALLY

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BURNIN' LOVE—The Fona record store in Stockholm, Sweden, has set aside part of its main display window as an Elvis Presley "shrine," complete with "eternal" burning candles. The display focuses on several of Presley's religious/gospel albums, along with his latest RCA LP, "Moody Blue."

Promos Readied To Mark Dutch Label Realignment

By WILLEM HOOS

AMSTERDAM—Major fall promotional campaigns are being blue-printed to fix the market identity here of foreign labels whose license representation in Holland has recently been changed.

Ariola, which took over representation of the U.K. label Chrysalis—formerly handled by Phonogram—launched its drive with a video presentation Aug. 18 of Chrysalis acts, among them Procol Harum, Jethro Tull, Rory Gallagher, Frankie Miller, Leo Sayer, Racing Cars, Gentle Giant, Steeleye Span, UFO and Ten Years After.

Chrysalis international managing director Des Brown attended. Newly named as label manager is Evert Wilbrink, who also handles Island Records here.

First album under the new Chrysalis-Ariola deal is "The King Of Elf-land's Daughter," a folk-rock concept by two former Steeleye Span musicians, Bob Johnson and Pete Knight, and also featuring contributions from Mary Hopkin, P.P. Arnold, Alexis Korner, Chris Farlowe and Frankie Miller. Ariola has already released Chrysalis singles by Miller, Farlowe, Sayer and David Dundas.

Chrysalis act Steeleye Span is due here at the end of August to record a new album at the Phonogram studios in Hilversum, with concerts planned the end of September. Other upcoming album product is from Sayer, Gentle Giant and Racing Cars.

The U.S. AM label is now handled here by CBS, having previously been with Ariola. A&M is holding a big promotion campaign at the end of September. Already out are singles by the Carpenters, Elkie Brooks, Peter Frampton, Alessi, Supertramp, Pablo Cruise and Rita Cool-

idge, with the first album batch coming from Elkie Brooks, the Carpenters, Styx and Karma.

CBS plans strong push on U.K. band Supertramp, due for concerts Oct. 6 and 10. Also expected in before the end of the year are Burt Bacharach, Elkie Brooks and the Carpenters.

CNR has the Dutch representation of the French Barclay label, incorporating acts like Charles Aznavour and Patricia Lavila, previously handled here by Inelco. Through this new deal, CNR also represents the U.S. Delight label, including soul act Kool and the Gang, and the French Riviera label, including product from Jean-Michel Jarre, Patrick Juvet and Love and Kisses.

Inelco also lost the U.S. Vanguard label to VIP. Product includes jazz-folk team Oregon, trumpet player Clark Terry along with an impressive classical catalog. VIP also has taken over the French jazz and blues label Black and Blue, previously handled by Munich Records in Holland.

Inelco has gained representation of the Jamaican reggae label Klik, featuring acts like Pablo Moses, the Abyssinians and Tapper Zuki. And Inelco also now handles the U.K. Nems label, featuring new punk group The Boys. Four old albums by Black Sabbath, "Black Sabbath," "Paranoid," "Master Of Reality" and "Volume Four," will be re-released on the Nems label here, all having previously been out on Vertigo in Holland.

U.K. label Immediate also goes to Inelco, with a September re-release of product from the Small Faces, Chris Farlowe, the Nice, Amen Corner, Humble Pie and P.P. Arnold.

The Trojan label, previously represented by Phonogram and includ-

Derek Block Acquires Martin Firm

LONDON—U.K. promoter Derek Block expanded his live appearance empire last week when he acquired promoter John Martin's Classic Concerts company.

As part of the agreement, Martin is to join the Derek Block Concert Promotions group and will continue to work on all the projects in which he is currently involved. He and his staff are moving to Block's London offices.

Martin has had a varied and successful career that has embraced agency, management and promotion. He was responsible, with the

late Sir Stanley Baker, for the formation of Great Western Festivals. As an agent he represented Yes, Black Sabbath and Rod Stewart. He also managed Spencer Davis for a while.

Block, who took over the British personal appearance representation of the William Morris agency roster recently, says: "John Martin's experience and know-how will be an invaluable asset to my young team because we have been working together in this business for about 15 years and running along parallel lines."

'COKANE' SINGER

Where Is Dillinger?, Asks Ariola-Holland

AMSTERDAM—The single "Cokane In My Brain" has been a surprise chart-topper in Holland but its success has thrown up a real-life music business mystery about the whereabouts of the singer, Jamaican reggae artist Dillinger.

For at least seven weeks, record company Ariola-Holland tried to track him down and bring him to Amsterdam for promotional activities.

The single, which comments on the drug scene in New York, has sold well over 100,000 copies in Holland and held down the top spot in the Dutch Top 40 for four consecutive weeks. "Cokane In My Brain" is a track from Dillinger's album "CB 200," an Island LP of which a few hundred copies were imported by Ariola at the end of last year.

Bristol, a discotheque in Rotterdam, frequented by many black disco-oriented people, featured the single night after night, turning it into a local hit. Other discos followed so that Ariola was eventually forced to put it out as a commercial

Hales Directs Barn

LONDON—Mike Hales, who recently resigned as head of popular music management for Polydor International, is the new managing director of Chas Chandler's Barn label here.

Chandler, one-time bassist with the Animals and now chairman of the Barn Group of Companies, is again performer on an album by the Original Animals, "Before We Were So Rudely Interrupted," which Hales will work on for Barn.

single. It became a national number one in just a few weeks.

The sales and chart activity led to interest in Dillinger and Ariola was asked to pull out all stops to get him into Holland for promotional work. The first problem was tracking him down.

After many phone calls, Evert Wilbrink, Island label manager for Ariola-Holland found Dillinger was in Kingston, Jamaica, and eventually made telephonic contact with the artist, who expressed astonishment over his Dutch No. 1 hit. He said he was only too keen to visit Holland to promote not only "Cokane In My Brain" but also his other recorded material. Wilbrink immediately sent an air ticket to Kingston.

But Dillinger did not arrive. Ariola found out that he was said to have left Jamaica with Wilbrink's ticket, but did not get further than New York. Since then Ariola has constantly tried to make contact with the reggae singer but the mystery deepens. There are some in the industry who wonder if there actually is a singer called Dillinger or whether it is some kind of pseudonym.

In the meantime, Dutch anti-drugs committees have strongly objected to the single, claiming the song represents a very real danger to the youth of Holland.

Yet Dingetje, a little-known singer from Amsterdam, has recorded a humorous Dutch-language remake version of "Cokane In My Brain," and it seems this single is also destined to become a surprise national hit.

International

From The Music Capitals Of The World

LONDON

Jean Jacques Burnel, bass player with local UA new wave band the **Stranglers**, and manager **Dai Davies**, visiting Japan as an early move in a new deal whereby King Records in Tokyo has taken over total distribution of United Artists product.

Ringo Starr turned down an Arab-based offer of \$800,000 for his 19-room mansion in Berkshire because the price was too low. . . . **Metropolis**, featuring four former members of the **Pretty Things** (**Gordon Edwards**, **Jack Green**, **Peter Tolson** and **Skip Alan**), signed to Swan Song Records. . . . Sept. 9 release for 12-inch **Yes** single in blue vinyl, "Wondrous Stories"/"Parallels."

Capital Radio, in association with Classic Concerts, starting regular concerts at the Theatre Royal, Drury Lane, the first (Oct. 2) featuring the U.K. debut of **Carole Bayer Sager** and her own band. . . . One hundred copies of **John Martyn's** rare "Live At Leeds" album to be given away during his two shows (Sept. 7-8) at the Marquee, the LP originally recorded live at Leeds University in 1975 with a mail-order only limited edition of 10,000.

Polydor has signed its second new wave band, the **Jolt**, a three-piece Scottish outfit formed six months ago. First single, "All I Can Do," will be released Sept. 30. . . . **Sparks-Ron** and **Russell Mael**—who were signed last year to Columbia in the U.S. have now been signed by CBS U.K. Their first album under the deal will be released in October and called "Introducing Sparks." It will include their debut single, "A Big Surprise."

President Records has acquired distribution rights for the first release on the Beggars Banquet label, owned by the directors of the London-based record shop chain of the same name. The single, "Shadow," by new punk band, the **Lunkers**, sold 8,000 in its first week of release. . . . Book publishers **Orbach & Chambers** is planning to enter the record market with the launch of a production company, **OCR Records**. The new company will specialize in pop, MOR and soul. . . . Swan Song has signed **Metropolis**, a group which features four former members of the **Pretty Things**. Group's debut for the WEA-distributed label is being planned, as is a U.K. tour.

EMI is supplementing its television and press advertising for its latest EMTV package, "Diana Ross & The Supremes' 20 Golden Greats" with a national poster campaign. . . . United Artists has signed the **Buzzcocks**, a new wave band from Manchester to a worldwide deal. **PETER JONES**

PARIS

Now officially a Swiss citizen, **Charles Aznavour** makes his first appearance as such at the Olympia here in January for a three-week sea-

son. . . . Carrere has taken up the 10% of the capital relinquished by CBS in the Compagnie Generale de Distribution et d'Editions Phonographique et Litteraires, otherwise known as COGEDEP.

Yvette Horner, perhaps France's best-known accordion player, cut the album "Yvette Horner In Nashville" for CBS in the Tennessee center, and it includes **Charlie McCoy**. It's strictly-country styling which could start a new trend in France. . . . Editions Intersong has revised its subscription rates for bands, parts for small groups now going out automatically for \$8.

Editions SEMI has brought out a new song book of 10 songs featured by **Tino Rossi**. . . . The widow of **Arthur Honegger** presented an important collection of his manuscripts to the Paris Conservatoire of Music and they will be kept in the National Library.

Paris is to have its own director of cultural affairs and the new mayor, **Jacques Chirac**, former Prime Minister, has chosen **Marcel Landowski**, well-known composer, who will draw up an ambitious musical policy for the capital. . . . A new association, "Les Appels d'Orphee," has been set up to tend the graves of noted musicians, composers or singers whose final resting places have fallen into neglect.

Barclay is sending a special cassette to dealers in the Benelux countries and West Germany, aimed to showcase changes in the company's musical image which now stretches far outside French pop. Artists involved include **Etta Cameron**, **Tom Rod**, and **Village People**, and Barclay intends following this up with a second operation for Scandinavia. **HENRY KAHN**

DUBLIN

Changes in distribution here include WEA to Solomon and Peres; Island, Virgin and GTO to CBS; and Ram to Polydor. . . . **Dead End Kids** here on a short tour, featuring the single "Breakaway," following the group's number one revival of "Have I The Right."

Vince Hill in on extensive tour starting Aug. 28, including the Rose of Tralee Festival in County Kerry, dates in Dublin, Longford, Limerick and Cork. . . . **Geraldine's** new single "Romano" (CBS) features the **Bill Martin-Phil Coulter** song she sang into second place in the Tokyo Song Contest this year. Prior to going solo, she sang with her brothers **Donal** and **Declan**, who also record for CBS as the **Branagans**.

Polydor promoting **Jean-Michel Jarre's** album "Oxygene," via the phone-a-disk system, by which a phone call to Dublin 508386 produces some two minutes of music and an advertising message and, according to **John Woods**, managing director, this is the first time this kind of promotion has been used in Ireland.

Rosemarie Taylor's debut album "Taylor-

maid," out on the Id label, launched at a reception at Trend Studios where it was recorded. Apart from her solo work, she plays keyboards and sings with **Supply, Demand and Curve** and the **Great Saturday Night Swindle**. . . . Polydor offering two holidays in the Canary Islands and four weekends in London, plus spending money, to dealers selling quantities of "A Feast Of Irish Folk," an album compilation.

Special benefit concert at the Project Arts Center for **Brian Dunning**, who leaves Ireland at the beginning of September for the Berklee College of Music in Boston studying for a diploma, majoring in performing. He has been awarded an Arts Council grant to help him in his studies. He is the only major jazz flutist in Dublin, has worked with groups such as **Jump, Catch** and **Spon** and formed his own group, **Nunn**, last year. **KEN STEWART**

TOKYO

British group **Flintlock** was met by 500 fans at the Haneda International Airport here. The group visited Japan for tv and radio appearances. . . . Udo Artists has booked **Pat McGlynn** for 11 concerts starting Oct. 13. . . . **Tadao Sekiguchi**, manager of the international repertoire department, and **Takashi Kitazawa**, rock promotion manager of Nippon Phonogram were in Los Angeles for one week to gather material on the **Runaways**, an all-girl act the company is currently pushing in Japan.

Minorophone recording artist **Hiroshi Itsuki** is back from Las Vegas where he performed four successful shows at the main showroom of the Las Vegas Hilton. . . . CBS/Sony released "Janis Ian Best" Aug. 21. Ian will tour Japan during the first half of September. It will be her first Japanese tour. . . . Victor Music Publishing is expanding sub-publishing activities by signing catalog deals with **Stephen Stills' Gold Hill Music**, East/Memphis Music, Joe Publishing, Fi Music and Birdees Music. The publishing company has also signed catalog deals with six of seven members of **Doobie Brothers**, each of whom has his own publishing company. . . . **Brenda Lee** is currently recording an album and a single in Japan.

Nippon Columbia is tv advertising the latest album of **Marilyn McCoo & Billy Davis Jr.**, "The Two Of Us." . . . Japan Phonograph Record Assn. and Nippon Keizai Shimbun, a leading business paper in Japan, co-sponsor "100 Years Of Recorded Sound—The Festival Of Songs And Sound" at Matsuya (Sept. 2-7) and Sogo (Sept. 9-14) department stores in Tokyo and Osaka, respectively, to celebrate the centenary of record sound. . . . **Abba** is doing well here with a new single, "That's Me."

CBS/Sony is celebrating its 10th anniversary. Sales for the last fiscal year exceeded \$100 million. . . . Kitty label came up with an album, "Song Of The Bird," featuring Japanese jazz bassist **Teruo Nakamura**, who is currently living in New York. The album is distributed by Polydor K.K. in this country, and in the U.S. via Polydor.

Foreign artists touring Japan in September include **Janis Ian** (booked by Kyodo Tokyo), **Ian Gillan Band** (Udo Artists), **Phineas Newborn Jr.**, & **Ernestine Anderson** (Zeus), **Maynard Ferguson & His Orchestra** (Kambara Music Office), **Michael Franks** (Kyodo Tokyo), **Junior Mance** (Ai Music), **Una Ramos** (Vivache), **Bay City Rollers** (Ongakusha), **Stefan Grossman** (Towa Planning), **Julie Andrews** (Universal Orient Promotions), **Brothers Four** (Kyodo Tokyo) and **Eric Clapton** (Udo Artists).

King Records is doing well with 20 re-issues it released on recently acquired Blue Note label. The company released the titles Aug. 15 as limited editions totalling 400,000 units, and has spent approximately \$38,000, on tv advertising for the series. Also, the company's spokesman reports that an initial order for **Paul Anka's** double live album in Japan, "Live—My Way," has exceeded 20,000 sets, and the label is trying to break **Peter Frampton** with a cut from his "I'm In You" album, "Signed, Sealed, Delivered". . . . The final contest of All Japan Live Tournament was held Aug. 22 at Tomorrow U.S.A., a disco in Shinjuku, Tokyo. A couple from Tokyo won the Grand Prix. The tournament was sponsored by All Japan Live DJ Assn. and was supported by Music Labo, a Billboard publication in Japan, and Victor Musical Industries.

Agnes Lum, a popular fashion model in this country from Hawaii, is coming up with a debut single, "Ameagarino Downtown," from Warner-Pioneer. . . . Tokuma Musical Industries will release Oct. 1 a live double album of **Hiroshi Itsuki**, "Hiroshi In Las Vegas '77," who recently performed two shows at the Las Vegas Hilton.

ALFEE ARRANOFF

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin

This Week	Last Week	SINGLES
1	4	WAY DOWN—Elvis Presley (RCA)—ATV (Elvis Presley)
2	1	FLOAT ON—Floaters (ABC)—Anchor (Woody Wilson/Fee Records)
3	2	ANGELO—*Brotherhood of Man (Pye)—Tony Hiller/ATV (Tony Hiller)
4	3	YOU GOT WHAT IT TAKES—*Showaddywaddy (Arista)—Leeds (Mike Hurst)
5	16	MAGIC FLY—Space (Pye)—Heath Levy (J. Philippe Illesco)
6	9	NIGHTS ON BROADWAY—Candi Staton (Warner Bros.)—Abigail/Flan (B. Monaco/Rampro)
7	6	THE CRUNCH—*Rah Band (Good Earth)—Rondor/Tin Lid (Richard Hewson/Tin Lid)
8	8	THAT'S WHAT FRIENDS ARE FOR—Deniece Williams (CBS)—VIP New Bag (M. White/C. Stepney/Kalimba)
9	10	NOBODY DOES IT BETTER—Carly Simon (Elektra)—United Artists (Richard Perry)
10	30	SILVER LADY—David Soul (Private Stock)—Macaulay/DJM (Tony Macaulay)
11	5	I FEEL LOVE—Donna Summer (GTO)—Heath Levy (Moroder/Balotte)
12	22	OXYGENE—Jean Michel Jarre (Polydor)—Black Noon (Jean Michel Jarre)
13	17	TULANE—Steve Gibbons Band (Polydor)—Carlin (Kenny Laguna/Gold Hawk)
14	21	DOWN DEEP INSIDE—Donna Summer (Casablanca)—Screen Gems/EMI (John Barry)
15	23	DANCIN' IN THE MOONLIGHT—*Thin Lizzy (Vertigo)
16	7	WE'RE ALL ALONE—Rita Coolidge (A&M)—Heath Levy (David Anderle)
17	12	FANFARE FOR THE COMMON MAN—*Emerson, Lake & Palmer (Atlantic)—Boosey & Hawkes (Greg Lake)
18	18	ALL AROUND THE WORLD—*Jam (Polydor)—Anderson (Chris Perry/Vic Smith)
19	11	MA BAKER—Boney M (Atlantic)—ATV (Frank Farian)
20	13	IT'S YOUR LIFE—*Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)
21	24	SPANISH STROLL—Mink Deville (Capitol)—EMI (Jack Nitzsche)
22	14	ROADRUNNER ONCE ROADRUNNER TWICE—Jonathan Richman (Beserkley)—Jonathan's (Kaufman/Kolotkin)
23	28	I THINK I'M GONNA FALL IN LOVE WITH YOU—*Dooleys (GTO)—Black Sheep/Heath Levy (Ben Findon)
24	19	DO ANYTHING YOU WANNA DO—*Rods (Island)—Island/Rock (Ed Hollis)
25	29	SUNSHINE AFTER THE RAIN—*Eikie Brooks (A&M)—United Artists (Lieber/Stoller)
26	46	TELEPHONE MAN—Meri Wilson (Pye)—Campbell Connelly (B. Castleman/J. Rutledge)
27	27	GARY GILMOUR'S EYES—*Adverts (Anchor)—Anchor/Adverse Noise (Adverts/Larry Wallis)
28	47	LOOKING AFTER NUMBER ONE—*Boom Town Rats (Ensign)—Sewer Sair Hits (Robert John Langer)
29	33	I CAN'T GET YOU OUTTA MY MIND—Yvonne Elliman (RSO)—ATV (Freddie Perren)
30	31	DREAMER—Jacksons (Epic)—Carlin (Gamble/Huff)
31	32	DANCIN' EASY—*Danny Williams (Ensign)—Chrysalis (Tony Evers)
32	25	DREAMS—*Fleetwood Mac (Warner Bros.)—Intersong (Fleetwood Mac/Dashut/Caillat)
33	15	EASY—Commodores (Motown)—Jobete (Carmichael/Commodores)
34	42	DOWN THE HALL—Four Seasons (Warner Bros.)—ATV (Bob Gaudio)
35	36	YOU TAKE MY HEART AWAY—Bill Conti (United Artists)—United Artists (Bill Conti)
36	45	PIPELINE—Bruce Johnston (CBS)—Peter Maurice (Gary Usher)
37	50	GIMMIE DAT BANANA—Black Gorilla (Response)—Response (Holm/Pietsch/Stein/Dietrich)
38	37	LET'S CLEAN UP THE GHETTO—Philadelphia International All Stars (Philadelphia)
39	—	IT'S NOW OR NEVER—Elvis Presley (RCA)—Britico/Carlin
40	39	IF I HAVE TO GO AWAY—Jigsaw Bros. (Splash)—Belsize (Peate/Scott/Pyer)
41	—	ALL SHOOK UP—Elvis Presley (RCA)—Carlin
42	40	AMERICAN GIRL—Tom Petty & the Heartbreakers (Island)—ATV (Denny Cordell)
43	—	CRYING IN THE CHAPEL—Elvis Presley (RCA)—Carlin

This Week	Last Week	LPs
44	—	JAILHOUSE ROCK—Elvis Presley (RCA)—Carlin
45	43	ALL I THINK ABOUT IS YOU—Harry Nilsson (RCA)—Golden Syrup/Eaton (Robin Cable)
46	—	ARE YOU LONESOME TONIGHT—Elvis Presley (RCA)—Francis Day & Hunter
47	49	I GOT TO SING—J.A.L.N. Band (Magnet)—Pathway/MCPS (Finesilver/Whitehouse)
48	—	THE WONDER OF YOU—Elvis Presley (RCA)—Leeds
49	—	WOODEN HEART—Elvis Presley (RCA)—Carlin
50	—	RETURN TO SENDER—Elvis Presley (RCA)—Carlin

This Week	Last Week	LPs
1	1	20 ALL TIME GREATS—Connie Francis (Polydor)
2	8	OXYGENE—Jean Michel Jarre (Polydor)
3	5	RUMOURS—Fleetwood Mac (Warner Bros.)
4	2	A STAR IS BORN (Soundtrack) (CBS)
5	—	ELVIS PRESLEY'S 40 GREATEST HITS (Arcade)
6	48	MOODY BLUE—Elvis Presley (RCA)
7	3	GOING FOR THE ONE—Yes (Atlantic)
8	4	JOHNNY MATHIS COLLECTION (CBS)
9	7	I REMEMBER YESTERDAY—Donna Summer (GTO)
10	6	STRANGLERS IV (United Artists)
11	9	HOTEL CALIFORNIA—Eagles (Asylum)
12	—	WELCOME TO MY WORLD—Elvis Presley (RCA)
13	10	ARRIVAL—Abba (Epic)
14	12	NEW WAVE—Various Artists (Philips)
15	14	MY AIM IS TRUE—Elvis Costello (Stiff)
16	11	EXODUS—Bob Marley & the Wailers (Island)
17	13	LOVE FOR SALE—Boney M (Atlantic)
18	19	THE MUPPET SHOW (Pye)
19	15	A NEW WORLD RECORD—Electric Light Orch. (Jet)
20	17	LOVE AT THE GREEK—Neil Diamond (CBS)
21	27	THE BEST OF ROD STEWART (Mercury)
22	24	THEIR GREATEST HITS 1971-1975—Eagles (Asylum)
23	—	ELVIS IN DEMAND—Elvis Presley (RCA)
24	16	GREATEST HITS—Smokie (RAK)
25	22	GREATEST HITS—Abba (Epic)
26	18	ENDLESS FLIGHT—Leo Sayer (Chrysalis)
27	44	DARK SIDE OF THE MOON—Pink Floyd (Harvest)
28	20	WORKS—Emerson, Lake & Palmer (Atlantic)
29	21	DECEPTIVE BENDS—10C.C. (Mercury)
30	23	ON STAGE—Rainbow (Polydor)
31	28	20 GOLDEN GREATS—Shadows (EMI)
32	32	FLOATERS (ABC)
33	40	THE BEATLES AT THE HOLLYWOOD BOWL (Parlophone)
34	33	ANIMALS—Pink Floyd (Harvest)
35	36	IN THE CITY—Jam (Polydor)
36	50	TUBULAR BELLS—Mike Oldfield (Virgin)
37	29	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)
38	25	IT'S A GAME—Bay City Rollers (Arista)
39	41	WISH YOU WERE HERE—Pink Floyd (Harvest)
40	58	ANYTIME ANYWHERE—Rita Coolidge (A&M)
41	47	THE BEST OF THE MAMAS & PAPAS (Arcade)
42	46	SILK DEGREES—Boyz n the City (CBS)
43	31	GREATEST HITS—Hot Chocolate (RAK)
44	56	TOM PETTY & THE HEARTBREAKERS (Island)
45	38	CSN—Crosby, Stills & Nash (Atlantic)
46	35	STEVE WINWOOD (Island)
47	45	SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)
48	34	STREISAND SUPERMAN—Barbra Streisand (CBS)
49	26	I ROBOT—Alan Parsons Project (Arista)
50	43	20 GOLDEN GREATS—Beach Boys (Capitol)
51	49	COMING OUT—Manhattan Transfer (Atlantic)
52	37	BERNI FLINT (EMI)
53	42	SORCERER—Tangerine Dream (MCA)
54	—	WIND & WUTHERING—Genesis (Charisma)
55	54	HIS 12 GREATEST HITS—Neil Diamond (MCA)
56	39	IN FLIGHT—George Benson (Warner Bros.)
57	—	TWO DAYS AWAY—Elkie Brooks (A&M)
58	—	G.I. BLUES—Elvis Presley (RCA)
59	—	AMERICAN STARS 'N BARS—Neil Young (Reprise)
60	53	ROCK & ROLL WITH MODERN LOVERS—Jonathan Richman (Arista)

SEPTEMBER 10, 1977, BILLBOARD

Poland And Scandinavia Increase Talent Exchange

By KARI HELOPALTIO

HELSINKI—Pagart, the state-owned Polish booking agency that handles both incoming and outgoing talent traffic in Poland, is looking towards a more extensive cultural exchange between Poland and Scandinavia, using Finland as a regional base.

The operation is headed by **Andrej Morzec**, who arrived here six months ago and has since met the top promoters of Finland and Sweden, as well as hearing dozens of lo-

cal artists. Following this, the Nordic talent traffic to Poland is at least 300% up on last year, and the number of visiting Polish artists is climbing all the time.

Morzec says: "So far things are on a rather small scale, but we're making progress. Pagart is interested in good national music and talent, not just pop and rock, but jazz and classical too. Once we find the right act we try to arrange concerts on tour, or television shows, because these are the best promotion vehicles. Polish radio is not all that good."

Finnish artists who have visited Poland since the arrival of Morzec include **Kalevala**, **Seppo Narhi**, **Maarit Kirka**, **Markku Aro**, **Nonica Aspelund** and **Danny**, while **Heikki Sarmanto**, **Bamboo** and **Piirpauke** are waiting on call.

Most important visiting Polish attraction has been the **Silesian Blues Band** which played at the Ruisrock and Helsinki festivals and has now headed for Sweden.

Morzec says he is also negotiating with Swedish acts **Svenne** and **Lotta**, **Harpo** and **Abba** and will soon start negotiations in Denmark and Nor-

Czech Reaction

• Continued from page 54

most important recordings in Czech pop history.

Among the recordings which brought about dramatic changes in popular taste here were Czech renditions of "Don't Be Cruel" by **Eva Flarqua**, and "Crying In The Chapel" by **Karel Gott**—the latter one of the Czech pop industry's greatest hits.

Czech music monthly **Melodie** and many other publications are planning extensive features on **Presley** and his influence on music trends.

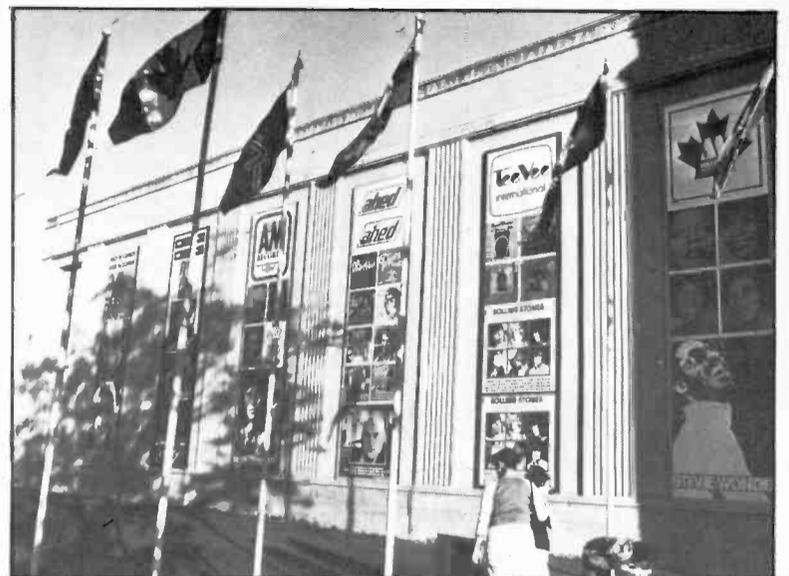
Canada Sound Centenary Pavilion Industry Showcase



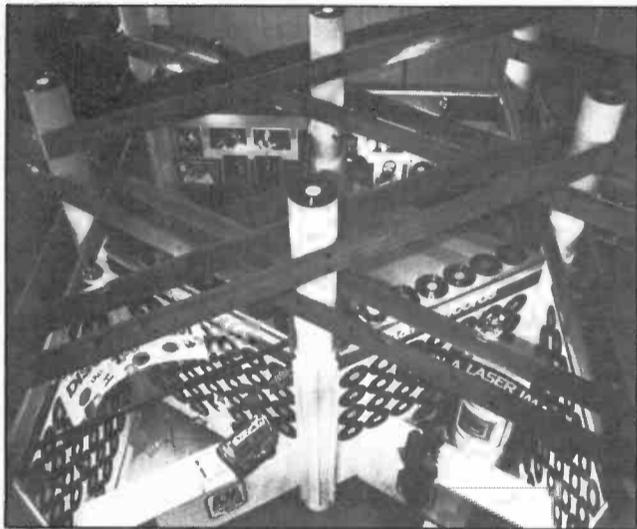
Inside view of main exhibit area gives some idea of massive dimensions of CRIA display at the CNE.



Gordon Lightfoot officially opens industry pavilion Aug. 17 for 20-day run.



Flags were flying outside the recording centenary pavilion, with posters from participating labels.



Laser hologram images keyed innovative A&M display.



More than 1.4 million walked through main entrance.



Polygram featured 10 listening posts with headphones.

Pants Web Puts Best Foot Forward In Concert Arena

TORONTO—Thrifty's, a Canadian retail pants chain with 90 outlets nationally, is continuing its move into the concert promotion business with the Canadian leg of the Rush A Farewell to Kings world tour, 1977-78.

The tour opens in Thunder Bay on Sept. 6, and continues west with stops at Winnipeg, Regina, Saskatoon, Edmonton, Calgary, Vancouver and Victoria. Several months of U.S. dates are scheduled; and in the spring of 1978, the group returns to Europe.

Polydor Plans To Release '57 Elvis Interview

TORONTO—Polydor Canada Ltd. has negotiated a licensing agreement with Redwood Music Inc. of Vancouver for the release of "The Elvis Tapes," which consist of an interview conducted by Red Robinson, a Vancouver radio personality.

The interview took place prior to a 1957 concert in the Vancouver Coliseum. The album will be released in Canada in September. Phonogram holds the rights for Europe.

The album jacket features a collage of previously unreleased photographs of Elvis. Polydor's national sales department is reporting exceptional prerelease demand across Canada.

Next summer, it will be playing Japan and Australasia. The act will be accompanied by Max Webster, another Toronto band which is fast becoming a major Canadian concert attraction. It recently headlined in the first series of "Thrifty's Presents" concerts across Ontario.

The concerts are being presented by Thrifty's in conjunction with the Clive Corcoran Organization, Inc. of Toronto.

As Corcoran explains, "There is room for and a need for another major concert promoter in Canada. We're shopping for talent, and we're talking with major U.S. acts."

"Thrifty's Presents" will also be staging concerts in Toronto's Massey Hall this fall.

Toronto Venues Set Punk Shows

TORONTO—Within a period of two weeks, two previously "respectable" Toronto venues have opened their doors to punk rock.

David's, a former gay disco, has converted its music policy to live punk and recently featured Teenage Head, a local punk band managed by Jack Morrow and John Brower.

Schubert's Cabaret at Pears Lounge tested the waters with a punk rock festival on Monday nights during its current run of "Piaf." The debut concert, featuring an all-female punk band called the Curse and Battered Wives drew a turn-away crowd.

ELP Show Videotaped In Montreal

TORONTO—Pete Bennett of Bennett International Productions Ltd. of Los Angeles recorded and videotaped the final Montreal concert of the Emerson, Lake & Palmer tour. The concert sold out to a 75,000-capacity audience in the Olympic Stadium on Aug. 26.

Bennett hired technicians from Montreal television station CFCF and equipment from the Toronto-based Global Television Network to videotape the concert for future TV syndication, cable syndication, and eventual theatre release. A live album was also being recorded by Montreal's Filtreson, who provided the feed for the video recording.

However, according to Bert Pare, vice president of Audio Analyst Inc., who did the sound for the entire tour, audio problems at the concert meant that only "half the show is recorded." No definite plans are set for live album release of this material; future material may be added.

ELP will be back in Montreal the first week in October for rehearsals. From the second week of October until the end of November, the band will be touring smaller markets in the U.S. and those larger markets that were profitable on the previous tour.

At the end of November, there will be a break for three weeks, and then a tour of Europe with dates in England, Germany, Austria, Switzerland and France. The European tour will continue until the end of January.

www.americanradiohistory.com

Berandol Music Forming A Classical Record Label

TORONTO—Ralph Cruickshank, president of Berandol Music Ltd., a major Canadian music publisher, has formed The Berandol Collection—Canadian Artists Series, a new independent Canadian classical label.

Initial releases include "Harold Clayton In Toronto," and an album by the Toronto Consort. An album by the Toronto Baroque Trio will be released in September. Also scheduled for October release is an album by lutenist Peter Walden, who will be performing his own transcription of "Music For Solo Violin" by Canadian composer Harry Somers, which was commissioned by Yehudi Menuhin.

Cruickshank expects to record both standard repertoire and Canadian composers. Contracts with several other solo performers and ensembles are now being negotiated. And there is a possibility of some government subsidy for future releases featuring Canadian performers and music.

The Berandol disks are being recorded by David Greene at Toronto's Manta Sound and Don Di Novi of Music Church. Mastering is by George Craves at JAMF, and RCA is pressing. Canadian distribution will be handled by Berandol and TCD of Ottawa. There are no plans at present for international release.

From The Music Capitals Of The World

TORONTO

Toronto saw an estimated 500 hurt among sub-teen girls stricken with hysteria at a Bay City Rollers concert, Aug. 22. ... Lily Tomlin's shows at Toronto's Royal Alexandra Theatre completely sold out. ... Canadian Capitol artist Colleen Peterson will appear at the Tulsa International Country Music Festival on Sept. 10. Colleen is the only Canadian invited. She will perform with Roy Clark's backup band.

Attic Records of Toronto is releasing "Fludd 1971-1977," a compilation album. Attic has also signed the Valve and Pucker Society Band, which is composed of the Canadian Brass and a few friends. It's self-titled debut album is due out shortly, along with a single, "The Liberty

Bell," which is better known as the theme song from the Monty Python Show.

Ice Records president Joe Kim did a special promo tour in Montreal to launch Ice's latest acquisition called Sokker, whose debut release is a single entitled "Everybody Do What You Can."

Dan Hill recently returned from a cross-Canada promotional tour coinciding with the August release of his new single, "Sometimes When We Touch." Hill visited radio stations and press in Vancouver, Calgary, Edmonton, Winnipeg, Regina, Toronto, Hamilton, Ottawa and Montreal. Hill's third GRT album, "Longer Fuse," was released on Aug. 22. 20th Century Records will release in the U.S. Canadian advance orders are in excess of 35,000 units. Both of Hill's previous two albums have received gold certifications (sales of 50,000 or more).

4 Texas Labels Collaborate, Spread 'Chicano Sound'

Aztlan Firm Seeking Broader Market

By AGUSTIN GURZA

LOS ANGELES—Frustrated by the inefficiency of scattered individualized efforts, four small Texas labels are planning to combine forces to promote "The Chicano Sound" beyond the Texas borders.

Gearing up to launch Aztlan Enterprises, a combined record label and talent management firm, are Little Joe Hernandez, Agustin Ramirez, Ruben Ramos and Antonio Guerrero of the group Tortilla Factory.

All the acts, aside from enjoying widespread popularity within Texas for their Tex-Mex style of Latin music are individually operating record labels which release their product. And that's the problem.

"The way we're set up now," states Antonio Hernandez, brother to Little Joe and manager of his label, Buena Suerte Records, "Everyone's a chief and no one's a brave."

The way Hernandez sees it, Texas music has been confined and Texas artists have been abused because of the weak and splintered structure of the one-man one-label setup typical in Texas.

Says Hernandez: "It's a fact that there's strength in numbers. Right

now we have no organization, no direction. We need the administration and the management. We already have the talent and I'm sure the Chicano sound could be accepted well outside of Texas. All we need is a fair shake."

And Alberto Lopez, former Tortilla Factory manager and current project consultant adds: "We simply want to be a bigger part of what's happening in Latin music. Up until now, we've been looking at things like a horse with blinders on, everybody in their own office doing what they can.

"And it's obvious that we can't compete with the other forms of Latin music outside one another inside of Texas.

"The concept of Azteca Enterprises is to get away from the little independent label to form an umbrella company which will promote the Chicano sound as a unique form of Latin music, the way Fania Records has done with salsa."

The little label syndrome has not

only inhibited the growth of Chicano music, it has allowed the Texas groups to fall prey to several forms of abuse.

According to Hernandez, many of the major Texas acts are underpaid, their fees having stagnated at 1972 levels though concert ticket prices continue to rise.

The fact that many bands are booked verbally, without written contracts, also creates obvious potential for abuse.

Alhambra Increases LP/Tape Prices

LOS ANGELES—Alhambra Records has announced a price hike on all its record/tape product, both catalog and new releases thus joining a growing, though still small number of Latin labels in the U.S. to up prices in response to inflationary pressures.

The new price structure, which went into effect Thursday (1), sets list prices of LPs at \$5.98, tapes at \$7.98 and singles at \$1.25. The firm's corresponding national distributor prices are \$2.70, \$3.40 and 52 cents, respectively.

This represents the first time the firm has raised its prices since it began U.S. operations in 1972.

Carlos Lazaro, appointed interim U.S. operations director by Alhambra's licensing firm in Spain, Casa Colombia, explains that increased production costs combined with higher prices demanded by artists in the Latin field are the main factors in the move.

Lazaro says the firm has been contemplating the price hike since it went through a major administrative restructuring some six months ago. A serious piracy problem prevented the firm from taking action until now.

The timing, Lazaro admits, is also

"Anything can happen," says Hernandez. "if you don't have somebody behind you raising hell." It's sad that the bands have to do their own booking, promote themselves and run the company. It doesn't leave much time for creating music."

And Hernandez believes that the music the Texans are creating is not receiving its due recognition. He claims that Mexican groups like Los Babys and Los Freddys, some of the

biggest sellers in the U.S., have imitated the Texas sound.

And in some cases, he charges, these groups are able to snare specific hits from the Texans by virtue of the greater strength of their labels.

"The idea of Aztlan," he summarizes, "is to allow us to get our proper share of the action. Since we do all the recording, we do all the touring, we do all the work, then we're entitled to get a little of our money back."

The four group leaders will make the initial investment to get Aztlan started. Each of their labels will become a part of the umbrella group with all future product released on the Aztlan label. In addition, federal business development funds are being sought through a Chicano community development agency.

Lopez says the project now is in the feasibility study/market analysis stage. Emphasis is being placed on creating a professional firm, employing the assistance of marketing consultants and business analysts.

Lopez envisions the establishment of a record pressing plant as part of the firm, helping to improve the quality of the Texas recordings while providing the Latin community with a new source of much needed employment.

But the main purpose of the operation still is creative development. Lopez hopes to attract other established Texas groups (and their labels) to the firm as well as develop new talent.

And in promoting the Texas sound, the new firm will try to break down its negative image as an inferior, underdeveloped form.

Part of that strategy involves getting the Texas groups to share concert bills on the West Coast with Latin/rock/jazz groups, and on the East Coast with salsa groups, the latter admittedly a longer shot. In exchange, the groups will help outsiders break into the Texas market which they virtually monopolize.

Billboard SPECIAL SURVEY For Week Ending 9/10/77

Billboard Special Survey **Hot Latin LPs**™

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CHICAGO (Pop)		MIAMI (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JUAN GABRIEL Juan Gabriel Con Mariachi Vol. 2, Arcano 3353	1	MIAMI SOUND MACHINE Renacer, Audiofon 5426
2	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554	2	ALMA Alma, Alhambra 148
3	LOS CADETES DE LINARES Los Dos Amigos, Ramex 1003	3	ROBERTO CARLOS En Espanol, Caytronics 1487
4	RIGO TOVAR Y SU COSTA AZUL El Triunfador Internacional Novavox 318	4	JULIO IGLESIAS America, Alhambra 27
5	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	5	CAMILO SESTO Razgos, Pronto 1025
6	ROBERTO CARLOS En Espanol, Caytronics 1487	6	LOS SOBRINOS DEL JUEZ The Judges Nephews, Audio Latino 5000
7	JULIO IGLESIAS America, Alhambra 27	7	CHICO NOVARRO Algo Contigo, Microfon 76081
8	YOLANDA DEL RIO La Nueva Dona De La Cancion Ranchera, Arcano 3337	8	JULIO IGLESIAS A Mexico, Alhambra 21
9	LOS HUMILDES Numero 4, Fama 541	9	LOLITA Abrazame, Caytronics 1489
10	NELSON NED En Accion, West Side Latino 4075	10	SOPHY Te Pido Que Te Quedes Esta Noche, Velvet 1521
11	ELIO ROCA Contigo Y Aqui, Miami 6042	11	LOS ANGELES NEGROS Bolerismo, International 911
12	CAMILO SESTO Razgos, Pronto 1025	12	EYDIE GORME—CON TRIO LOS PANCHOS Amor, Caytronics 1316
13	JULIO IGLESIAS A Mexico, Alhambra 21	13	LISSETTE Quiereme, Borinquen 1302
14	LOS TIGRES DEL NORTE La Banda Del Carro Rojo, Fama 556	14	CHIRINO Chirino 3, Grand Artist
15	GRUPO LA CRUZ Rumbo a Chiapas, Caliente 7215	15	LISSETTE Justo Yo, Borinquen 1306
16	ROBERTO CARLOS Un Gato En La Oscuridad, Caytronics 1334	16	NELSON ED El Romantico De America, West Side Latino 4114
17	LOS FELINOS Los Felinos, Muzart 1701	17	JULIO IGLESIAS El Amor, Alhambra 23
18	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464	18	NYDIA CARO Nydia Caro, Alhambra 147
19	LOS HUMILDES Mas, Mas, y Mas, Fama 529	19	JUAN BAU Fantasia, Zafiro 506
20	LA TROPA CHICANA Tu Nuevo Carinito, Latin International 5056	20	CAMILO SESTO Memorias, Pronto 1021
21	EYDIE GORME La Gorme, Gala 2001	21	EYDIE GORME La Gorme, Gala 2001
22	LOS CADETES DE LINARES Cruzando el Puente, Ramex 1014	22	ROBERTO CARLOS Un Gato En La Oscuridad, Caytronics 1334
23	TANIA Increible, TH 2014	23	JOSE ANTONIO Enamorado, Orosound 1985
24	YOLANDA DEL RIO Se Me Olvido Otra Vez, Arcano 3293	24	SOPHY Sophy, Velvet 1521
25	RIGO TOVAR Y SU COSTA AZUL Novavox 304	25	PABLO ABRAIRA Gavilan O Paloma, A1 4014

Latin Scene

MIAMI

Caytronics has released Jose-Jose's first single on the Pronto label, "Gavilan O Paloma," at a time when Pablo Abaira's original version, released earlier in the year by Alhambra Records, is beginning to rise in the local charts.

The move has resulted in a double billing on the playlists. An incident that may or may not be connected to the Caytronics maneuver, speaking of the great irregularities that plague the Latin industry, took place Aug. 17. Rinel Sousa, Caytronics vice president, was offered via telephone conversation the Abaira album for distribution. "The matter didn't stop there. Bob Winning, from L.A., who tendered the deal ended up proposing the entire Movie Play catalog," concludes Sousa. Carlos Lazaro, in charge of Alhambra operations in Miami, indicates, "This is an unpleasant surprise. Winning is the U.S. representative for Movie Play, but as such he should be aware that Enrique Garea, head of Alhambra in Spain, is presently negotiating a contract renewal with this company."

Libra has released a first LP by Francisco, a Venezuelan self-contained product, titled after himself. It displays nine of his own tunes plus a solid oldie, "Un Viejo Amor."

WMJK "La Magica" will begin operations Oct. 1st in Orlando. Its programming format, fully in Spanish, consists of Latin music, novelas (soap operas) and newscasts. Bebo Kramer, formerly with WOCN and WFAB in Miami, has been appointed general manager.

Cuban-American singer Lissette, formerly with Borinquen Records, has stamped her signature on a three-year recording contract for Cocom Records. Lissette is the first Latin performer to be featured in her own one hour special by an American television station, WTVJ-Channel 4 (CBS). She has started a tour which includes

Venezuela, Dominican Republic, Central America, New Jersey and Boston. Plans are underway for her first release which may be recorded during her three-week New Jersey engagement. Her present music director and personal manager is Frank Fiore.

An estimated 5,000 persons attended WQBA's free dance Aug. 13 at the Miami Jai Alai Fronton. The music was provided by Impacto and Tipica Tropical. This is part of a promotional campaign designed by Julio E. Mendez, recently appointed program director, to attract a younger group to its rank of listeners. WQBA has been officially appointed as one of the co-sponsors, and the only Latin one, for the 1978 Dade County Youth Fair.

Latin International has released Mario Echeverria's new album jointly with a single. This decision was prompted by the earlier success of "En Este Momento Y A Estas Horas," a rarity in Miami where singles are known to kill the sale of an LP. Excellent cover art by Drago and Al Freddy.

El Chango Nieto, known as the "king of Argentinian folklore," taped a special for WLTV-Channel 23, on his recent visit. The intent is to promote his first release in this country, a departure from his traditional style since a number of ballads have been included. Two local radio stations, WCMQ and WOCN, impressed by the quality of his new single "Pensar Que Hasta Hace Poco Me Querias" instantly added it to their playlists. El Chango, who writes, produces and records his own material, has had 20 albums released in his 12-year career with CBS in Argentina.

Betty Missiego's latest LP, "Ella es... Sensibilidad," on the Alhambra label is out. No credits for producer but an effective list of arrangers: Gluck, Ferro, Marchini, Bertoldi and Navarro.

Her new release impresses more as a collector's item than as a commercial effort.

Retailers report that the new Eydie Gorme-Danny Rivera LP, "Muy Amigos," is a quasi-fiasco. Over the past five years Rivera has been ignored by local consumers due to his political orientation in opposing contrast to the majority of the Latin population (represented by Cuban-Americans).

MIMI KORMAN

LOS ANGELES

Walter Bueno, Pickwick's Latin music division boss, reports that the appointment of Larry Ceminski as West Coast regional chief promises to be a shot in the arm for the firm's Latin department. Bueno says Ceminski has pledged his support for the product which, Bueno claims, is already the firm's second best selling single category of music in Los Angeles.

On the other hand, Bueno says his initial enthusiasm for duplicating the Latin West Coast success in the East has been dampened somewhat. First of all, Pickwick is in a poor position to hit the Latin market heavily in New York because it currently has few accounts in the areas of heavy Latin population concentration. Secondly, Bueno advises that any New York East Coast Latin chief would have to work out of New York and not Miami as is the current case.

At this time, Pickwick's Baltimore branch is the closest to New York. Working the East Coast Latin market from anywhere other than New York, Bueno explains, would be like working the West Coast Latin market out of Seattle.

Guero Records, one of California's largest Latin distributors, has taken a major step in the expansion of his firm with the opening of a branch in San Francisco. The operation was established as a partnership between Guero owner

(Continued on page 59)

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Latin Scene

• Continued from page 57

Jorge Borrego and Sylvia and Bill Rodriguez, the husband/wife owners of Discolandia Records, a major Latin retailer in San Francisco's Mission district.

The partnership also includes Bill's brother, Alberto, who will actually take charge of the distribution branch which is to locate in rear space at the 24th St. record shop location.

The move represents still further evidence of the booming growth of the Latin industry in the northern part of the state. Borrego, who reports that he was the first of Southern California's Latin record distributors to start a route to service the northern territory in 1970, says he now has a total of 60 clients in the north accounting for some 35% of his total business.

He notes an anecdote that on his first northern trip seven years ago he sold a total of \$300 thinking "that it was a fortune." Today, he does not consider his trip worthwhile if he does not sell at least \$20,000. He adds, significantly, that record shops are mushrooming all over the territory, with new Latin stores opening recently in Salinas, Watsonville, Stockton and San Francisco. The move, Borrego says, will not interrupt his northern trips.

The disappointment of the month in this city has to be the small turnout (between 5,000 and 6,000) for the Disco De Oro show at the Sports Arena, the 10th anniversary of that Latin music event. The line up of Latin artists was strong, including Fernando Allende, Beatriz Adriana, Chelo, King Clave, Jose-Jose, Gerardo Reyes, Cuco Sanchez, Gilberto Valenzuela and vocalist Tania in her West Coast debut, so the relatively weak public response had some local executives rethinking the entire Latin concert scene. . . . Texas distributor Manuel Rangel passed through town on his monthly California visit offering observations on the recent Alhambra Records price hike (see separate story). Noting that several Texas labels have also gone to \$5.98, notably NovaVox, GC and Freddie, Rangel predicts the entire Latin industry will follow the price leaders shortly. "Economically, it has to happen," he insists. "And it will happen when people find out that the more they sell, the more they lose money." Rangel predicts, also, that the eventual price hike "will give California a chance to straighten out its price structure" which is criticized for its unpredictable discounting.

Lupi Rodriguez, back into concert promotion after a stint at Latin International and a few months hibernation, reports she has teamed with Jorge Rossi as local promoters for the long-awaited Julio Iglesias debut appearance in this city. Scheduled for the Shrine Auditorium Sept.

24, Iglesias will be featured in a solo concert backed by a 24-man orchestra. Some local observers have noted that the Shrine's 6,000 capacity may not be enough for the Spanish superstar, but Rodriguez says it will be "adequate." Iglesias appears the following day at the Paramount Theatre in Oakland.

Meanwhile, Iglesias' U.S. label, Alhambra, is pushing ahead with a restructuring which began some six months ago. Executive in charge, Carlos Lazaro, reports that as a result of changes Alhambra is now seeking to license its own U.S. produced material independent of the parent company in Spain. Since the Alhambra domestic catalog is small (some eight titles) it tended to get lost when represented by Casa Colombia. Pushing its own material with more fervor, Lazaro reports that two acts, Alma and the Charansoul Orchestra have already been licensed to Discos Latinoamericanos in Guatemala, with Phillips of Colombia also taking Charansoul. Negotiations are in progress with other countries as well. . . . Fania's International label director Fabian Ross was back in New York after an extended stay in Argentina, expressing cautious optimism regarding the industry's future in that recently troubled nation. Ross notes a greater economic stability and greater investment interest on the part of U.S. firms. But while the number of Argentine recordings have increased, Ross says prices are still astronomical and buying power is weak.

The good news for Fania on the salsa side of things was the unexpectedly strong success of the Fania All Stars' concert in Mexico City where some 4,000 enthusiastic fans, according to one report, showed up for the group's Mexican debut. . . . David Stockley, EMI's marketing and a&r coordinator for Latin America, passed through town on his way to the Arista convention in San Diego. He was still beaming with enthusiasm over the recent Latin American label managers' meetings in Rio de Janeiro. Next on the bill for EMI's Latin American operations is the meeting of managing directors slated for three days beginning Sept. 14 in Buenos Aires. That conference takes more of an administrative bent than the a&r-oriented label managers' conference. While in town, Stockley took annoying note that EMI Latin product still seems to be appearing in the U.S. market on the Parnasso label though it lost the EMI license some time ago.

Sergio Mendes and the New Brazil '77 are scheduled for a series of concerts in Venezuela, playing two different venues in Caracas in September. . . . Before leaving for his own South American tour last week, Ray Conniff protested his characterization in this column as a "once-hot MOR artist," pointing out that of the two million albums he sells every year from his combined catalog, half are sold in the U.S. He laments the lack of a chart in the business to reflect this type of catalog sale. He reports, also, his new Spanish LP is titled "Exitos Latinos" and contains 11 Latin hits, including three Roberto Carlos compositions. It is on Columbia, Conniff himself producing.

Carlos, in turn, was reported on a month-long vacation passing through Los Angeles with seven relatives and 18 bags of luggage. What has the Caytronics office here greatly enthused is the fact the pop Brazilian superstar had just finished recording in Mexico an LP (you guessed it) with mariachi backing. On CBS, the album is composed of Cuco Sanchez and Jose Alfredo Jimenez tunes, and in terms of sales potential in this area rivals the mariachi-backed albums of Juan Gabriel or the Julio Iglesias LP of Mexican favorites. AGUSTIN GURZA

Bihari Back

• Continued from page 33

which will include his monster "Merry Christmas, Baby" along with other original holiday songs.

Big Town LPs and tape will go for a suggested \$6.98 list. Howard Alparin is sales manager for Big Town.

Distributors appointed thus far include: Pickwick, St. Louis; Miami and Minneapolis: Best & Gold; Buffalo: All-South; New Orleans: Stan's; Shreveport; Tara Atlanta: Schwartz Bros., Washington; Alta; Phoenix: Music Trends; Detroit: Pacific Record & Tape, San Francisco; Universal, Philadelphia; Alpha; New York: Bib; Charlotte: Progress; Cleveland: Supreme; Cincinnati: Hot Line; Memphis: Music City; Nashville: Big State; Dallas, and Dairy Bros., Houston.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 9/10/77

Number of LPs reviewed this week 58 Last week 69

Spotlight



HALL & OATES—*Beauty On A Back Street*, RCA APL12300. Here are nine more tunes from one of the more facile singer/songwriter teams. Material follows earlier patterns with its rich urban and disco sounds. Most tunes are crafty rockers with some ballads dealing with unrequited love and its bittersweet after taste, all punctuated by Hall's keyboards and polymog and Oates' guitars and piano. Tight sidemen add some spicy orchestrations while Tom Scott supplies tenor sax on two cuts.

Best cuts: "Don't Change," "Bigger Than Both Of Us," "You Must Be Good For Something," "The Emptiness."

Dealers: This pair has a strong following among the pop and disco crowd.

SEALS & CROFTS—*Sing The Songs From One On One*, Warner Bros. BS3076. Although this is the soundtrack from the flick starring Robby Benson, the songs, with lyrics by Paul Williams, carry enough substance to make this project stand on its own. Seals & Crofts, with their distinctive flowing vocals, compellingly interpret the tale of a high school basketball star's awakening to the world of girls, betrayal, winning and losing. Charles Fox composed the score that often shifts gears to instrumentally depict Benson's triumphs and defeats, while Fox and Louie Shelton produced.

Best cuts: "The Love Theme (My Fair Share)," "Hustle," "Love Conquers All," "John Wayne."

Dealers: While the movie will enhance saleability, Seals & Crofts and Benson plan promoting it via the talk show circuit.

THIN LIZZY—*Bad Reputation*, Mercury SRM11186. With its characteristic guitar harmonies alongside conventional solo hammerings, Thin Lizzy's latest boasts a slightly richer production laid over the quartet's usual steady, solid rock and sometimes volatile instrumentation. Again, the dominant force lies in the voice of bassist Philip Lynott whose spoken-like vocals flow dodgily alongside the implied melodies. Strong imagery is still a big part of the group's lyrical style but the urgency expressed before has been watered down.

Best cuts: "Dancing In The Moonlight," "Southbound," "Dear Lord."

Dealers: This album follows extensive touring and several modest hits.



HUMMINGBIRD—*Diamond Nights*, A&M SP4661. This five-piece group exceptionally fuses soft jazz textured rhythms with commercially viable r&b funk. A solid balance of light thumping ballads and upbeat orchestrations allows for smooth transition. Bobby Tench's economic vocals are complimented well by a group of veteran r&b backup singers, while keyboardist Max Middleton, percussionist Bernard Purdie, bassist Clive Chapman and guitarist Robert Ahwai combine for the tight rhythms.

Best cuts: "Losing You (Ain't No Doubt About It)," "So You Can't Hide Alone," "Madatcha," "She Is My Lady."

Dealers: Hummingbird has been strengthening its audience with each release.



MOE BANDY—*Cowboys Ain't Suppose To Cry*, Columbia PC34874. Bandy's latest assembly showcases not only his soulful vocal phrasing, but also the highlighting instrumental talents of Charlie McCoy on harmonica, Hargus Robbins on piano and Johnny Gimble on fiddle. A fine production effort by Ray Baker, the package flows effortlessly from powerful ballad material, such as "No Deal," to faster tempo numbers as in "All I Can Handle At Home."

Best cuts: "No Deal," "She Just Loved The Cheatin' Out Of Me," "Why Don't You Love Me," "Cowboys Ain't Suppose To Cry."

Dealers: Clever album photography should aid in the display of this consistent seller's LP.

MEL STREET, Polydor PD16114. A collection of mostly ballad material, this Jim Prater and Jim Vienneau production-teaming effort concentrates up-front attention to Street's vocal delivery while keeping the instrumentation simple. Combinations of steel and fiddle emphasis are aided by electric guitar, bass, piano, and electric piano, while excellent harmony vocals are added by Ronnie Cochran.

Best cuts: "Close Enough For Lonesome," "If This Is Having A Good Time," "Barbara, Don't Let Me Be The Last To Know," "Daylight Strangers, Midnight Friends."

Dealers: A country favorite, Street's previous product has sold high.



GREG & PAUL—*A Year At The Top*, Casablanca NBLP7068. On the strength of the material alone, all but one tune



HEART—*Magazine*, Mushroom MRS5008. This is the controversial album stalled in the courts when Heart signed with Portrait and the intended followup to multi-platinum "Dreamboat Annie." The five tunes penned by the Wilson sisters (there are only eight songs on the album) are by far the most arresting, representing some of their most sophisticated work yet. Ann Wilson's vocals, with its seductive allure, emits unrestrained discipline while sister Nancy's hot guitar licks pace the rhythm section. The title cut, with its polished story line and complex rhythms, shines as a literate and instrumentally haunting composition about a rock star fantasy stimulated by pictures in a fan magazine. Unfortunately, the album is too short and not enough original Heart tunes.

Best cuts: "Magazine," "Heartless," "Just The Wine," "Here Song," "I've Got The Music In Me."

Dealers: Display prominently. This will no doubt appeal to the ever-growing legion of Heart fans

penned by a writer in the Don Kirshner stable, Greg Evigan and Paul Shaffer, stars of television's "A Year At The Top," successfully showcase their mainstream pop vocals. The overall sound is unabashedly commercial in a '60s pop vein. Both Greg and Paul play keyboards predominately, and backed by solid Los Angeles studio musicians. The tv show is masterminded by Norman Lear and Kirshner.

Best cuts: "She's A Rebel," "We're Lovers After All," "Sweet Love," "We've Come So Far."

Dealers: The duo are seen weekly on tv enhancing song exposure.

NICK JAMESON—*Already Free*, Bearsville BR6972 (W.B.). Foghat producer and former bassist of the band chooses his debut solo project to showcase his diverse musical facets. In effect, Jameson is a one-man band, playing all instruments with the exception of Paul Butterfield on harp and Eric Parker on drums. He also sings, wrote, arranged and produced. The seven lengthy cuts range from blues textured midtempo numbers to driving funky rhythms. Jameson excels on guitar, bass and keyboards, although lacking the intense Foghat spirit.

Best cuts: "Already Free," "When The Blues Come," "I Know What It Is," "I Ain't Searching."

Dealers: Expect Bearsville push on this.

Billboard's Recommended LPs

pop

RUSH—*A Farewell To Kings*, Mercury SRM11184. This trio has abated its heavy metal thunder somewhat for a lavishly orchestrated extravaganza that has a rock opera feel to it. Only six tracks but each deftly interwoven with mythological, galactic imagery backed by a raft of guitar and synthesizer. **Best cuts:** "A Farewell To Kings," "Xanadu," "Closer To The Heart," "Cygnus X-1."

KARLA BONOFF, Columbia PC34672. Bonoff is better known as a songwriter more than a performer, penning a good portion of Linda Ronstadt's "Hasten Down The Wind" LP. Yet she proves here to be a solid singer in her own right, interpreting her own material. In addition to a tight rhythm section, Andrew Gold backs on guitar while Ronstadt supplies backup harmonies. **Best cuts:** "Someone To Lay Down Beside Me," "Lose Again," "Isn't It Always Love," "Home."

DR. FEELGOOD—*Sneakin' Suspicions*, Columbia PC34806. The doctor has injected his frenzied brand of rock and blues with a shot of vitality that helps keep the album moving on an upbeat. The rhythm section, maintains a thumping beat while the lead vocals, sounding erratic at times, are nonetheless unpretentious and offbeat at times. **Best cuts:** "Sneakin' Suspicions," "Lucky Seven," "Paradise," "Walking On The Edge."

RICHIE HAVENS—*Mirage*, A&M SP4641. Yet another superlative package from this distinctive soul rock stylist's mixed bag. Selections range from ballads to midtempo to jazzier, punchier arrangements all slickly produced by Christopher Bond and featuring full rhythm and brass backing spearheaded by Tom Scott. And Haven's voice is as urgent as ever. **Best cuts:** "Live It Up (One Time)," "I Don't Complain," "Touch The Sky," "We All Wanna Boogie," "Avalon."

CHRIS DE BURGH—*At The End Of A Perfect Day*, A&M SP4647. A pretty collection of tender and incisively written ballads and song poems, the third effort from this British artist. But not strictly an acoustic "folkie" package as occasional

use of sax, flute, piano and electric guitar provide musical depth. **Best cuts:** "Broken Wings," "Round And Around," "Brazil," "A Rainy Night In Paris," "Perfect Day."

AUTOMATIC MAN—*Visitors*, Island ILPS9429. This album is more accessible than its debut album. The four-piece group uses the synthesizer as the focal point with the overall sound funky, electronic rock and soul. Uptempo material dominates although there is a fair amount of mellow cuts. **Best cuts:** "Give It To Me," "Y-2 Me," "Visitors," "What's Done."

MALCOLM TOMLINSON—*Coming Outta Nowhere*, A&M SP4649. The energy level is high here with plenty of blues level rockers highlighted by this Canadian artist's fast paced, gritty vocals and laced generously with string, horn and pounding piano backup. **Best cuts:** "Cut Across Country Ride," "I'm Going Home," "Erica Leigh," "Knocking My Head," "Drop Me A Line."

TARGET—*Captured*, A&M SP4652. This five-piece heavy rock band lets loose with some fierce guitar riffs, percussion and keyboards that compliment the strong lead vocals. Most tunes are mainstream rockers with some mellower ballads varying the pace. **Best cuts:** "It's Only Love," "Just For You," "Maybe In Time," "Rock And Roll Laureate."

SAMMY WALKER—*Blue Ridge Mountain Skyline*, Warner Bros. BS3080. A mixture of country sounding folk, rock and ballads gives Walker's second release a diverse feel. His uncanny Dylan-like voice is alarming. The use of mandolin, banjo and fiddle in addition to the rhythm section supplies much of the country feel. **Best cuts:** "Blue Ridge Mountain Skyline," "Legends," "Dust Storm Disaster," "Hollywood Sue."

JEAN MICHEL JARRE—*Oxygene*, Polydor PD16112. This is space rock of a very high caliber, thanks to Jarre who is heard on four varieties of synthesizer, plus organ, mellotron and something called rhythm'n' computer. No other musicians are on board for this absorbing, often hypnotizing tour de force. Jarre composed, produced and recorded the LP at his own private studio. **Best cuts:** all of them.

NIGHTHAWKS—*Side Pocket Shot*, Adelphi AD4115. This group's third album, and strongest, is highlighted by some complex rhythms and melodies that integrate mainstream commercial rock with soft country textures. The pedal steel, harp, and generous use of horns spices up the arrangements with touches of funk. While the vocals remain solid throughout, it's the driving instrumental passages that stand out. **Best cuts:** "Are You Lonely (For Me Baby)," "Love's So Hard To Understand," "Tramp On The Highway," "I'll Get The News."

GEORGE THOROGOOD AND THE DESTROYERS, Rounder 3013. Although the name is deceiving, this is no punk rock group. Rocking rhythm and blues, accented by the slide guitar, gives the album a nostalgic '60s sound. Rhythm section backup is tight while the vocals, though somewhat strained, are distinctive enough to stand out. **Best cuts:** "You Got To Lose," "One Borbon, One Scotch, One Beer," "Delaware Slides."

BOOTS RANDOLPH—*Sax Appeal*, Monument MG7611 (Phonisc). Randolph's cascading sax, supported by an extensive jazz band, interprets popular contemporary favorites such as "I Write The Songs," "Jive Talkin'" and "Willie And The Hand Jive," all in an upbeat, soothing jazz vein. **Best cuts:** "I Write The Songs," "Blueberry Hill," "Willie And The Hand Jive," "Shame, Shame, Shame."

PATRICK GLEESON—*Star Wars*, Mercury SRM11178. The market is already carrying the London Symphony Orchestra's original soundtrack of "Star Wars," as well as Meco's discofied version, but there should still be chart acceptance for these selections from the film, performed on what is billed as "the world's most advanced synthesizer." For the mass au-

dience, a whole album of all-instrumental, churning synthesizer sounds might be a bit too much. **Best cuts:** "Star Wars Theme," "Star Wars Cantina Music."

MARY McCASLIN—*Old Friends*, Philo 1046. This singer/guitarist has made her reputation by performing her own traditional sound material. In this collection of 10 tunes, which she co-produced with Jim Ringer, she ventures into more conventionally pop areas, with pleasing results. Her backup is country flavored, with a heavy helping of violins and pedal steel. **Best cuts:** "Things We Said Today," "My World Is Empty Without You Babe," "Wayward Wind," "Old Friends."

JIM RINGER—*Tramps & Hawks*, Philo 1047. Ringer is a first rate vocalist who specializes in story songs. Accompanying himself on rhythm guitar, he serves up 12 entertaining tracks, depicting a rough and ready world, sometimes touched by tenderness. His strong, expressive baritone goes a long way toward making this LP the kind of record one returns to for repeated plays. Ringer co-produced with Mike Couture. **Best cuts:** "Rachael," "Bad News," "(That Happens Every Day) In Tijuana," "She Sang Hymns Out Of Tune."

NEIL NORMAN—*Not Of This Earth*, GNP-Crescendo GNPS 2111. With a major assist from the redoubtable Les Baxter, Norman rings the bell with an intriguing, odd-sounding program of sci-fi music. Norman sings, plays guitars, handles synthesizers and cavorts gracefully on organ and theremin throughout 11 eerie but viable tracks. **Best cuts:** "Star Wars," "Re-Entry," "Not Of This Earth."

soul

DENISE LA SALLE—*The Bitch Is Bad*, ABC-1027. This is an exceptionally well-produced set of songs, ranging from slick, well-oiled disco cuts, to simple, unadorned ballads, to gutsy r&b numbers that bring out the earthiness in the singer's voice, on par with Gladys Knight or Mavis Staples. **Best cuts:** "The Bitch Is Bad," "Move Your Body," "One Life To Live."

AL HUDSON AND THE SOUL PARTNERS—*Cherish*, ABC AB1035. There are cuts which seem to be a takeoff on the Ohio Players but this group does it well. High energy is felt when strong vocals are coupled with funky rhythm sections. Instruments are both small band-like and large orchestral. **Best cuts:** "If You Feel Like Dancin'," "Cheatin' Is A No No," "Why Must We Say Goodbye," "Tripped, Slipped, Stumbled & Fell."

RALPH GRAHAM—*Extensions*, RCA APL12307. Graham sings easy listening soul with a warm and friendly voice. He wrote all the songs and also produced the LP. The mostly-ballad material here is performed with subdued orchestration which allows the generally strong songs to work by themselves. **Best cuts:** "You Feel Good To Me," "When Love Is Gone."

EVELYN "CHAMPAGNE" KING—*Smooth Talk*, RCA APL12466. King's voice is smooth and silky on these lush r&b and jazz flavored songs. Some funky arrangements make some of the tunes conducive to booging, while the more midtempo ballads are also compellingly delivered. Harmonies by a large background jell effectively. Don Renaldo and His Swinging Horns highlight each tasty cut. **Best cuts:** "Smooth Talk," "Shame," "We're Going To A Party," "Dancin', Dancin', Dancin'."

LINDA CLIFFORD—*Linda*, Curtom CU5016 (W.B.). The major drawback of this LP is that many of the cuts are remakes of hits by artists such as Rod Stewart, the Bee Gees and Stevie Wonder. Still, Clifford's first effort is pleasing. Arrangements include horns and strings and range from discoish cuts to ballads and light funk. **Best cuts:** "Tender With My Love," "You Can Do It."

EDDIE KENDRICKS—*Slick*, Tamla T635651 (Motown). It's sure slick enough, with Kendrick's finely pitched vocals skating over typically Motown charts, a patented combination of soulful, romantic sounds with a hint of funky rhythm so you can dance to it, too. **Best cuts:** "Something Shady," "You Got It," "Diamond Girl."

JUNIOR WELLS—*Blues Hit Big Town*, Delmark DL640. These are raw, ragged blues, played by the Memphis harmonica man who found fame in Chicago in 1953-54. These small session dates cut originally for the States label feature Wells' cutting voice, his wailing harmonica and such sidemen as Elmore James, Muddy Waters, Otis Spann. **Best cuts:** "Hoodoo Man," "Junior's Wail," "Blues Hit Big Town."

country

BARBARA MANDRELL—*The Best Of Barbara Mandrell*, Columbia PC34876. Billy Sherrill's production places Mandrell's sweet and clear vocals up front in this package of previously released material. Varied in tempo from ballad type tunes to lively numbers, instrumentation relies upon electric guitar, lots of steel, piano, bass, strings and background vocalists. **Best cuts:** "A Very Special Love Song," "This Time I Almost Made It," "Show Me."

CONNIE SMITH—*Pure Connie Smith*, Monument MG7609. Instrumentation and Smith's clear and sometimes gutsy enunciation of lyrics are highlights of this package. Production by

(Continued on page 62)

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: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustín Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein.

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Billboard's

Billboard SPECIAL SURVEY For Week Ending 9/10/77

Number of singles reviewed
this week **84** Last week **96**

Top Single Picks

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HEART—Little Queen (3:29); producer: Mike Flicker; writers: A. Wilson, N. Wilson, R. Fisher, M. Derosier, H. Leese, S. Fossen; publishers: Primao Energy, BMI/Wilsons, Know, Playmy, Rosebud, Fozboss, ASCAP. Portrait 670008 (CBS). Heart's followup to "Barracuda" is the title cut from its Portrait LP. Ann Wilson's tough vocals receive thumping support from sister Nancy on guitar and the cohesive rhythm unit. The overall sound is more subdued than its previous single, but nevertheless a spirited effort.

JIMMY BUFFET—Changes In Latitudes, Changes In Attitudes (3:15); producer: Norbert Putnam; writer: Jimmy Buffet; publisher: Coral Reefer/Outer Banks, BMI. ABC AB12305. The followup to the smash "Margaritaville" continues Buffet's laid back, approach to pop filled with sailing and sun-drenched island imagery. This cut has a more serious tone about life's changes but is delivered in uplifting vocal style with catchy, Caribbean instrumentation.

KISS—Love Gun (3:27); producers: Eddie Kramer, Kiss; writer: Stanley; publisher: Kiss Songs, ASCAP. Casablanca NB895. The masters of bizarre rock are at its peak of intensity here with the title cut from its current album. The high energy level never lets down as the frenzied but infectious beat sustains momentum. The power guitar riffs are well complemented by the vocals. While the Kiss ballads have generally worked better, this is mainstream rock pumped with electricity.

ALICE COOPER—(No More) Love At Your Convenience (2:48); producer: Bob Ezrin; writers: Alice Cooper, Dick Wagner, Bob Ezrin; publishers: Ezra/Early Frost/All By Myself, BMI. Warner Bros. WBS8448. After a string of gentle ballads, Cooper picks up the pace a bit with this uptempo rocker. Cooper's vocals play less of an instrumental role as backup harmonies dominate throughout. The smooth rhythms flow evenly while an anthem-like introduction sets the tone for a theme that says it all in the title.

ALAN O'DAY—Started Out Dancing, Ended Up Making Love (3:21); producer: Steve Barri; writer: Alan O'Day; publisher: WB, ASCAP. Pacific STPC34159 (Atlantic). O'Day follows up his number one "Undercover Angel" with another hooky upbeat tune that fits into the AM radio groove. Some background harmonies add spice to the arrangements while guitars and keyboards give the tune a solid rhythmic flow.

recommended

KENNY NOLAN—My Eyes Get Blurry (3:28); producer: Kenny Nolan; writer: K. Nolan; publisher: Kenny Nolan, ASCAP. 20th Century TC2352.

STYX—Come Sail Away (3:10); producer: Styx; writer: Dennis DeYoung; publisher: Almo/Stygian Songs, ASCAP. A&M 1977S.

TOM SCOTT—Gotcha (Theme From "Stargy & Hutch") (3:30); producers: Tom Scott, Hank Cicalo; writer: T. Scott; publisher: Hollenbeck, BMI. Ode 850433 (Epic).

RHYTHM HERITAGE—Theme From Stargy & Hutch (2:56); producers: Steve Barry, Michael Omartian; writer: Thomas W. Scott; publisher: Spellgold, BMI. ABC AB12273.

CHEAP TRICK—I Want You To Want Me (3:07); producer: Tom Werman; writer: R. Neilsen; publisher: Adult, BMI. Epic 850435.

JOSE FELICIANO—I Love Making Love To You (4:00); producers: Jerry Wexler, Barry Beckett; writers: Ben Weisman, Evie Sands, Richard Germino; publishers: Blen/American Dream/Every Little Tune, ASCAP/Touch of Gold/Common Good/Pocket Full Of Tunes, BMI. Private Stock PS45151.

STRAWBS—Heartbreaker (3:36); producer: Jeffrey Lesser; writer: Lambert; publisher: Arnakata, ASCAP. Ayster OY705 (Polydor).

SPLINTER—Round & Round (3:04); producer: Norbert Putnam; writer: Pakker McGee; publisher: Dawnbreaker, BMI. Dark Horse DRC8439 (Warner Bros.).

JUDY COLLINS—Send In The Clowns (3:57); producer: Arif Mardin; writer: Stephen Sondheim; publishers: Beautiful Music/Revelation, ASCAP. Elektra E45253A.

WINTERS BROTHERS BAND—I Can't Help It (3:21); producers: Joel Digregoria, Sam Whiteside; writers: Dennis and Donnie Winters; publisher: Cotton States/Cotillion, BMI. Atco 7085 (Atlantic).

GARLAND JEFFREYS—Cool Down Boy (3:08); producers: David Spinozza, Garland Jeffreys; writer: Garland Jeffreys; publisher: Garland Jeffreys, ASCAP. A&M 1952S.

MARTIN MULL—Get Up, Get Down (3:30); producer: Michael Cuscuna; writers: Martin Mull, Eddie Wise; publisher: Used Furniture, ASCAP. ABC AB12304.

TALKING HEADS—Uh-Oh, Love Comes To Town (2:48); producers: Tony Bongiovi, Lance Quinn, Talking Heads; writer: Byrne; publishers: Index, Bleu Disque, ASCAP. Sire SRE1002 (Warner Bros.).

ELKIE BROOKS—Honey, Can I Put On Your Clothes (3:22); producers: Jerry Lieber, Mike Stoller; writer: Jean Monte Ray; publisher: Hudson Bay, BMI. A&M 1968S.

and Gene Cotton. **Best cuts:** "Wild Wind," "Sweet Southern Music," "Stage Fright."

disco

JIMMY JONES & FAMILY—Handyman's Back In Town, Jen Jil-lus SR10001 (Big Apple). The musicianship here is fine, and the original eight tunes capture the driving disco beat perfectly, with some cuts more innovative than others. If the fidelity stands up under those huge disco speakers, this disk could catch on, especially the take-off on the currently popular "Handyman" by James Taylor. Most of these cuts are instrumentals, with minimal vocalizing. **Best cuts:** "Disco Cosmic Rhapsody," "Handyman's Back," "Groovin' Soul," "You Got To Feel It Baby."

jazz

AIRTO MOREIRA—I'm Fine. How Are You? Warner Bros. BS3084. The famed Brazilian percussionist offers here a varied set ranging from swaying samba with English lyrics to a raucous salsa/jazz cut in Spanish. Airto's driving, sometimes frenzied percussion is always felt. Flora Purim helps out with vocals and trombonist Raul De Souza guests on one cut. **Best cuts:** "I'm Fine. How Are You?" "Meni Devol," "La Tumbadora."

KEITH JARRETT—Byablu, ABC Impulse AS9331. Jarrett may well be the hottest pianist in the field these days and although his keyboard interpretations are controversial, his daring conceptions are selling albums. On these seven tracks he's backed by Dewey Redman, Paul Motian, Charlie Haden; program is superbly recorded but austere packaging screams for annotation. **Best cuts:** "Byablu," "Rainbow," "Trieste," "Konya."

JOE VENUTI AND DAVE MCKENNA—Alone At The Palace, Chiaroscuro CR160. Jazz violinist extraordinaire Venuti teams up with pianist McKenna for a diverting excursion, recorded earlier this year in Albany, N.Y. These two vets are perfectly suited for each other as they glide through a dozen numbers. **Best cuts:** "Oh, Lady Be Good," "A Cottage For Sale," "Send In The Clowns."



recommended

JOHNNIE TAYLOR—Disco 9000 (3:58); producers: Johnnie Taylor, Jackie Avery; writers: J. Taylor, J. Avery; publisher: pending. Columbia 310610.

ASHFORD & SIMPSON—Send It (3:38); producers: Nickolas Ashford, Valerie Simpson; writers: Nickolas Ashford, Valerie Simpson; publisher: Nici-O-Vai, ASCAP. Warner Bros. WBS8453.

JOE SIMON—One Step At A Time (3:39); producer: Teddy Randazzo; writer: Teddy Randazzo; publisher: Teddy Randazzo, BMI. Spring SP176 (Polydor).

EASTSIDE CONNECTION—You're So Right For Me (3:17); producer: Eddie Davis; writer: Harry Scorzo Jr.; publisher: Faro, BMI. Rampart 772 (Gordo).

CHUCK BROOKS—I Believe In Love (3:00); producers: Tom Couch, Wolf Stephenson, James Stroud; writer: Gladys Shelley; publisher: Spiral, ASCAP. Malaco 1045 (T.K.).

WILLIE FISHER—You Said Call Me (3:45); producer: Gitle Langner-Saks; writers: Gitle Langner-Saks, Jan Zackery; publisher: Selana, ASCAP. Tigress TI453 (Nation Wide Sound).



CHARLEY PRIDE—More To Me (2:43); producer: Jerry Bradley/Charley Pride; writer: Ben Peters; publisher: Pi-Gem, BMI. RCA JH11086. Pride's distinctive vocal style seems right at home with this light and catchy tune. Instrumentation is strong with bright arrangements on fiddle and steel guitar.

TOMMY DVERSTREET—This Time I'm In It For The Love (2:59); producer: Ron Chancey; writer: Bob McDill; publisher: Hall-Clement, BMI. ABC/Dot DO17721. Simple but effective instrumentation surrounds Overstreet's easy and mellow vocal delivery on this tune. Production is complimented by heavy bass lines, acoustic and electric guitars and steel guitar.

JANIE FRICKE—What Are You Doing Tonight (2:49); producer: Billy Sherrill; writer: B. McDill; publisher: Hall-Clement, BMI. Columbia 310605. With her first single effort for Columbia, Fricke displays that strong and distinctive vocal style that has made her one of the most sought after accompanying vocalists around. Sherrill's production gives her vocals a workout as he builds the tempo enhancing this catchy tune with strings and electric piano.

EARL HINES—Live At The New School, Chiaroscuro CR157. This album, produced by Hank O'Neal, was recorded four years ago and features piano whiz Hines soloing on nine tracks. Vintage material mostly, by the likes of Waller, Handy, Ellington, etc., so Hines is right at home. **Best cuts:** "I've Got The World On A String," "Fats Waller Medley," "Boogie Woogie On The St. Louis Blues."

BILL DODGE AND HIS ALL-STAR ORCHESTRA—Swinging '34, Melodeon MLP7328. Recorded for radio transcriptions more than 40 years ago, these 12 intriguing cuts reflect the mood of a dreadful depression year via first rate instrumental contributions by Benny Goodman, Bunny Berigan, Gene Krupa, Mannie Klein and other stalwarts of the era. Excellent historical package. **Best cuts:** "Old Man Harlem," "Nobody's Sweetheart," "I Just Couldn't Take It."

FATS WALLER—Parlor Piano Solos, Biograph BLP1002Q. Dubbed from 1923-24 QRS rolls, 11 tracks show the late keyboard master (he died on a train in 1943) as a young, spirited soloist with an enviable sense of humor. Nobody used his left hand as effectively as did Fats. A true nostalgic gem. **Best cuts:** "Your Time Now," "Tain't Nobody's Business," "Midnight Blues."

NIELS-HENNING ORSTED PEDERSEN—Jaywalkin', Inner City IC2041. Denmark's stellar jazz bassist is also a scribe who can capture the essence of the blues. He does so in "Summer Song," one of the six tunes he wrote for this 1975 date which involves Billy Higgins, Philip Catherine and Ole Kock Hansen. Pedersen's broad, round tones are captivating; this is top, tight modern music. **Best cuts:** "Summer Song," "A Felicidade," "Interlude."

DUKE JORDAN—Flight To Denmark, Inner City 2011. Pianist Jordan's supple touch, his melodic inventions and the expert time kept by Ed Thigpen and Danish bassist Mads Vinding make this trio session cut in 1973 a totally captivating listening experience. Jordan is naturally the lead melody instrument, lolling and lopping through his single note lines. **Best cuts:** "No Problem," "Everything Happens To Me," "Green Dolphin Street," "Flight To Denmark."

LOUIS ARMSTRONG—At Pasadena Civic Auditorium, GNP-Crescendo GNPS11001. This double-LP entry shows the late trumpeter-singer-showman at a time about 25 years ago when he still retained his brilliant musical power. And with

recommended

ROGER MILLER—Baby Me Baby (2:15); producer: Milton Okun; writer: Roger Miller; publisher: Roger Miller, BMI. Windsong JH11072.

TOM BRESH—Start All Over Again (2:18); producer: Jimmy Bowen; writer: Tom Bresh; publisher: Papoose, BMI. ABC/Dot DO17720.

DAVID FRIZZELL—Why You Been Gone So Long (3:05); producer: Ken Mansfield; writer: Mickey Newbury; publisher: Acuff-Rose, BMI. MCA MCA40786.

DAN MCCORISON—Don't Forget The Man (3:02); producer: Chris Hillman; writer: Dan McCorison; publisher: Lotsa, BMI. MCA MCA40790.

SHERRY BRYCE—The Lady Ain't For Sale (2:24); producer: Nack Sanders; writer: Sherry Bryce; publisher: Hollytree, BMI. Pilot PR45100.

SILVER CITY BAND—If You Really Want Me To I'll Go (2:10); producers: Larry Rogers-Butch Carter; writer: D. McClinton; publisher: Le Bill, BMI. Columbia 310601.



recommended

JAGUAR—Closer To You (3:09); producers: Ron Capone, Roy Howell, Doug Mayo; writer: Pat Taylor; publishers: Cool Springs/Chappell, ASCAP. RCA JH11077.

HOT BUTTER—You Should Be Dancing (3:00); producer: Jerry Williams Jr.; writers: Warren/Farrow; publisher: Hye-Fye. Dyna-mo DS603A.



ROBERT GORDON—Red Hot (2:25); producer: Richard Gottreher; writer: Emerson; publisher: Hi Lo, BMI. Private Stock PS45156. This is a raucous, infectious spirited number in an early-rock, Chuck Berry tradition. While the lead vocal is hoarse and nasal, the central electric guitar solo by Link ?????? makes this irresistible tune an authentic throwback to the roots of rock.

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—Ed Harrison.

Billboard's Recommended LPs

Continued from page 160

Ray Baker brings both of these elements together utilizing electric guitar, bass, steel, harmonica, piano, strings, mandolin and background vocals. **Best cuts:** "Coming Around," "Don't Treat Me Like A Stranger," "It Pleases Me To Please You."

MEL TILLIS And The STATESIDERS—24 Great Hits, MGM MG25402. This re-packaged collection of Tillis hits, produced by Jim Vienneau, receives solid instrumental support with drums, guitar and bass providing the backdrop enhanced by steel, strings and occasional piano highlights. Sherry Bryce adds duo accompaniment on four of the 24 cuts which stay mainly in the midtempo range and are delivered in Tillis' clean balladeering vocal style. **Best cuts:** "Woman In The Back Of My Mind," "Ruby, Don't Take Your Love To Town," "Sawmill," "Memory Maker," "Heart Over Mind."

REBA McENTIRE—Reba McEntire, Mercury SRM15002. Supported by a host of musicians and backup vocals, McEntire's debut LP is an impressive display of her well-controlled and wide-ranging vocal abilities. Country MOR versions of the pop hits "Angel In Your Arms" and "Right Time Of The Night" are perfectly rendered in this package highlighted with strings, flutes, piano and tasteful vocal accompaniment. **Best cuts:** "Glad I Waited Just For You," "I've Waited All My Life For You," "Take Your Love Away," "(There's Nothing Like The Love) Between A Woman And A Man."

DAVID ALLAN COE—Tattoo, Columbia PC34870. Contributing his efforts as writer, vocalist and co-producer, Coe has assembled a tight, dedication package to Earl Owensby, Johnny Cash, Willie Nelson and Jay Bolotin. Electric guitar, steel, fiddle, piano, bass and background vocals effectively accompany Coe's precise delivery as he eases from ballad material to gutsy, uptempo numbers. **Best cuts:** "Maria Is A Mystery," "Canteen Of Water," "Daddy Was A God Fearin' Man," "Face To Face."

BUZZ CASON—Buzz, DJM DJKPA8. Cason has gathered together his many facets as a writer, producer, singer and musician for an ear-tempting assortment of country, r&b and rock in this LP. A variety of instrumentation has been utilized to accompany Cason in each of these styles, including piano, moog, guitar, steel, organ, flute, saxophone and horns, along with such background vocalists as Dave Loggins, Billy Swann

men like Trummy Young, Billy Kyle and Edmund Hall in his backup band, Louis was taped in ideal circumstances on 16 romping tracks onstage with a live audience. **Best cuts:** "Someday," "Sleepy Time Down South," "The Gypsy," "Indiana."

ANTHONY BRAXTON—3 Compositions Of New Jazz, Delmark DS415. Leo Smith, Leroy Jenkins and Richard Abrams provide backup for this emerging, enormously versatile musician. All are leaders in Chicago avant-garde circles. The music demands intense concentration; Braxton is not one who relies on traditional approaches to jazz. He offers but three tracks here and each is purely cerebral, perhaps mystical—and none swings. **Best cut:** "The Bell."

JOHN BUNCH QUINTET—John's Other Bunch, Famous Door HL114. Bunch in the last year has emerged in the New York area as a nationally prominent pianist. On these eight listenable cuts he displays a swinging, easily digestible style, abetted by young Scott Hamilton on tenor; Warren Vache, trumpet; Connie Kay, drums, and Mike Moore, bass. **Best cuts:** "Lotus Blossom," "My Baby Just Cares For Me," "This Can't Be Love," "Ellington '66."

GARY PEACOCK—Tales Of Another, ECM 11101 (Polydor). Bass player Peacock teams up with pianist Keith Jarrett and drummer Jack DeJohnette with predictably fine results. With his dazzling style, Jarrett keeps threatening to dominate, but producer Manfred Eicher keeps a good balance, with even a little tension for several of the six tunes. **Best cuts:** "Vignette," "Major Major," "Trilogy II."

STEVE LACY—Raps, Adelphi AD5004. There are flashes of humor and obvious sound musicianship in the soprano saxophone of Lacy and on two tracks a second soprano, by Steve Potts, also is featured. Ron Miller's bass and Oliver Johnson's drums also assist nicely on five impressive tracks produced and engineered by Dan Doyle and Eddie Korvin. **Best cuts:** "The Thores," "Stamps."

SONNY RHODES—San Francisco Blues Man, Amigo AMLP821. Rhodes came out of Texas, and is now in demand in the Bay Area as a blues bawling guitarist. His talents are apparent on these 11 performances, taped in San Francisco last August and March with a small combo backing which features sterling piano by J.J. Malone. **Best cuts:** "One More Drink," "I'm So Lonely," "Country Boy," "Stranded."

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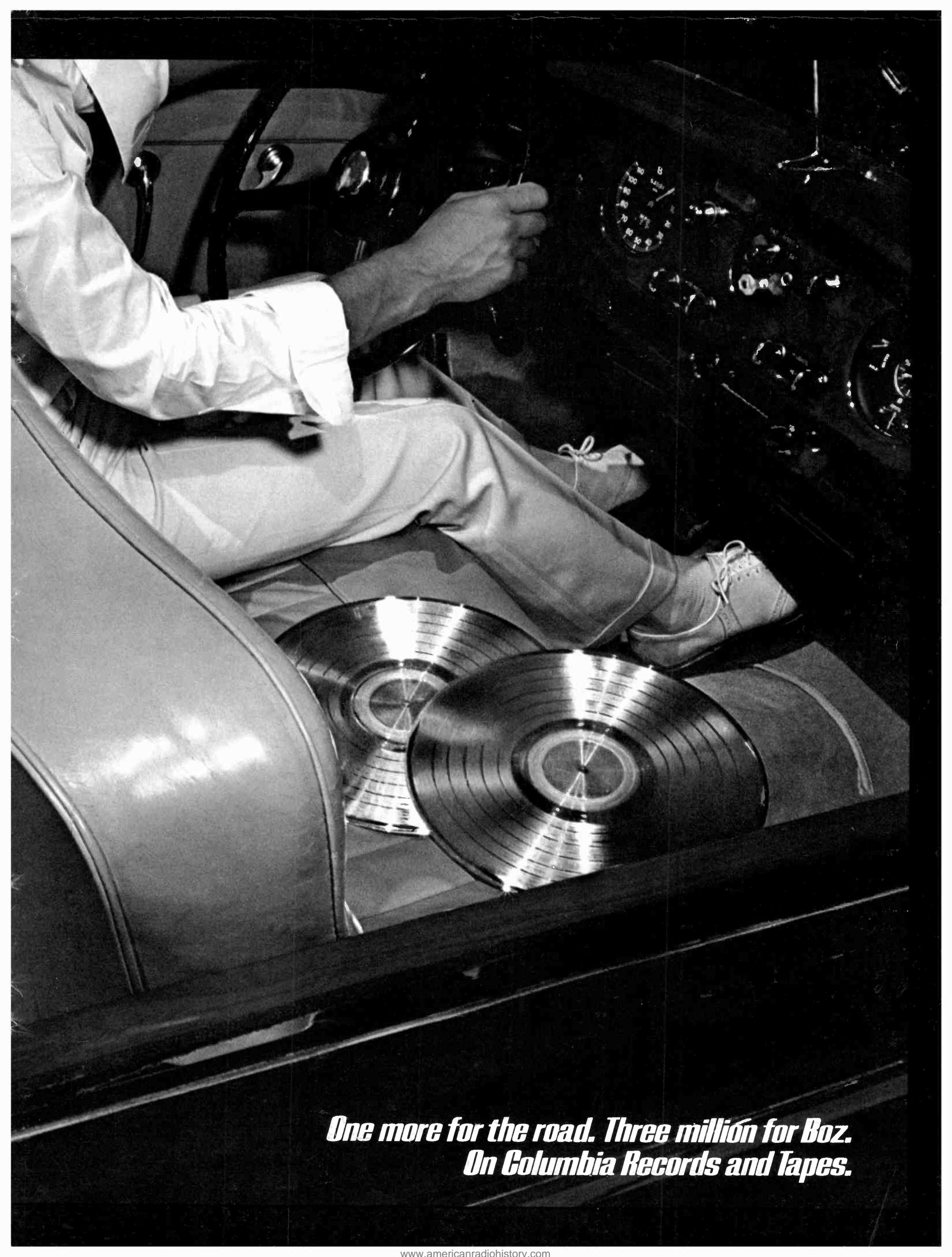
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*One more for the road. Three million for Boz.
On Columbia Records and Tapes.*

Presley Tribute Disks, Catalog LPs Bloom On Charts

• Continued from page 1

look upon them as being in bad taste.

Inevitably, as tribute records materialize catalog product from the deceased singer has begun to make strong appearances on Billboard's pop and country charts.

Latest to appear in the form of tribute singles are "D.O.A." on the Sun label by an artist named Misty, "Goodbye King Of Rock 'N' Roll" by Leon Everett on True Records and "Elvis Has Left The Building" by J.D. Summer, manager and bass singer of the Stamps Quartet who was a close associate of Presley. It's on the QCA label.

These join such recently released singles as "The King Is Gone" by Ronnie McDowell on GRT-distributed Scorpion, Lenny LeBlanc's "Hound Dog Man" on Big Tree, Major Bill Smith's "The King Is Free" on his own Ft. Worth LeCam label sung by Bruce Chennel, "Elvis Is The King" by Louie Fortaine on Emerald Records, a Vancouver, Wash., label, and "Elvis" sung by Jenny Nicholas, a Peer-Southern production.

"The King Is Gone" is reportedly the strongest of the tribute records and GRT claims it has earned an RIAA gold record with it already.

That single enters Billboard's Hot 100 chart at 89 with a star.

Lenny LeBlanc's single, the only

"Elvis' Golden Records Vol. 1" which enters at 136 with a star.

The current "Moody Blue" album

tered including "Welcome To My World" which appears at 14 with a star, "Pure Gold" which appears 16

Top 40-oriented KFRC in San Francisco says, "We played the Lenny LeBlanc single as a wrapup to a special we did on Elvis but it was the only one we had available at the time. We didn't add it, however.

Additional Presley stories appear in the international section.

"We are looking very strongly at the Ronnie McDowell record and it appears the strongest but we're going to take each one as they come. We are more or less on the fence at this moment."

Les Acree, program director, WKDA, a country oriented station in Nashville, states, "We're playing the Ronnie McDowell single which we really didn't want to play. We were sort of forced on that one. We would rather not play any other types of tributes or salutes."

Nashville Stores See Unabated Sales Rush

• Continued from page 39

calls a day for "any Elvis product," and the only thing Discount has in stock in any kind of quantity now is "Welcome To My World."

"The 'Welcome To My World,' which is a composite of material that has been cut before by other people, has been selling fair, but it's not what the people want," says Gordon. "I don't have an album or tape on Presley other than the 'Welcome To My World.'"

"We had an order go out the day after he died, and we still haven't been able to get a fill on it. The only thing we've received are ones or twos of product."

Port O' Call, another mail retail location, hasn't had any trouble with orders and has been receiving box lots of volumes.

"I've been getting big box sets of gold volumes," reports Eric McDonald, manager of Port O' Call, "and I've ordered box lots of whatever I can get."

"Our sales are still going strong; people are walking out with 10 or 12 LPs at one time and I just sold \$83 worth of 8-tracks but I'm not going to overload myself with product because I feel that within the next couple of weeks we'll see the end of the rush."

with a star; "Legendary Performer Vol. 2" which appears at 18 with a star, "His Hand In Mine" which enters at 19 with a star and "Today" which appears at 33 with a star.

"Moody Blue" holds at the No. 1 position on the Hot Country LPs chart.

On the Hot Country singles chart, "Way Down/Pledging My Love" goes from five to three with a star. On that same chart "The King Is Gone" appears at 77 with a star.

A sampling of radio comment runs:

Cathy Hahn, program director at country-oriented KLAC in Los Angeles: "We think the Ronnie McDowell single is the best of the tribute records so far but we're not playing any of the tribute records. We play original Elvis, twice an hour."

John Rook, program director at adult contemporary KFI in Los Angeles, indicates his station is the only one in the city playing the Ronnie McDowell single.

"I don't care what the other stations are doing," he observes, "but we are going with it. It's number one on our phones and we're playing it every hour. The week Elvis died millions of people had him on their minds. It's crazy to think people have forgotten him that quickly."

Les Garland, program director at



SIGN OF TIMES—Immediately upon hearing of the death of Elvis Presley, radio station WFEC in Harrisburg, Pa., decided to honor the king off the air as well as on. Program director Dene Hallam and general manager Bob Maley designed this memorial billboard for a local expressway.

other tribute single on the chart, moves from 85 to 75 with a star on that same chart.

On Billboard's Top LP & Tapes chart, two Presley catalog albums have entered. One is "Elvis' Golden Records Vol. 3" which comes in at 130 with a star while the other is

holds this week at number five with a star on the same chart.

On Billboard's Hot 100 chart the single "Way Down" from the "Moody Blue" LP moves from 35 to 24 with a star.

On Billboard's Hot Country LPs chart, five catalog albums have en-

albums are designated (EP). All products are either RCA Victor or RCA Camden.

"Elvis Presley" (1956/1); "Elvis" (1956/1); "Peace In The Valley" (E.P.) (1957/3); "Loving You" (1957/1); "Love Me Tender" (E.P.) (1957/22); "Just For You" (E.P.) (1957/16); "Elvis' Christmas Album" (1957/1); "Elvis' Golden Records" (1958/3); "King Creole" (1958/2); "For LP Fans Only" (1959/19); "A Date With Elvis" (1959/32).

"50,000,000 Elvis Fans Can't Be Wrong—Elvis' Gold Records, Volume 2" (1960/31); "Elvis Is Back!" (1960/2); "G.I. Blues" (1960/1); "His Hand In Mine" (1961/13); "Something For Everybody" (1961/1); "Blue Hawaii" (1961/1); "Pot Luck" (1962/4); "Girls! Girls! Girls!" (1962/3).

"It Happened At The World's Fair" (1963/4); "Elvis' Golden Records, Volume 3" (1963/3); "Fun In Acapulco" (1963/3); "Kissin' Cousins" (1964/4); "Roustabout" (1964/1); "Girl Happy" (1965/8); "Elvis For Everyone!" (1965/10); "Harum Scarum" (1965/8); "Frankie & Johnny" (1966/20); "Paradise, Hawaiian Style" (1966/15); "Spinout" (1966/18).

"How Great Thou Art" (1967/18); "Double Trouble" (1967/47); "Clambake" (1967/40); "Elvis' Gold Records, Volume 4" (1968/33); "Speedway" (1968/82); "Elvis" (1968/8); "Elvis Sings Flaming Star" (1969/96); "From Elvis In Memphis" (1969/13); "From Memphis To Vegas/From Vegas To Memphis" (1969/12).

"Let's Be Friends" (1970/105); "On Stage—February 1970" (1970/13); "Elvis' Worldwide 50 Gold Award Hits, Vol. 1" (1970/45); "Back In Memphis" (1970/183); "Almost In Love" (1970/65); "Elvis—That's The Way It Is" (1970/21); "Elvis Country" (1971/12); "You'll Never Walk Alone" (1971/69); "Love Letters From Elvis" (1971/33); "C'mon Everybody" (1971/70); "Elvis—The Other Sides—Worldwide Gold Award Hits, Vol. 2" (1971/120); "I Got Lucky" (1971/1).

"Elvis Now" (1972/43); "He Touched Me" (1972/79); "Elvis As Recorded At Madison Square Garden" (1972/11); "Elvis Sings Hits From His Movies" (1972/87); "Burning Love And Hits From His Movies" (1972/22); "Separate Ways" (1973/46); "Aloha From Hawaii Via Satellite" (1973/1); "Elvis" (1973/52); "Raised On Rock" (1973/50).

"Elvis—A Legendary Performer, Volume 1" (1974/43); "Good Times" (1974/90); "Elvis Recorded Live On Stage In Memphis" (1974/33); "Having Fun With Elvis On Stage" (1974/130); "Promised Land" (1975/47); "Today" (1975/57).

"Elvis, A Legendary Performer, Volume 2" (1976/46); "The Sun Sessions" (1976/76); "From Elvis Presley Boulevard, Memphis, Tennessee" (1976/41); "Welcome To My World" (1977/44); "Moody Blue" (1977/24).

PAUL GREIN

Presley's Charted Records

LOS ANGELES—Here is a list of every Elvis Presley single to have made the Billboard charts. Each title is followed by its year of release and its peak position on the pop (P), country (C), soul (S) and easy listening (E) charts when applicable.

Only the A-side of each single is listed unless both sides made the top 10, in which case the titles are joined by a slash, as in "Don't Be Cruel"/"Hound Dog." Also, if one side was a hit on one chart and the other side was a hit on another chart, the titles are joined by the designation b/w.

The first two titles were on Sun; all others are RCA.

"Baby Let's Play House" (1955/C-10); "I Forgot To Remember To Forget" (1955/C-1).

"Heartbreak Hotel" (1956/P-1, C-1, S-5); "I Want You, I Need You, I Love You" (1956/P-3, C-1, S-10); "Don't Be Cruel"/"Hound Dog" (1956/P-1, C-1, S-1); "Love Me Tender" (1956/P-1, C-3, S-4); "Too Much" (1957/P-2, C-5, S-7); "All Shook Up" (1957/P-1, C-3, S-1); "(Let Me Be Your) Teddy Bear" (1957/P-1, C-1, S-1); "Jailhouse Rock" (1957/P-1, C-1, S-1).

"Don't"/"I Beg Of You" (1958/P-1, C-2, S-4); "Wear My Ring Around Your Neck" (1958/P-3, C-3, S-7); "Hard Headed Woman" (1958/P-2, C-2, S-2); "One Night"/"I Got Stung" (1958/P-4, C-24, S-10); "Now And Then There's A Fool Such As I"/"I Need Your Love Tonight" (1959/P-2, S-16); "A Big Hunk O' Love" (1959/P-1, S-10).

"Stuck On You" (1960/P-1, C-27, S-6); "It's Now Or Never" (1960/P-1, S-7); "Are You Lonesome Tonight?" (1960/P-1, C-22, S-3); "Surrender" (1961/P-1); "I Feel So Bad" (1961/P-5, S-15); "(Marie's The Name) His Latest Flame"/"Little Sister" (1961/P-4, E-2); "Can't Help Falling In Love" (1961/P-2, E-1).

"Good Luck Charm" b/w "Anything That's Part Of You" (1962/P-1, E-6); "She's Not You" (1962/P-5, S-13, E-2); "Return To Sender" (1962/P-2, S-5); "One Broken Heart For Sale" (1963/P-11, S-21); "(You're The) Devil In Disguise" (1963/P-3, S-9); "Bossa Nova Baby" (1963/P-8, S-20).

"Kissin' Cousins" (1964/P-12); "Kiss Me Quick" (1964/P-34); "What I'd Say" (1964/P-21); "Such A Night" (1964/P-16); "Ask Me" (1964/P-12); "Do The Clam" (1965/P-21); "Crying In The Chapel" (1965/P-3, E-1); "Such An Easy Question" (1965/P-11, E-1); "I'm Yours" (1965/P-11, E-1); "Puppet On A String" (1965/P-14, E-3).

"Tell Me Why" (1966/P-33); "Frankie & Johnny" (1966/P-25, E-3); "Love Letters" (1966/P-19, E-38); "Spinout" b/w "All

That I Am" (1966/P-40, E-9); "Indescribably Blue" (1967/P-33); "Long Legged Girl (With The Short Dress On)" (1967/P-63); "There's Always Me" (1967/P-56); "Big Boss Man" b/w "You Don't Know Me" (1967/P-38, E-34).

"Guitar Man" (1968/P-43); "U.S. Male" (1968/P-38, C-55); "You'll Never Walk Alone" (1968/P-90); "Let Yourself Go" b/w "Your Time Hasn't Come Yet, Baby" (1968/P-71, C-50); "A Little Less Conversation" (1968/P-69); "If I Can Dream" (1968/P-12).

"Memories" (1969/P-35, C-56, E-7); "In The Ghetto" (1969/P-3, C-60, E-8); "Clean Up Your Own Backyard" (1969/P-35, C-74, E-37); "Suspicious Minds" (1969/P-1, E-4); "Don't Cry Daddy" (1969/P-6, C-13, E-3); "Kentucky Rain" (1970/P-16, C-31, E-3); "The Wonder Of You" (1970/P-9, C-37, E-1); "I've Lost You" (1970/P-32, C-57, E-5); "You Don't Have To Say You Love Me" (1970/P-11, C-56, E-1); "I Really Don't Want To Know" (1970/P-21, C-9, E-2).

"Where Did They Go, Lord?" (1971/P-33, C-55, E-18); "Life" (1971/P-53, C-34, E-8); "I'm Leavin'" (1971/P-36, E-2); "It's Only Love" (1971/P-51, E-19); "Until It's Time For You To Go" (1972/P-40, C-68, E-9); "An American Trilogy" (1972/P-66, E-31); "Burning Love" b/w "It's A Matter Of Time" (1972/P-2, C-36, E-9); "Separate Ways" (1972/P-20, C-16, E-3).

"Steamroller Blues" b/w "Fool" (1973/P-17, C-31, E-12); "Raised On Rock" b/w "For Ol' Times Sake" (1973/P-41, C-42, E-27); "I've Got A Thing About You Baby" (1974/P-39, C-4, E-27); "If You Talk In Your Sleep" (1974/P-17, C-6, E-6); "Promised Land" (1974/P-14, C-9, E-8).

"My Boy" (1975/P-20, C-14, E-1); "T.R.O.U.B.L.E." (1975/P-35, C-11, E-42); "Bringing It Back" b/w "Pieces Of My Life" (1975/P-65, C-33); "Hurt" (1976/P-28, C-6, E-7); "Moody Blue" (1976/P-31, C-1, E-2); "Way Down" (1977/P-31, C-1, E-15).

These are extended play albums to have made the charts. Titles are followed by year of release and peak positions on pop (P) and easy listening (E), when applicable.

"Blue Suede Shoes" (1956/P-24); "Money Honey" (1956/P-76); "Blue Moon" (1956/P-55); "I Don't Care If The Sun Don't Shine" (1956/P-74); "Love Me" (1956/P-6); "When My Blue Moon Turns To Gold Again" (1956/P-27); "Paralyzed" (1956/P-59); "Old Shep" (1956/P-47); "Poor Boy" (1956/P-35).

"(There'll Be) Peace In The Valley" (1957/P-39); "Flaming Star" (1961/P-14); "Follow That Dream" (1962/P-15, E-5); "King Of The Whole Wide World" (1962/P-30); "Viva Las Vegas" (1964/P-92); "Tickle Me" (1965/P-70).

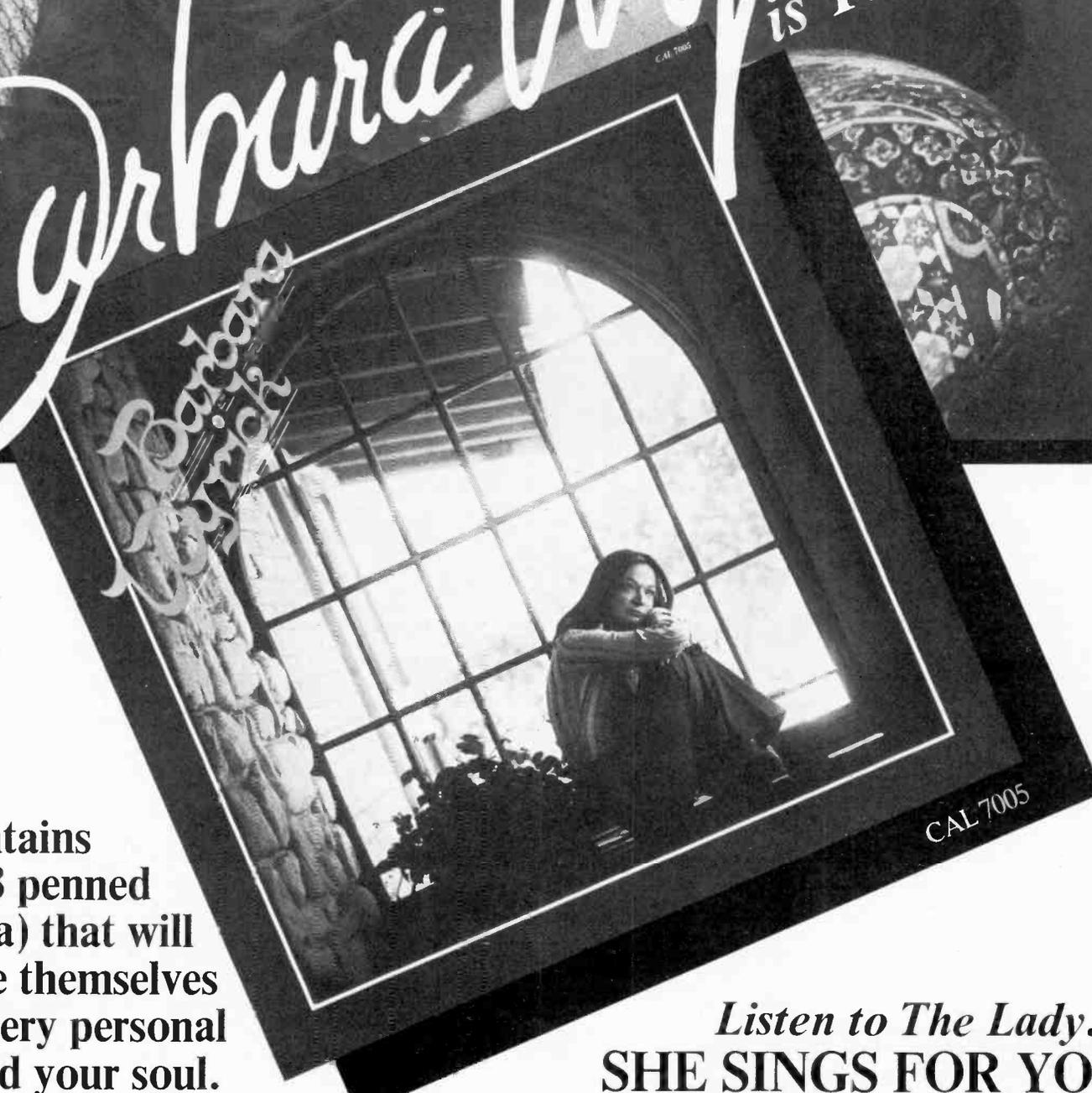
This is a complete list of all Elvis Presley albums to have made Billboard's Top LPs & Tape chart. Each title is followed by its year of release and peak position. Extended play

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LITTLE QUEEN—Heart (Portrait 670008 (RCA))
 CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett, (ABC 12305)
 LOVE GUN—Kiss (Casablanca 895)
 (NO MORE) LOVE AT YOUR CONVENIENCE—Alice Cooper (Warner Bros. 8448)
 SEE TOP SINGLE PICK REVIEWS, page 62

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)	
★	1	14	BEST OF MY LOVE—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10544	★	39	7	THE GREATEST LOVE OF ALL—George Benson (Michael Masser), M. Masser, L. Creed, Arista 0251	69	53	18	DA DOO RON RON—Shaun Cassidy (Michael Lloyd), J. Barry, P. Spector, E. Greenwich, Warner/Curb 8365	
★	2	3	(Your Love Has Lifted Me) HIGHER AND HIGHER—Rita Coolidge (David Anderle), P. Smith, G. Jackson, R. Miner, B. Davis, A&M 1922	★	42	6	DAYTIME FRIENDS—Kenny Rogers (Larry Butler), B. Peters, United Artists 1027	★	80	2	WE JUST DISAGREE—Dave Mason (Dave Mason, Ron Nevison), J. Krueger, Columbia 3-10575	
★	3	2	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Alby Galuten, Karl Richardson, Barry Gibb), B. Gibb, RSO 872 (Polydor)	★	37	14	WHATCHA GONNA DO?—Pablo Cruise (Bill Schnee), Lerios, Jenkins, A&M 1920	★	71	6	GOOD MORNING JUDGE—10 cc (10 cc), E. Stewart, G. Goldman, Mercury 73943 (Phonogram)	
★	5	13	HANDY MAN—James Taylor (Peter Asher), J. Jones, O. Blackwell, Columbia 3-10557	★	44	5	CAT SCRATCH FEVER—Ted Nugent (Lew Feltnerman), T. Nugent, Epic 8-50425	★	72	84	2	DUSIC—Brick (Phil Benton & Brick), R. Ransom, R. Hargis, J. Brown, Bang 734 (Web IV)
★	6	10	FLOAT ON—Floater (Woody Wilson), M. Willis, A. Ingram, J. Mitchell, ABC 12284	★	39	33	YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers (Harry Maslin), L. Boone, Arista 0256	★	73	83	2	HOLD ON—Wild Cherry (Carl Maduri, P. Parissi), P. Parissi, (Bemo, ASCAP)
★	8	10	DON'T STOP—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), C. McVie, Warner Bros. 8413	★	47	6	I BELIEVE YOU—Dorothy Moore (Tommy Couch, James Stroud, Wolf Stephenson), D. Addrissi, D. Addrissi, Malaco 1042 (TK)	★	74	62	17	MY HEART BELONGS TO ME—Barbra Streisand (Gary Klein, Charlie Calello for the Entertainment Co.), A. Gordon, Columbia 3-10555
★	7	4	EASY—Commodores (James Carmichael, Commodores), L. Richie, Motown 1418	★	52	5	JUST REMEMBER I LOVE YOU—Firefall (Jim Mason), R. Roberts, Atlantic 3420	★	75	85	2	HOUND DOG MAN—Lenny LeBlanc (Pete Carr), T. Stuart, Big Tree 89515 (Atlantic)
★	9	11	STRAWBERRY LETTER 23—Brothers Johnson (Quincy Jones), S. Otis, A&M 1949	★	43	46	BRICKHOUSE—Commodores (J. Carmichael, Commodores), Commodores, Motown 1425	★	76	82	2	MY FAIR SHARE—Seals & Croft (Louie Shelton, Charles Fox), P. Williams, C. Fox, (Warner Bros., ASCAP Warner-Tamerlane, BMI)
★	10	14	TELEPHONE LINE—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists/Jet 1000	★	46	17	DEVIL'S GUN—C.J. & Co. (Mike Theodore, Dennis Coffey), Gregory Carmichael, B. Green, R. Roker, G. Shury, Westbound 55400 (Atlantic)	★	77	87	2	IT'S IN HIS KISS—Kate Taylor (James Taylor, Lew Hahn), R. Clark, Columbia 3-10596
★	12	13	SMOKE FROM A DISTANT FIRE—Sanford-Townsend (Jerry Wealer, Barry Beckett), E. Sanford, J. Townsend, S. Stewart, Warner Bros. 8370	★	54	4	HEAVEN ON THE 7TH FLOOR—Paul Nicholas (Christopher Neil) Bugati, Musker, RSO 878 (Polydor)	★	78	89	2	I JUST WANT TO MAKE LOVE TO YOU—Foghat (Nick Jameson), M. Dixon, W. Dixon, Bearsville 0319 (Warner Bros.)
★	13	10	STAR WARS (Main Title)—London Symphony Orchestra (George Lucas), J. Williams, 20th Century 2345	★	55	6	HELP IS ON THE WAY—Little River Band (John Boylan, Little River Band), G. Sherrock, Capitol 4428	★	79	89	2	DOG DAYS—Atlanta Rhythm Section (Buddy Buie), B. Buie, N. Daughtry, Polydor 14411
★	12	7	JUST A SONG BEFORE I GO—Crosby, Stills & Nash (David Crosby, Stephen Stills, Graham Nash), G. Nash, Atlantic 3401	★	46	22	I'M IN YOU—Peter Frampton (Peter Frampton), P. Frampton, A&M 1941	★	80	68	19	LOOKS LIKE WE MADE IT—Barry Manilow (Ron Dante, Barry Manilow), R. Kerr, W. Jennings, Arista 0244
★	13	11	BARRACUDA—Heart (Mike Flicker), A. Wilson, R. Fisher, N. Wilson, Portrait/CBS 6-70004	★	51	6	SUNSHINE—Enchantment (Michael Stokes), M. Stokes, E. Johnson, Roadshow 991 (United Artists)	★	81	81	4	CAN'T YOU SEE—Marshall Tucker Band (Bill Hornsby) Toy Caldwell, Capricorn 0278 (Warner Bros.)
★	16	8	COLD AS ICE—Foreigner (John Sinclair, Gary Lyons in Collaboration with Mick Jones, Ian McDonald), M. Jones, L. Gramm, Atlantic 3410	★	59	5	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (Allen Reynolds), R. Leigh, United Artists 1016	★	82	NEW ENTRY	SILVER LADY—David Soul (Tony Macaulay) T. Macaulay, G. Stephens, Private Stock 45163	
★	21	7	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	★	50	3	ANOTHER STAR—Stevie Wonder (Stevie Wonder), S. Wonder, Motown 7 54286 F	★	83	86	11	SHEENA IS A PUNK ROCKER—Ramones (Tony Bongiovi, T. Erdly), Ramones, Sire 746 (ABC)
★	19	17	ON AND ON—Stephen Bishop (Henry Lewy, Stephen Bishop), S. Bishop, ABC 12260	★	51	4	I'M DREAMING—Jennifer Warnes (Jim Ed Norman), R. Kerr, G. Osborne, Arista 0252	★	84	NEW ENTRY	BLUE BAYOU—Linda Ronstadt (Pete Asher) R. Orbison, J. Meison, Asylum 45431	
★	20	12	SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers (Johnny Rivers), J. Tempchin, Big Tree 16094 (Atlantic)	★	52	37	YOU AND ME—Alice Cooper (Bob Ezrin), A. Cooper, D. Wagner, Warner Bros. 8349	★	85	NEW ENTRY	LOVE ME ONE MORE TIME (JUST FOR OLD TIMES SAKE)—Karen Nelson & Billy T (Jim Norman, Billy Tragesser), K. Nelson, B. Tragesser, Amherst 724	
★	27	6	STAR WARS TITLE THEME—Meco (M. Monardo, H. Wheeler, T. Bongiovi), J. Williams, Millennium 604 (Casablanca)	★	53	28	TELEPHONE MAN—Meri Wilson (Boomer Castleman, Jim Rutledge), M. Wilson, GRT 127	★	86	90	3	SAID AWAY—Sam Neely (David Malloy, Mike Curb), R. Vanhoy, Electra 45419
★	23	8	THAT'S ROCK 'N' ROLL—Shaun Cassidy (Michael Lloyd for Mike Curb Prod.), E. Carmen, Warner/Curb 8423	★	73	3	SHE DID IT—Eric Carmen (Eric Carmen), E. Carmen, Arista 0266	★	87	65	7	LITTLE DARLING (I Need You)—Doobie Brothers (Ted Templeman), Holland, Dozier, Holland, Warner Bros. 8408
★	24	11	DON'T WORRY BABY—B.J. Thomas (Chris Christian), B. Wilson, R. Christian, MCA 40735	★	55	60	LOOK WHAT YOU'VE DONE TO MY HEART—Marilyn McCoo & Billy Davis, Jr. (Frank E. Wilson) J. Footman, T. McFaddin, F. Wilson, ABC 12298	★	88	93	5	FUNK IT UP (David's Song)—Sweet (Sweet), Scott, Tucker, Connelly, Priest, Capitol 4454
★	21	17	HOW MUCH LOVE—Leo Sayer (Richard Perry), L. Sayer, B. Mann, Warner Bros. 8319	★	56	6	INDIAN SUMMER—Poco (Poco, Mark Henry Harman), P. Cotton, ABC 12295	★	89	NEW ENTRY	THE KING IS GONE—Ronnie McDowell (Ronnie McDowell, Lee Morgan) R. McDowell, L. Morgan, Scorpio 0543 (GRT)	
★	30	8	BOOGIE NIGHTS—Heatwave (Barry Blue for Indigo), R. Tempton, Epic 8-50370	★	57	21	DO YOU WANNA MAKE LOVE—Peter McCann (Hal Yoergler), P. McCann, 20th Century 2335	★	90	NEW ENTRY	MY OWN WAY TO ROCK—Burton Cummings (Richard Perry) B. Cummings, Portrait 6-70007	
★	29	8	NOBODY DOES IT BETTER—Carly Simon (Richard Perry), C.B. Sager, M. Hamlish, Elektra 45413	★	60	43	YOU LIGHT UP MY LIFE—Debby Boone (Joe Brooks for Mike Curb Prod.), J. Brooks, Warner/Curb 8446	★	91	92	2	C'EST LA VIE—Greg Lake (Greg Lake, Peter Sinfield), G. Lake, P. Sinfield, Atlantic 3405
★	35	12	WAY DOWN—Elvis Presley (Elvis Presley, Felton Jarvis), L. Martine Jr., RCA 10998	★	61	41	SURFIN' USA—Leif Garrett (Michael Lloyd for Mike Curb Productions), C. Berry, Atlantic 3423	★	92	57	13	SLIDE—Slave (Jeff Dron), S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, O. Wilhite, C. Bradley, Cotillion 44218 (Atlantic)
★	25	9	CHRISTINE SIXTEEN—Kiss (Kiss, Eddie Kramer), G. Simmons, Casablanca 889	★	62	45	UNDERCOVER ANGEL—Alan O'Day (Steve Barri, Michael Omartian), A. O'Day, Pacific 001 (Atlantic)	★	93	67	6	HOLD TIGHT—Vicki Sue Robinson (Warren Schatz), D. Gates, RCA 11028
★	26	8	EDGE OF THE UNIVERSE—Bee Gees (Bee Gees, Karl Richardson Alby Galuten), B. Gibb, R. Gibb, RSD 880 (Polydor)	★	63	48	YOU'RE MY WORLD—Helen Reddy (Kim Fowley, Earle Mankey), Bindi, Paoi, Sigman, Capitol 4418	★	94	NEW ENTRY	SOME ENCHANTED EVENING—Jane DiIvor (Charlie Calello) O. Hamerstein, R. Rogers, Columbia 310527	
★	27	15	GIVE A LITTLE BIT—Supertramp (Supertramp), R. Davies, R. Hodgson, A&M 1938	★	64	74	IT'S ECSTASY WHEN YOU LAY DOWN—Barry White (Barry White) N. Pigford, E. Paris, 20th Century 2350	★	95	97	3	IF I HAVE TO GO AWAY—Jigsaw (Peate, Scott, Dyer), M. Sutin, T. Hayashi, 20th Century 2347
★	28	31	IT WAS ALMOST LIKE A SONG—Ronnie Millsap (Tom Collins, Ronnie Millsap), A. Jordan, H. David, RCA 10976	★	65	70	THE RIGHT FEELING AT THE WRONG TIME—Hot (Clayton Ivey, Terry Woodford), B. Wyrrk, K. Lamb, Atlantic 16099	★	96	NEW ENTRY	BABY LOVE—Mothers Finest (Tom Werman & Mothers Finest) G. Murdock, J. Kennedy, M. Keck, J. Cseay, G. Moore, B. Borden, Epic 8-50407	
★	40	6	I FEEL LOVE—Donna Summer (Giorgio Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 884	★	66	72	I BELIEVE IN LOVE—Kenny Loggins (Phil Ramone, Bob James), K. Loggins, A. Bergman, M. Bergman, Columbia 3-10569	★	97	76	22	ARIEL—Dean Friedman (Rob Stevens), D. Friedman, Lifesong 45022
★	38	6	JUNGLE LOVE—Steve Miller Band (Steve Miller), L. Turner, G. Douglas, Capitol 4466	★	67	77	MARTIAN BOOGIE—Brownsville Station (Eddie Dramer) Lutz, Weck, Koda, Nazarian, Private Stock 45167	★	98	63	10	SUNFLOWER—Glen Campbell (Gary Klein for Entertainment Co.), N. Diamond, Capitol 4445
★	31	9	SO YOU WIN AGAIN—Hot Chocolate (Mickey Most), R. Ballard, Big Tree 16096 (Atlantic)	★	77	4	I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang 773 (Web IV)	★	99	64	10	A REAL MOTHER FOR YA—Johnny Guitar Watson (Johnny Guitar Watson), J. Watson, DJM 1024 (Amherst)
★	34	8	HARD ROCK CAFE—Carole King (Carole King, Norm Kinney), C. King, Capitol 4455	★	78	3	I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang 773 (Web IV)	★	100	96	3	MA BAKER—Boney M (Frank Farian), F. Farian, Reyam, F. Jay, Atlantic 3422
★	49	3	SIGNED, SEALED, AND DELIVERED—Peter Frampton (Peter Frampton), S. Wright, L. Garrett, L. Hardway, S. Wonder, A & M 1972									
★	34	18	BLACK BETTY—Ram Jam (Kasenetz-Katz), H. Ledbetter, Epic 8-50357									

★ 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.)

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HOT 100 A-Z—(Publisher-Licensee)		Funk It Up (David's Song) (Sweet/Warner Bros., ASCAP)		I Believe You (Musicways/Flying Addrisi, BM)		It's In His Kiss (Hudson Bay, BMI)		My Fair Share (WB, ASCAP/Warner Tamerlane, BMI)		So You Win Again (Island, BMI)	
Another Star (Jobete Music Co./Blackball Music, ASCAP)	49	Christine Sixteen (Kissongs, ASCAP)	25	Give A Little Bit (Almo/Delicate, ASCAP)	88	I Go Crazy (Web IV, BMI)	40	Jungle Love (Salor, ASCAP)	30	Some Enchanted Evening (Williamson, ASCAP)	76
A Real Mother For Ya (Virgin, BMI)	99	Cold As Ice (Scomerse/ Evansongs/Warner Bros., ASCAP)	14	Good Morning Judge (Man-Ken, BMI)	27	I Feel Love (Rick's/Sunday, BMI)	29	Just A Song Before I Go (Thin Ice, ASCAP)	12	Star Wars (Main Title) (Fox FanFare, BMI)	11
Ariel (Blendingwell, ASCAP)	97	Da Doo Ron Ron (Tro/Mother, ASCAP)	96	Handy Man (Unart, BMI)	31	I Just Want To Be Your Everything (Red Cow/Andy Gibb/Joy/Hugh & Barbara, ASCAP)	3	Keep It Comin' Love (Sherlyn/Harrick, BMI)	41	Undercover Angel (Warner Bros., ASCAP)	18
Baby Love (Satsongs, ASCAP)	96	Daytime Friends (Ben Peter, BMI)	36	Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	32	I Just Want To Make Love To You (ARC, BMI)	44	L.A. Sunshine (Far Out, ASCAP)	15	Way Down (Ahab, BMI)	24
Barracuda (Wilson/Know/Play My Music, ASCAP)	93	Devil's Gun (ATV, BMI)	43	Help Is On The Way (Australian Tumbleweed, BMI)	45	Little Darling (I Need You) (Stone Agate, BMI)	78	Look What You've Done To My Heart (Screen Gems, EMI/Traco, BMI/Colejete, ASCAP)	63	We Just Disagree (Manitowoc, BMI)	70
Best Of My Love (Sagittaire, BMI/Steelchest, ASCAP)	1	Don't It Make My Brown Eyes Blue (United Artists, ASCAP)	48	Hold On (Eema, ASCAP)	73	Love Me One More Time (Just For Old Times, BMI)	85	Ma Baker (Heath, Levy Inc., ASCAP)	100	Whatcha Gonna Do (Irving/Pablo Cruise, BMI)	37
Black Betty (Tro-Folkways, BMI)	34	Do You Wanna Make Love (American Broadcasting, ASCAP)	57	How Much Love (Screen Gems/EMI/Summerhill, BMI/Chrysalis, ASCAP)	72	Martian Boogie (Ainal, ASCAP)	67	My Own Way To Rock (Shillelagh, BMI)	41	Slide (Slave)	5
Blue Bayou (Acuff-Rose, BMI)	84	DUSIC (Caliber/Good High, ASCAP)	72	I Believe In Love (First Artists/ Emanuel Gnossor/Threesome, ASCAP)	71	My Heart Belongs To Me (Kiki/Koppelman-Bandier, BMI)	74	My Own Way To Rock (Shillelagh, BMI)	41	Signed, Sealed, and Delivered (Jobete Music Co., Inc., ASCAP)	83
Boogie Nights (Pondor/Almo, ASCAP)	22	Easy (Jobete/Commodores, ASCAP)	7	I'm In You (Almo/Fram-Dee, ASCAP)	46	Nobody Does It Better (United Artists, ASCAP/Unart, BMI)	23	On And On (Stephen Bishop, BMI)	16	Slide (Spurtree, BMI)	54
Brickhouse (Jobete Music/Commodore Entertainment Publishing, ASCAP)	42	Edge Of The Universe (Casserole/Unichappell, BMI)	26	I Wouldn't Like To Be Like You (Woolfson, BMI)	45	On And On (Stephen Bishop, BMI)	16	Sail Away (Tree, BMI)	87	Slide (Spurtree, BMI)	54
Can't You See (No Exit, BMI)	81	Float On (ABC-Dunhill/Woodsongs, BMI)	5	It's Ecstasy When You Lay Down (Savette, BMI)	66	On And On (Stephen Bishop, BMI)	16	She Did It (C.A.M., BMI)	54	Sunflower (Stonebridge, ASCAP)	98
Cat Scratch Fever (Magic Land, ASCAP)	38	Float On (ABC-Dunhill/Woodsongs, BMI)	5	It's Ecstasy When You Lay Down (Savette, BMI)	66	On And On (Stephen Bishop, BMI)	16	Sheena Is A Punk Rocker (Taco Tunes/Bleu Disque, ASCAP)	83	Sunflower (Desert Moon/Willow Girl, BMI)	47
C'est La Vie (Palm Beach, ASCAP)	91	Float On (ABC-Dunhill/Woodsongs, BMI)	5	It's Ecstasy When You Lay Down (Savette, BMI)	66	On And On (Stephen Bishop, BMI)	16	Signed, Sealed, and Delivered (Jobete Music Co., Inc., ASCAP)	83	Sunflower (Desert Moon/Willow Girl, BMI)	47
								Silver Lady (Almo/Macaulay, ASCAP)	92	Sunflower (Desert Moon/Willow Girl, BMI)	47
								Slide (Spurtree, BMI)	54	Sunflower (Desert Moon/Willow Girl, BMI)	47
								Silver Lady (Almo/Macaulay, ASCAP)	92	Sunflower (Desert Moon/Willow Girl, BMI)	47
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								Slide (Spurtree, BMI)	54	Sunflower (Desert Moon/Willow Girl, BMI)	47

Dorothy Moore

Her record turned GOLD when she turned us "MISTY BLUE"
Now she's got everyone believin' her to GOLD again with . . .

"I BELIEVE YOU"

MALACO 1042

TRADE NUMBERS

BILLBOARD



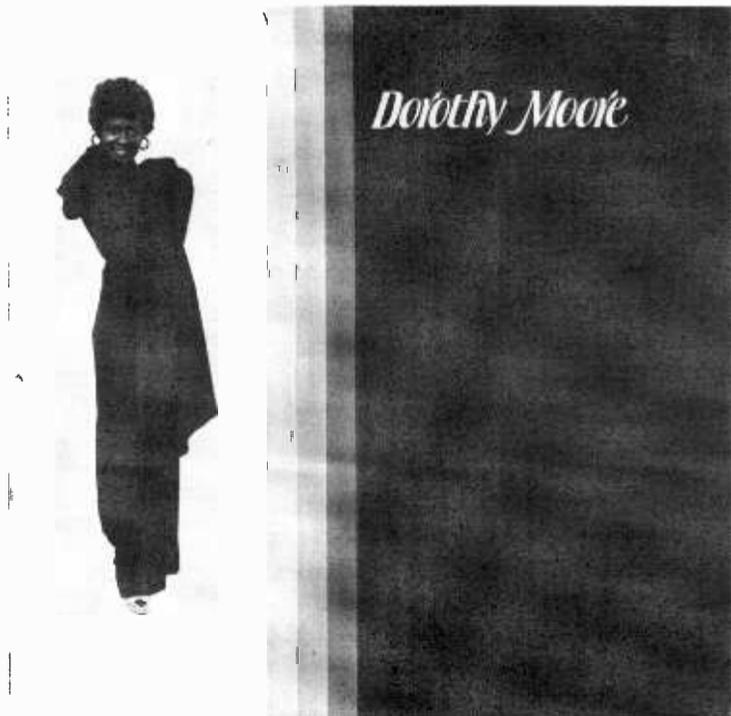
RECORD WORLD



CASH BOX



From Her Album



"I BELIEVE YOU"

MALACO 6353

Written by:

Dick Addrissi
Don Addrissi

Produced by:

Tommy Couch
James Stroud
Wolf Stephenson

STATIONS

- | | | | |
|------|----------|------------|----------|
| 96X | WRKO | WBCR | WCAO |
| Z-93 | WREH | WFLI | WQXA |
| WQXI | WDOL | WSKY | WHSC |
| WORD | WAIR | WHYZ | WIMA |
| WFOM | KOBO | WMAZ | WWKE |
| WPGC | WVLD | WDXB | KOWB |
| 10Q | 3WD | WAKR | KOWH |
| WGSL | WGNI | WNEX | WRAR |
| WFLB | WPUB | WGGA | WBCM |
| WRFC | WRUN | WALG | WVFC |
| WJDX | KMBY | WAGQ | WRLB |
| KNOE | WHLO | WDNC | KATY |
| K54 | WTOB | WLAP | KWAV |
| WDMG | WOKS | WZOO | WOVV |
| WCOS | WDDO | WGOW | WWDM |
| WQPD | WIGO | WKBX | KFYE |
| WLAC | WRQK | WKBC | WHSY |
| WRBL | WLLE | WGNS | WAGL |
| WHBC | WDAK | WIVY | KYAC |
| WOKI | WDMV | WXXX | WRKT |
| WAPI | WANS | WVOV | WGIG |
| WAAA | WJBE | WDXR | WSJS |
| KWAV | WHUT | WQDE | WWDM |
| WWNR | WMTS | WVOT | WING |
| WOKB | WKYS | WRCG-FM | WAUG |
| WITY | KDAY | WTKO | WHOT |
| WQKI | WTCQ | WAGO-Q-105 | WOWL |
| WLEQ | WISE | WHTH | WQOK |
| WTCU | WVLK | WLRB | WMPS #28 |
| KTOY | WQNZ | WAPS | KLER |
| WIMA | WHSC | WLEE | KELD |
| WIPE | WING #45 | KLEE | K-101 |
| KADY | KMBY | WNDB | WAKY |
| WRKT | WBSR | WFIV | 98-Q |
| WRIK | Y-100 | WKIZ | WNEX |



T. K. PRODUCTIONS

THE MIAMI SOUND EXPLOSION

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL														
★	1	29	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲		7.98	7.98	7.98	8.95		36	36	10	OLIVIA NEWTON-JOHN Making A Good Thing Better MCA 2280	▲		6.98	7.98	7.98			72	57	17	CAT STEVENS Izitsso A&M SP 4702	●		7.98	7.98	7.98			73	73	31	GEORGE BENSON In Flight Warner Bros. BSK 2983	●		7.98	7.98	7.98	8.95	
★	3	13	STAR WARS/SOUNDTRACK 20th Century 2T 541	▲		8.98	8.98	8.98		★	39	7	STYX The Grand Illusion A&M SP 4637	▲		6.98	7.98	7.98			74	56	48	STEVIE WONDER Songs In The Key Of Life Tamla T13-340C2 (Motown)	▲		13.98	15.98	15.98			74	88	3	MICHAEL HENDERSON Goin' Places Buddah BDS 5693 (RCA)	●		6.98	6.98	6.98			
	3	2	CROSBY, STILLS & NASH CSN Atlantic SD 19104	●		7.98	7.98	7.98		★	50	5	L.T.D. Something To Love A&M SP 4646	●		6.98	7.98	7.98			75	90	8	STEPHEN BISHOP Careless ABC ABCD 954	●		6.98	7.95	7.95			77	65	9	WHISPERS Open Up Your Love Soul Train BVL1-2270 (RCA)	●		6.98	7.98	7.98			
★	4	10	JAMES TAYLOR JT Columbia JC 34811	●		7.98	7.98	7.98		★	40	42	47	K.C. & THE SUNSHINE BAND Part 3 TK 605	●		6.98	7.98	7.98			78	49	13	ARETHA FRANKLIN Sweet Passion Atlantic SD 19102	●		7.98	7.98	7.98			79	79	75	HEART Dreamboat Annie Mushroom MRS 5005	▲		6.98	7.98	7.98		
★	5	8	ELVIS PRESLEY Moody Blue RCA AFL1-2428	●		7.98	7.98	7.98			41	43	15	DONNA SUMMER I Remember Yesterday Casablanca NBLP 7056	●		7.98	7.98	7.98			★	81	83	13	CRUSADERS Free As The Wind ABC/Blue Thumb BT 6029	●		6.98	7.95	7.95			81	83	13	ERIC CARMEN Boats Against The Current Arista AB 4124	●		7.98	7.98	7.98	
	6	6	COMMODORES Motown M7-884R1	●		7.98	7.98	7.98		★	44	29	21	SUPERTRAMP Even In The Quietest Moments A&M SP 4634	●		6.98	7.98	7.98			★	82	60	8	MELISSA MANCHESTER Singin' Arista AL 4136	●		6.98	7.98	7.98			83	86	74	GEORGE BENSON Breezin' Warner Bros. BS 2919	▲		6.98	7.97	7.97	
	7	7	EMOTIONS Rejoice Columbia PC 34762	●		6.98	7.98	7.98		★	45	45	19	KENNY LOGGINS Celebrate Me Home Columbia PC 34655	●		6.98	7.98	7.98			★	84	84	5	JIMMY BUFFETT A1A ABC DS 50183	●		6.98	7.95	7.95			84	84	5	JIMMY BUFFETT A1A ABC DS 50183	●		6.98	7.95	7.95	
★	10	12	SHAUN CASSIDY Warner/Curb BS 3067	●		6.98	7.97	7.97		★	46	37	15	DAN FOGELBERG Nether Lands Full Moon/Epic PE 34105	●		6.98	7.98	7.98			★	87	80	42	LEO SAYER Endless Flight Warner Bros. BS 2962	●		6.98	7.97	7.97			88	81	12	LITTLE RIVER BAND Diamantina Cocktail Capitol SW 11645	●		7.98	7.98	7.98	
★	9	8	PETER FRAMPTON I'm In You A&M 4704	▲		7.98	7.98	7.98		★	47	41	31	JIMMY BUFFETT Changes In Latitudes— Changes In Attitudes ABC AB 990	●		6.98	7.95	7.95			★	89	99	38	EAGLES Hotel California Asylum 6E-103	▲		7.98	7.98	7.98			90	72	29	MARSHALL TUCKER BAND Carolina Dreams Capricorn CPK 0180 (Warner Bros.)	●		7.98	7.98	7.98	
★	11	25	FOREIGNER Atlantic SD 18215	●		7.98	7.97	7.97		★	48	48	78	BOZ SCAGGS Silk Degrees Columbia JC 33920	▲		7.98	7.98	7.98			★	91	96	80	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	▲		6.98	7.97	7.97			92	92	34	ABBA Arrival Atlantic SD 18207	●		6.98	7.97	7.97	
★	13	7	YES Going For The One Atlantic SD 19106	●		7.98	7.98	7.98		★	49	54	10	ROGER DALTREY One Of The Boys MCA 2271	●		6.98	7.98	7.98			★	93	74	31	SUPERTRAMP Crime Of The Century A&M SP 3647	●		6.98	7.98	7.98			94	97	4	THE BERNIE LEADON/MICHAEL GEORGIADIS BAND Natural Progression Asylum 7E-1107	●		6.98	7.97	7.97	
★	14	12	FLOATERS ABC AB 1030	●		6.98	7.95	7.95		★	50	53	6	JUDY COLLINS So Early In The Spring—The First 15 Years Elektra 6E-6002	●		9.98	9.98	9.98			★	95	89	101	KISS Alive! Casablanca NBLP 7020	●		9.98	9.98	9.98			95	89	101	KISS Alive! Casablanca NBLP 7020	●		9.98	9.98	9.98	
★	16	24	RITA COOLIDGE Anytime... Anywhere A&M SP 4616	▲		6.98	7.98	7.98		★	51	51	9	NEW YORK, NEW YORK/ ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA750 J2	●		11.98	11.98	11.98			★	96	93	68	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	▲		6.98	7.98	7.98			97	93	68	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	▲		6.98	7.98	7.98	
★	15	17	BROTHERS JOHNSON Right On Time A&M SP 4644	▲		7.98	7.98	7.98		★	52	52	12	LOOK TO THE RAINBOW— AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052	●		7.98	8.97	8.97			★	98	98	17	HELEN REDDY Ear Candy Capitol SO 11640	●		7.98	7.98	7.98			98	98	17	HELEN REDDY Ear Candy Capitol SO 11640	●		7.98	7.98	7.98	
★	15	12	BARBRA STREISAND Superman Columbia JC 34830	▲		7.98	7.98	7.98		★	53	38	22	JOHNNY GUITAR WATSON A Real Mother For Ya DJM DJLPA 7 (Amherst)	●		6.98	7.98	7.98			★	99	111	10	C.J. & CO. Devil's Gun Westbound WB 301 (Atlantic)	●		6.98	7.97	6.97			99	111	10	C.J. & CO. Devil's Gun Westbound WB 301 (Atlantic)	●		6.98	7.97	6.97	
★	15	12	BARBRA STREISAND Superman Columbia JC 34830	▲		7.98	7.98	7.98		★	54	47	111	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	●		6.98	7.97	7.97			★	100	104	24	BRICK Bang BLP-409 (Web IV)	●		7.98	7.98	7.98			101	104	24	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla T7-352R2 (Motown)	●		7.98	9.98	9.98	
★	16	9	STEVE MILLER BAND Book Of Dreams Capitol SO 11630	▲		7.98	7.98	7.98		★	55	58	29	MAZE Featuring FRANKIE BEVERLY Capitol ST 11607	●		6.98	7.98	7.98			★	102	102	16	THE OUTLAWS Hurry Sundown Arista AL 4135	●		6.98	7.98	7.98			103	78	24	MAYNARD FERGUSON Conquistador Columbia PC 34457	●		6.98	7.98	7.98	7.98
★	17	18	BEE GEES Here At Last... Live RSD RS-2-3901 (Polydor)	●		11.98	12.98	12.98		★	56	46	28	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA693-G	●		6.98	7.98	7.98			★	104	104	24	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla T7-352R2 (Motown)	●		7.98	9.98	9.98			104	104	24	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla T7-352R2 (Motown)	●		7.98	9.98	9.98	
★	22	9	ALAN PARSONS PROJECT I Robot Arista AB 7002	●		7.98	7.98	7.98		★	57	55	22	ISLEY BROTHERS Go For Your Guns T-Neck PZ 34432 (Epic)	▲		6.98	7.98	7.98	7.98		★	105	94	55	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1-1467	●		6.98	7.98	7.98			105	94	55	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1-1467	●		6.98	7.98	7.98	
★	19	17	HEART Little Queen Portrait/CBS JR 34799	▲		7.98	7.98	7.98		★	58	61	7	LIVE! LONNIE LISTON SMITH RCA APL1-2433	●		6.98	7.98	7.98			★	106	106	16	THE OUTLAWS Hurry Sundown Arista AL 4135	●		6.98	7.98	7.98			106	106	16	THE OUTLAWS Hurry Sundown Arista AL 4135	●		6.98	7.98	7.98	
★	20	20	BOB MARLEY & THE WAILERS Exodus Island ILPS 9498	●		6.98	7.98	7.98		★	59	51	9	NEW YORK, NEW YORK/ ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA750 J2	●		11.98	11.98	11.98			★	107	107	16	THE OUTLAWS Hurry Sundown Arista AL 4135	●		6.98	7.98	7.98			107	107	16	THE OUTLAWS Hurry Sundown Arista AL 4135	●		6.98	7.98	7.98	
★	25	6	CAROLE KING Simple Things Capitol SMAS 11667	●		7.98	7.98	7.98		★	60	71	4	MARILYN MCCOY & BILLY DAVIS, JR. The Two Of Us ABC AB 1026	●		6.98	7.95	7.95			★	108	108	16	THE OUTLAWS Hurry Sundown Arista AL 4135	●		6.98	7.98	7.98			108	108	16	THE OUTLAWS Hurry Sundown Arista AL 4135	●		6.98	7.98	7.98	
★	22	19	BARRY MANILOW Live Arista AL 8500	▲		11.98	11.98	11.98		★	61	63	7	STUFF More Stuff Warner Bros. BS 3061	●		6.98	7.97	7.97			★	109	109	16	THE OUTLAWS Hurry Sundown Arista AL 4135	●		6.98	7.98	7.98			109	109	16	THE OUTLAWS Hurry Sundown Arista AL 4135	●		6.98	7.98	7.98	
★	23	24	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists/Jet UA-LA679-G	▲		6.98	7.98	7.98		★	62	62	85	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	▲		8.98	9.98	9.98			★	110	110	16	THE OUTLAWS Hurry Sundown Arista AL 4135	●		6.98	7.98	7.98			110	110	16	THE OUTLAWS Hurry Sundown Arista AL 4135	●		6.98	7.98	7.98	
★	24	26	WAR Platinum Jazz Blue Note BN LA690 J2 (United Artists)	●		9.98	9.98	9.98		★	63	69	51	BOSTON Epic JE 34188	▲		7.98	7.98	7.98			★	111	111	10	C.J. & CO. Devil's Gun Westbound WB 301 (Atlantic)	●		6.98	7.97	6.97			111	111	10	C.J. & CO. Devil's Gun Westbound WB 301 (Atlantic)	●		6.98	7.97	6.97	
★	25	21	KISS Love Gun Casablanca NBLP 7057	▲		7.98	7.98	7.98		★	64	64	23	EMERSON, LAKE & PALMER Works Volume 1 Atlantic SD 2-7000	●		13.98	13.98	13.98			★	112	112	16	THE OUTLAWS Hurry Sundown Arista AL 4135	●		6.98	7.98	7.98			112	112	16	THE OUTLAWS Hurry Sundown Arista AL 4135	●		6.98	7.98	7.98	
★	31	14	U.F.D. Lights Out Chrysalis 1127	●		6.98	7.98	7.98		★	65	66	40	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia JS 34403	▲		8.98	8.98	8.98			★	113	113	7	PETER McCANN 20th Century T 544	●		6.98	7.98	7.98			113	113	7	PETER McCANN 20th Century T 544	●		6.98	7.98	7.98	
★	27	23	BAY CITY ROLLERS It's A Game Arista AB 7004	●		7.98	7.98	7.98		★	66	66	40	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia JS 34403	▲		8.98																										

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- Greatest Hits
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Reprise 1025
- Fragile
YES
Atlantic 7211
- Burning Sky
BAD COMPANY
Swan Song 8500
- FLOATERS
ABC 1030
- It's A Game
BAY CITY ROLLERS
Arista 7004

- This One's For You
BARRY MANILOW
Arista 4090
- Trying To Get The Feelin'
BARRY MANILOW
Arista 4060
- Flowing Rivers
ANDY GIBB
RSO 3019
- Careless
STEPHEN BISHOP
ABC 954
- Open Up Your Love
WHISPERS
RCA 2270
- Ole Waylon
WAYLON JENNINGS
RCA 2317
- I Robot
ALAN PARSONS PROJECT
Arista 7002
- Moody Blue
ELVIS PRESLEY
RCA 2428
- Greatest Hits
ALICE COOPER
WB 2803
- The New Brasil '77
SERGIO MENDES
Elektra 4102
- For The City
FOGHAT
Reprise 6959
- Greatest Hits
JAMES TAYLOR
WB 2979
- LED ZEPPELIN II
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- Greatest Hits
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- Fargo Country
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WB 2996
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TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	108	4	SERGIO MENDES & BRASIL '77 Elektra 7E-1102	6.98		7.97		7.97	
107	117	23	OHIO PLAYERS Angel Mercury SRM-1-3701 (Phonogram)	7.98		7.98		7.98	
108	87	10	GEILS Monkey Island Atlantic SD 19103	7.98		7.98		7.98	
109	129	3	ANIMALS Before We Were So Rudely Interrupted United Artists Jet JT-LA790-1-X	7.98		7.98		7.98	
110	112	7	ENCHANTMENT Roadshow RS-LA682-G (United Artists)	6.98		7.98		7.98	
111	121	3	MASS PRODUCTION Believe Atlantic SD 9918	6.98		7.98		7.98	
112	122	17	WAYLON JENNINGS Ol' Waylon RCA APL-1-2317	6.98		7.98		7.98	
113	113	19	RONNIE LAWS Friends & Strangers Blue Note BN-LA730-H (United Artists)	7.98		7.98		7.98	
114	115	26	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	6.98		7.98		7.98	
115	116	15	O'JAYS Travelin' At The Speed Of Thought Philadelphia International PZ 34684 (Epic)	6.98		7.98		7.98	
116	118	4	CAMEO Cardiac Arrest Chocolate City CCLP 2803 (Casablanca)	7.98		7.98		7.98	
117	133	4	TIM WEISBERG BAND TWB United Artists UA-LA773 G	6.98		7.98		7.98	
118	144	2	CRYSTAL GAYLE We Must Believe In Magic United Artists UA-LA771 G	6.98		7.98		7.98	
119	119	19	KENNY ROGERS United Artists UA-LA689-G	6.98		7.98		7.98	
120	128	6	NILSSON Knillsson RCA AFL-1-2276	7.98		7.98		7.98	
121	132	6	LENNY WILLIAMS Choosing You ABC AB 1023	6.98		7.95		7.95	
122	NEW ENTRY		DAVID SOUL Playing To An Audience Of One Private Stock PS 7001	7.98		7.98		7.98	
123	123	9	DERRINGER LIVE Blue Sky PZ 34848 (Epic)	6.98		7.98		7.98	
124	141	2	ALAN O'DAY Appetizers Atlantic PC 4300	7.98		7.98		7.98	
125	131	22	LOU RAWLS Unmistakably Lou Philadelphia International PZ 34488 (Epic)	6.98		7.98		7.98	
126	136	39	LINDA RONSTADT Greatest Hits Asylum 7E-1092	6.98		7.97		7.97	
127	91	9	SILVER CONVENTION Golden Girls Midson International BKL1-2296 (RCA)	6.98		7.98		7.98	
128	138	5	THE RUMOUR Max Mercury SRN 11174	6.98		7.98		7.98	
129	135	14	FIREBALL Atlantic SD 18174	6.98		7.98		7.98	
130	NEW ENTRY		ELVIS' GOLDEN RECORDS VOL. 3 RCA LSP-2765	6.98		6.98		6.98	
131	NEW ENTRY		FOGHAT Live Bearsville BRK 6971 (Warner Bros.)	7.98		7.98		7.98	
132	148	6	PHILADELPHIA INTERNATIONAL ALL-STARS Let's Clean Up The Ghetto Philadelphia International JZ 34659 (Epic)	7.98		7.98		7.98	
133	101	12	JOAN BAEZ Blowin' Away Portrait/CBS PR 34697	6.98		7.98		7.98	
134	127	11	ROY AYERS UBIQUITY Lifeline Polydor PD-1-6108	6.98		7.98		7.98	
135	142	56	BARRY MANILOW This One's For You Arista AB 4090	7.98	7.98	7.98	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
137	137	21	BONNIE RAITT Sweet Forgiveness Warner Bros. BS 2990	6.98		7.97		7.97	
138	151	6	DOROTHY MOORE Malaco 6353 (TK)	6.98		7.98		7.98	
139	140	9	CAROL DOUGLAS Full Bloom Midson International BKL1-2222 (RCA)	6.98		7.98		7.98	
140	NEW ENTRY		STANLEY TURRENTINE Nightwings Fantasy F 9534	7.98		7.98		7.98	
141	126	50	BEE GEES Children Of The World RSO RS-1-3003 (Polydor)	6.98		7.95		7.95	
142	152	4	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	6.98		7.97		7.97	
143	157	26	REO SPEEDWAGON Live (You Get What You Play For) Epic PEG 34494	7.98		7.98		7.98	
144	154	37	ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century T 539	6.98		7.98		7.98	
145	145	14	BRAINSTORM Stormin' Tabu BQL1-2048 (RCA)	6.98		7.98		7.98	
146	NEW ENTRY		RAM JAM Epic PE 34885	6.98		7.98		7.98	
147	147	7	LOVE & KISSES Casablanca NBLP 7063	6.98		7.98		7.98	
148	159	7	THE SOUTH'S GREATEST HITS Capitron CP 0187 (Warner Bros.)	6.98		7.97		7.97	
149	149	6	KEITH JARRETT StairCase ECM-2-1090 (Polydor)	11.98	11.98	11.98		11.98	
150	134	18	LITTLE FEAT Time Loves A Hero Warner Bros. BS 3015	6.98		7.97		7.97	
151	167	3	B.J. THOMAS MCA 2286	6.98		7.98		7.98	
152	100	17	PARLIAMENT LIVE - P. FUNK EARTH TOUR Casablanca NBLP 7053	8.98	8.98	8.98		8.98	
153	103	18	POCO Indian Summer ABC AB 989	6.98		7.95		7.95	
154	NEW ENTRY		PURE PRAIRIE LEAGUE Live, Takin' The Stage RCA CPL2-2404	9.98		9.98		9.98	
155	176	2	STARLAND VOCAL BAND Rear View Mirror Windsong BHL1-2239 (RCA)	6.98		7.95		7.95	
156	110	16	ALICE COOPER Lace And Whiskey Warner Bros. BSK 3027	7.98		7.98		7.98	
157	168	3	SPY WHO LOVED ME/ SOUNDTRACK United Artists UA, LA774 H	7.98		7.98		7.98	
158	NEW ENTRY		RONNIE MILSAP It Was Almost Like A Song RCA APL1-2439	6.98		7.95		7.95	
159	169	4	LAKE Columbia PC 34763	6.98		7.98		7.98	
160	160	11	ADDRISI BROTHERS Buddah BDS 5694 (RCA)	6.98		7.98		7.98	
161	166	5	AC/DC Let There Be Rock Aco SD 36-151	7.98		7.98		7.98	
162	162	74	BARRY MANILOW Trying To Get The Feelin' Arista AB 4060	7.98	7.98	7.98	7.98	7.98	
163	NEW ENTRY		TOM SCOTT Blow It Out Ode PE 34966 (Epic)	6.98		7.98		7.98	
164	130	13	JOHN KLEMMER Lifestyle (Living & Loving) ABC AB 1007	6.98		7.95		7.95	
165	120	16	JERRY JEFF WALKER A Man Must Carry On MCA 2-6003	7.98		9.98		9.98	
166	NEW ENTRY		DENNIS WILSON Pacific Ocean Blue Epic PZ 34354	6.98		7.98		7.98	
167	NEW ENTRY		RY COODER Show Time Warner Bros. BS 3059	7.98		7.98		7.98	
168	185	2	NEW COMMANDER CODY BAND Rock 'n' Roll Again Arista AT 4125	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
170	175	13	CRAWLER Epic PE 34900	6.98		7.98		7.98	
171	182	6	IDRIS MUHAMMAD Turn This Mutha Out Kudu KU 34 (CTI)	7.98		7.98		7.98	
172	124	10	PAUL WILLIAMS Classics A&M SP 4701	6.98		7.98		7.98	
173	124	10	WILLIE NELSON To Lefty From Willie Columbia KC 34695	6.98		7.98		7.98	
174	184	2	DAVE MASON Let It Flow Columbia PC 34680	6.98		7.98		7.98	
175	180	3	JERMAINE JACKSON Feel The Fire Motown MG 8551	6.98		7.98		7.98	
176	107	9	RAINBOW On Stage Oyster OY-2-1901 (Polydor)	9.98		9.98		9.98	
177	106	15	MOODY BLUES Caught Live + 5 London ZPS 690/691	11.98		13.98		13.98	
178	187	3	ANDY PRATT Shiver In The Night Nemperor/Atlantic NE 443	6.98		7.98		7.98	
179	188	2	DAVID MATHEWS Dune CTI 7-5005 (Creed Taylor)	7.98		8.98		8.98	
180	177	20	TAVARES Love Storm Capitol STAO 11628	6.98		7.98		7.98	
181	190	2	DONNY OSMOND Donald Clark Osmond Polydor PD-16109	6.98		7.98		7.98	
182	181	7	RITCHIE FAMILY African Queens Marlin 2206 (TK)	6.98		7.98		7.98	
183	125	43	KISS Rock And Roll Over Casablanca NBLP 7037	7.98		7.98		7.98	
184	183	21	GLADYS KNIGHT & THE PIPS Still Together Buddah BDS 5689 (RCA)	7.98		7.98		7.98	
185	139	70	KISS Destroyer Casablanca NBLP 7025	7.98		7.98		7.98	
186	164	35	ATLANTA RHYTHM SECTION A Rock And Roll Alternative Polydor PD-1-6080	6.98		7.98		7.98	
187	153	18	10 cc Deceptive Bends Mercury SRM-1-3702 (Phonogram)	7.98		7.98		7.98	
188	192	2	CROSBY, STILLS & NASH Atlantic SB 8229	7.98		7.98		7.98	
189	146	40	CLIMAX BLUES BAND Gold Plated Sire SASD 7523 (ABC)	6.98		7.95		7.95	
190	189	15	CHARLIE No Second Chance Janus JXS 7032	6.94		7.95		7.95	
191	150	28	NATALIE COLE Unpredictable Capitol SO 11600	7.98		7.98		7.98	
192	161	147	AEROSMITH Toys In The Attic Columbia JC 33479	7.98	7.98	7.98	7.98	7.98	
193	186	16	JESSE WINCHESTER Nothing But A Breeze Bearsville BR 6968 (Warner Bros.)	6.98		7.97		7.97	
194	193	171	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	7.98		7.98	7.98	7.98	
195	172	17	THE BEATLES AT THE HOLLYWOOD BOWL Capitol SMAS 11638	7.98		7.98		7.98	
196	173	43	DOOBIE BROTHERS- The Best Of The Doobies Warner Bros. BS 2978	6.98		7.97		7.97	9.95
197	198	2	KENNY RANKIN ALBUM Atlantic LD 1013	6.98		7.97		7.97	
198	171	12	RICHARD PRYOR'S GREATEST HITS Warner Bros. BSK 3057	7.98		7.98		7.98	
199	194	38	WINGS OVER AMERICA Capitol SWCO 11593	14.98		14.98		14.98	
200	174	50	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98		7.98		7.98	
201	200	121	BEACH BOYS Endless Summer Capitol SVBB 11307	7.98		8.98		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Alba	92
AC/DC	161
Addrisi Brothers	160
Aerosmith	191
Animals	109
Atlanta Rhythm Section	185
AWB/Ben E. King	33
Roy Ayers Ubiquity	134
Bay City Rollers	27
Beats	194
Joan Baez	133
Beach Boys	200
Be Bop Deluxe	69
Bee Gees	17, 141
George Benson	73, 83
Elvin Bishop	91
Stephen Bishop	76
Boston	63
Brainstorm	145
Brick	100
Jimmy Buffett	47, 84
Cameo	116
Eric Carmen	80
Shaun Cassidy	8
Charlie	189
C.J. & Co.	99
Climax Blues Band	188
Natalie Cole	190
Judy Collins	50
Commodores	6
Rita Coolidge	13
Ry Cooder	167
Alice Cooper	156
Crawler	169
Crosby, Stills & Nash	3, 142, 187
Crusaders	81
Pablo Cruise	42
Roger Daltrey	49
Derringer	123
Doobie Brothers	96, 195
Dramatics	67
Carol Douglas	139
Eagles	91
E.L.O.	23
Emerson, Lake & Palmer	64
Emotions	7
Enchantment	110
Maynard Ferguson	103
Fireball	34, 129
Fleetwood Mac	1, 54
Floeters	12
Dan Fogelberg	46
Foxygen	131
Freightner	10
Peter Frampton	9, 62
Artha Franklin	78
Marvin Gaye	101

Crystal Gayle	118
Bob Marley	108
Andy Gibb	31
Grateful Dead	35
Daryl Hall & John Oates	105
Heart	19, 79
Heatwave	43
Michael Henderson	75
Isley Brothers	57, 85
Jermaine Jackson	174
Al Jarreau	52
Keith Jarrett	149
Waylon Jennings	112
Brothers Johnson	14, 199
K.C. & The Sunshine Band	40
Carole King	21
Kiss	25,



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N.Y. Philharmonic In a Bow To Blacks

By IS HOROWITZ

NEW YORK—The "Celebration Of Black Composers" mounted by the New York Philharmonic here last week drew lots of local press notice, with promotional ripples due to spread across the country.

By design or happy coincidence, the Music Critics Assn. was also holding its national convention in New York and reviewers for newspapers throughout the U.S. attended the five concerts at Lincoln Center.

In one jarring note, the only black member of the New York Philharmonic chose last week to announce his resignation from the orchestra. Violinist Sanford Allen said he was "tired of being a symbol."

Allen, who says he will now pursue a solo and commercial recording career, appeared as soloist in the final concert Friday (2). He played the

concerto by Roque Cordero, a work he had already recorded for Columbia Masterworks.

Actually, much of the material performed at the celebration's three orchestral concerts has figured in Columbia's Black Composers series, a group of LPs released in the past two years. Many of these are directed by Paul Freeman, a resident conductor with the Detroit Symphony, who was on the podium at two of the concerts here last week. The third was conducted by Leon Henderson, the Philharmonic's director of educational activities.

A piano recital and a program of art songs rounded out the festival.

The assembled music critics were hosted at special luncheons given by ASCAP and BMI during the run of their convention.

Arista Rewards Outstanding Efforts

SAN DIEGO—The theme of Arista's second annual convention held here Aug. 24-27 was "Careers Are Our Business," and at an awards presentation during the week, the label honored those members of the field staff and international licen-

sees who had done the most in building artists' careers.

The local marketing man of the year was Blair Williamson of Dallas/Houston, while Bill Lemmons from the Atlanta region was named regional promotional man of the year. Bob Perry of Boston won as local promotion manager of the year.

Three awards were presented to representatives from the international licensees. EMI Holland won the promotional campaign of the year award for its work in making Heart's "Dreamboat Annie" a gold LP. The group's "Magazine" album was played at the convention for the markets that will distribute it.

For helping make Alan Parsons' "I Robot" debut in the top five, EMI New Zealand was given the award for marketing campaign of the year. The album is also hot in the U.S. and Canada, Scandinavia and Germany.

And in recognition of two consecutive years in which Arista product was consistently on the charts, Walter Guetz of the EMI Electrola Company in Germany was named label manager of the year.

Ethel Waters, 76, Dies In California

LOS ANGELES—Ethel Waters, 76, renowned since the 1920s as a singer and later a success in motion pictures and on Broadway, died here Thursday (1).

A Pennsylvanian, Waters popularized "Stormy Weather," "Happiness Is Just A Thing Called Joe," "Dinah," "Am I Blue?" and numerous other songs in her long career. She had been ill several years.

Pickwick Honors

• Continued from page 19

Mike Weitzel (Burlington, Mass.), Mike Sears (Garland, Texas), James Walton (La Brea, Calif.) and Archie Benike (Duluth). Presenting the various awards were Grover Sayre, director of operations, Dieter Wilkinson, product manager, and Frank Vinopal, personnel supervisor and coordinator of the convention.

Heider Label

• Continued from page 19

Barnes' octet, the spritely group dominated by Barnes' electric guitar which was featured daily in 1946 on Chicago's WNER when it was the Windy City's NBC "Blue" outlet.

Inside Track

Negotiations reported in the final stage for a deal under which CBS Records International will represent TK Records abroad. Latter's deal with RCA terminates the end of this month. TK's Henry Stone and CRI's Allen Davis met again late last week. Says Davis: "We have no contract at this time, but I'm hoping." ... Expect Mid-song Records to ankle RCA soon. Label president Bob Reno had some unkind words for RCA at last week's disco forum. ... TK is not renewing with RCA globally. CBS hinted prime contender to represent Henry Stone worldwide. ... CBS will employ a football motif for its fall marketing program, concentrating on catalog sales. ... Sweden's leading financial journal reports Abba is that country's leading corporate entity with a yearly gross of \$11 million. What happened to Volvo and Saab cars? ... Godspell closed its four-year Gotham run last week. ... Alan Dulberger, owner of the five 1812 Overture stores in Milwaukee, conducted an Aug. 22-26 10 p.m. to 2 a.m. "After-Hour Super Sale" in which he says he moved 12,000 LPs at \$3.98 and \$4.98 for \$6.98 and \$7.98 list packages along with 3,000 tapes at \$4.69. Clientele was consistently strong during each hour of the late night periods, he adds. ... Pickwick's Musicland stores, the U.S. giant retail chain, gets a terrific free plug in a Kinney shoe tv spot. The store sign is seen clearly in a spot which features Ken Berry performing in a major enclosed mall.

Danny Kessler and Clancy Grass have established their own label in England, Barak Records. ... Don't hold your breath waiting for Pickwick's record/tape retail division to bow its first giant superstore. Scott Young, topper of the stores' division, recently presented exhaustive research to management which indicated it's not in the cards for the Minneapolis-based giant. ... Is Bernie Sparago ready to launch a career as a thespian? Why does his boss, Dick Sherman, Casablanca Records' sales chief, call him "Lance Beau?" ... Charlie Alan, well-liked music director at WGN, Chicago, is retiring after 48 years with the Chicago 50,000-watter. It's definitely a record-breaking stay for a music programmer. Record promo men will roast him at a lunch Sept. 19 at Playboy Towers. Ducats are available through Paul Gallis and Pete Wright. ... Motown and Norm Winter came up with a goodie Rare Earth promotion, a window garden in a can with the group's logo on it. Should get mileage. And we are late in crediting a helluva promo in the recent Arista Barry Manilow paper weight/memo pad.

The 10,000 who attended the Aug. 31 Chicago concert in the 2,000-year-old Verona, Italy, Amphitheatre helped grease the entry of other top U.S. groups to play that country. There was apprehension prior to the gig that Communist Party supporters might try to disrupt the event. Only tense moments occurred when police had to quiet 500 disappointed fans who could not get tickets. ... Punk rock fans in New York can call 354-4196 there to get latest news about that trend from a line sponsored by Trouser Press magazine. Data is changed three times

weekly for the 24-hour service. ... The Stan Kenton orchestra disbanded temporarily when the leader was told to remain in Los Angeles until January when he can travel again. ... The Neil Diamonds are infanticipating. ... Jan Garber, veteran big band leader and veteran of more than 300 recordings, is critically ill in Louisiana. ... Richard Nader fetes his eighth anniversary producing oldies concerts Oct. 14 at Madison Square Garden with Chuck Berry, Fats Domino and Bobby Rydell. ... The Commodores raked up \$4.5 million in 30 dates, attended by some 600,000, Quentin Perry of Taurus Productions, which is touring the act, states. By tour's end, they expect \$6.5 million in ticket sales.

The South Bay Bowl, Redondo Beach, Calif., is site for a Sept. 17 bowling tourney for rock personalities. The meet, expected to draw Ambrosia, Dave Mason, Chaka Kahn, the Doobie Brothers and Flo and Eddie, benefits the U.S. Special Olympics Fund for the retarded. KTNQ is cohosting along with the alley. Acts interested in participating may contact Flo and Eddie at 659-2121. ... Larry Vallon, vice president of Wolf & Rissmiller Concerts, Beverly Hills, married Claudia Brimhall Aug. 27 in Hawaii. ... "I think it's a supreme move of over confidence in the audio industry that's going to be an economic disaster for the Institute of High Fidelity. I will not allow our companies to participate in the IHF Show in Atlanta," emphasizes John Hollands, president of BSR (USA) Ltd., a long-time IHF member, and audio division chairman of the EIA/CEG, sponsor of the semi-annual CES events. The IHF Show is set for May 19-21, three weeks before the June 10-13 Summer CES in Chicago (see stories in the Tape/Audio/Video section).

Rich Bullock celebrates the fifth anniversary of Odyssey stores Oct. 6-9 at his home base in Santa Cruz, Calif. And the 1812 Overture stores plan a one-day confab sometime within the next month. ... John and Charlotte Cohen of Disc Records on a five-week holiday through Europe, the Near East and Israel. ... Don Gillespie, who was co-owner of several LP Good Buy stores and All-Labels Service, Ft. Worth, one-stop/rack, has gone with UA as Southwest regional manager. ... Has Motown Records shifted from Jack Sager, its pioneer distributor in Boston, to Alpha Distributors covering the area out of New York? ... Mrs. Eunice Zeidman, wife of Rudy Zeidman, president of Rhody Record & Tape Service, Warwick, R.I., died Aug. 31 after a long bout with cancer. She is survived by her husband and a son, Arthur, who is employed at Rhody.

NBC's flagship AM station in Manhattan WNBC kicks off its new format with a \$50,000 cash call, despite earlier disclaimers that such stunts were passe. ABC runs 'em, of course, which is why NBC program director Bob Pittman says: "I'm against hype but not against giving people what they want." Pittman discloses that there'll be no commercials aired every third hour through the day for the first several months.

Jimmy's Web Scrambling Capitol Plan

• Continued from page 4

held at the offices of the committee's lawyers, Otterborough, Steindler, Houston, Conrad & Duberstein.

Committee chairman Abe Amiri, national credit manager for RCA Records, is optimistic but emphasizes that the continued depletion of Sutton's inventory represents a "serious matter."

He points out that this is especially true for the secured creditors because "although they are secured, that means very little if there is no merchandise to cover their security."

Laud Employes

• Continued from page 18

which Capitol manufactures and distributes, with Mac McAnally performing.

At night Capitol representatives were entertained by artists Richard Torrance, Maze and Dr. Hook one evening with Bert Sommer, Caldera and Little River Band performing another evening.

The stage in the hotel's grand ballroom was decorated by Bill Graham's FM Productions with the curved stage serving as a foundation for a massive, ceiling-high reproduction of Capitol's circular Tower headquarters in Hollywood, complete with red blinking beacon on top.

Spokesmen for the secured creditors agree with this assessment.

At the retail level, there are indications that some of Jimmy's competitors, long critical of the chain's lowballing tactics, are moving in to take advantage of Jimmy's current need to sell product at prices considerably higher than the \$2.99 and \$3.99 specials which vaulted it into prominence in the metro area market over the past two years.

Jerry Polito, assistant sales manager for Disc-O-Mat, confirms that this Manhattan chain of three stores has recently stepped up its advertising in newspapers and on television and radio. However, the company plans no change in current prices of \$4.49 for \$7.98 LPs and \$3.69 for \$6.98 product.

At Sam Goody's, prices remain stable at \$6.49 and \$4.59 but special sales on individual labels will take place in the coming weeks. These reduce prices further to \$5.19 for \$7.98 records and \$4.19 for \$6.98 LPs, roughly 80 cents cheaper in each category than Jimmy's current prices.

Cast Album Out

LOS ANGELES—American Entertainment Industries has released the original cast recording of "The Great American Backstage Musical" on A.E.I. Records. Distribution is by Records Ltd. in Los Angeles.

• Continued from page 18

creasingly collaborate with Los Angeles-based EMI associates in motion picture and television program production; and Capitol Records will take a prominent creative and marketing position when video software potential becomes a reality.

"The company is in a completely different position," added executive Don Zimmermann, "than it was when we held the last big convention like this. Capitol has been on a continual upswing in every way from profits to personnel.

"As far as effectiveness and delivery power, we can match any company in the business. Now we're looking for an even larger market share."

In the past year, Capitol has restructured and expanded its a&r department, press and artist relations department, r&b division, country division, international department, which now has a European office, and special markets division.

In the past 12 months the label has also formed an AOR promotion department for the first time and moved into the jazz rock field.

The two-day seminar period familiarized the entire staff with Capitol's main departments, emphasized Zimmermann, and provided a fertile cross-pollination of ideas and strategies.

KCR Diego

• Continued from page 38

funding from the university, KCR operates like a commercial station, selling advertising.

Mazur claims profits of \$13,000 last year. When the station began operation seven years ago, KCR was barely getting by on \$500. Rates for 30-second spots range from \$2.50-\$4.

"When we give our advertising pitch," says Mazur, "we tell them to take one spot off KGB (the major competitor) and air it 40 times on KCR."

Nearly 150 students work at KCR each semester in various capacities. There are 35 on-the-air jocks, 25 newscasters and 15 sportscasters, which presents a challenge to Reagan in trying to maintain continuity.

Because KCR broadcasts play-by-play of all San Diego State sporting events, it presents certain programming problems. "We broadcast the sporting events to give the sports announcers the experience," says Mazur. "However, the games are usually broadcast on AM only. Other rock stations don't broadcast sports."

With the new semester ready to begin, KCR is again airing remotes to the registration booths for two weeks. According to Mazur, not only is it profitable advertising wise, but a way to initiate students to the San Diego campus. During the two weeks, special prizes and giveaways are offered.

Mazur does have one complaint. He believes West Coast college stations are fighting a battle for recognition, claiming that the irregular broadcast times of college stations are giving college radio a bad name.

"East Coast stations were established ahead of us," he says, "giving them more credibility. We've met with some resistance from college reps."

This semester, says Reagan, KCR plans to add some public affairs broadcasting, radio drama, more giveaways and record company ties. The station is also looking to convert to stereo, hopefully within two years.

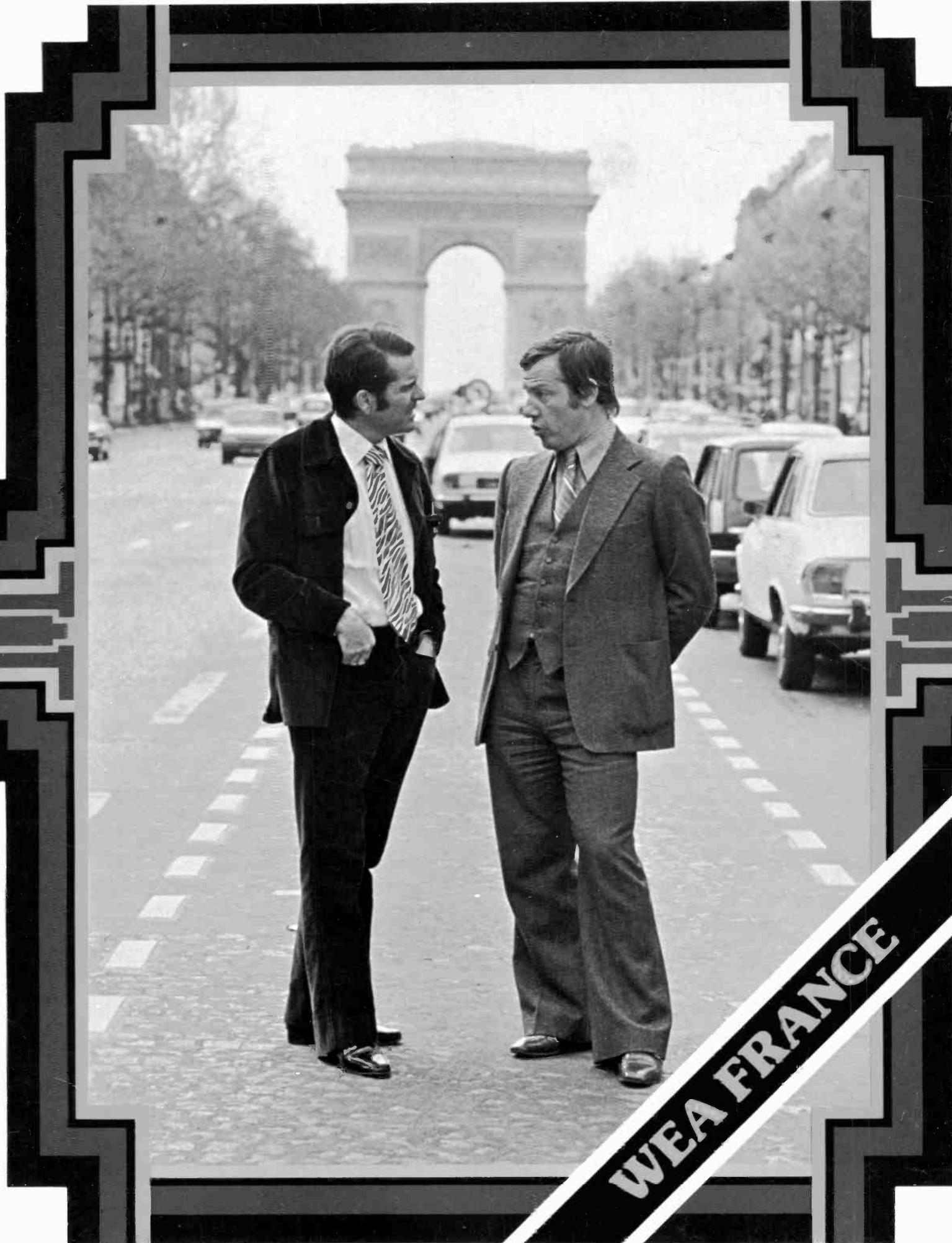
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household staples throughout France.

And that certain extra something is Managing Director Bernard de Bosson (right) whose international experience with Polydor, Decca and Barclay has prepared him for doing a socko job at WEA-Filipacchi: big sales by domestic talents (Veronique Sanson, France Gal, Michel Polnareff, Cerrone) and the international talents named above. A growth rate up 50% this year.

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