

Hot Summer Sales Portend Fine Fall

C'right Office Shaping Up Campus Rules

By MILDRED HALL

WASHINGTON—The Copyright Office is working on rules for the kind of advance notice a copyright owner must send when he wants to prevent his music from being played at a campus concert or other non-profit performance where the audience is charged admission.

Effective Jan. 1, 1978, the new copyright law exempts such non-commercial performances of non-dramatic musical or literary works, only if there is no commercial advantage and no fee is paid to the performing artist, promoter or producer.

(This is a major departure from the traditional not-for-profit exemption enjoyed by campus concerts under the old law which allowed fees to be paid to artists and producers)

(Continued on page 18)

EDITORIAL

Let's Prove It

Early in its history—it was back in the 1950s—television revealed its tremendous power to deliver record sales. A single, "Let Me Go Lover," became an overnight hit after being featured in a dramatic show.

Since that time, the record industry, in apparent awe of the TV medium, has done little to harness TV's power in its behalf. Conversely, TV has failed to recognize what radio had known all along—the built-in top rating impact assured by No. 1 chart artists.

The evening of Dec. 11 this year will mark a major milestone in TV/record industry relations. A two-hour prime time NBC-TV show, "The Billboard No. 1 Awards," will be presented featuring a recap of the year's charts with awards going to the artists who emerged No. 1 in their respective categories. Millions of viewers for the first time will be exposed to the year's top recording artists and product as determined by actual chart positions.

It is hoped that all sectors of the recording industry—from manufacturer to retailer—will take advantage of the powerful sales promotional benefits of this program. That's for immediate results. For long-range, it is hoped that each sees in this program an opportunity to prove to the networks that contemporary recording artists can deliver top ratings in prime time and that they need not be relegated to ludicrous 1 a.m. time slots.

If all of us working in concert can prove this principle, there will be more prime time shows available to today's artists. Only then will the recording industry realize the promise television made back in its early days when it dazzled us with its product-moving prowess.

Kickoff For CBS Drive

LOS ANGELES—CBS Records is offering key accounts, primarily in the subdistributor classification, a four-quarter football-themed program involving free goods and deferred billing from Sept. 12 through Oct. 21.

In order to participate in all four segments of the carefully defined pre-holiday stocking plan, the account must reach sales quotas set for each of the four portions of the program. The plan involves both LP and tape.

"The Winning Season/Super Stars," which carries out the football theme promotionally, opens with a "first quarter" offering participating accounts 140 albums by 50-plus artists with six free on 100 and an extra 30 days billing due Dec. 10.

The "second quarter" from Sept. 26 to Oct. 7, offers the entire CBS album catalog, excluding items on the "first quarter" catalog form, classical and Odyssey, promotional goods and post-convention album releases.

(Continued on page 18)

Dealers, Rackers See Big \$

By JOHN SIPPEL

LOS ANGELES—Key rackjobbers and chain retailers predict possibly the biggest fall and holiday period ever following a July-August-early September period which broke sales records for most of those canvassed.

While the Elvis Presley boom accelerated store traffic recently, rack and retail executives cannot pinpoint exact reasons for the phenomenal hot weather sales. But those contacted proclaim August their biggest month ever, except for the period right around the Christmas sales explosion.

Mike Spector Sr., dean of Florida retailers and founder of the nine-store Spec's chain which goes back to 1948; is one who found that those months set all-time sales records.

(Continued on page 18)

Woodland Sound Explores Automated Mastering Plan

By SALLY HINKLE

NASHVILLE—As one of the few studio complexes in the country still specializing in custom disk mastering, Nashville's Woodland Sound Studios is actively involving itself in the research and development of a fully automated disk mastering system.

Under the new concept a computer will handle the job of setting the levels and adjustments in equipment which effects the transfer of music from the tape to the lacquer. Previously this was handled by an engineer relying solely on his ears.

"Mastering has become such a specialized end of the industry that some studios over the country have gotten out of mastering," explains

(Continued on page 50)

Pirate Videocassettes Of Films New Home Fare

By ROBERT ROTH & STEPHEN TRAIMAN

NEW YORK—Purveyors of videocassette copies of pirated major films are helping fill the void for prerecorded programs in the emerging home video market.

The significance of this is that this kind of illegally duplicated software is emerging first in the home video market, one which record firms eye optimistically for the future.

And even the anticipated production of legitimate programming isn't expected to stop the illegal pipeline for blockbuster flicks like "Star

(Continued on page 19)



Introducing CHINA—a new group featuring (top row L-R) Davey Johnstone, James Newton Howard, (bottom row L-R) Cooker Lo Presti, and Roger Pope. These talented musicians have joined forces on their debut album for Rocket Records entitled "China." Together they create an exciting hard-driving sound. "China" was produced by China with Elton John and Clive Franks for Frank N. Stein Productions. PIG-2292 (Advertisement)



They've crawled up the charts, into people's homes, onto radio stations, and under everyone's skin. Crawler is the fastest breaking new group of the year, striking everywhere, without warning. They didn't come from under a rock. They're sitting right on top of it. On Epic Records and Tapes. PE 34900. Management and Direction: A.D.C. Ltd. (Advertisement)

(Advertisement)

It's Delightful! It's Delicious!
It's on page two...



Diana Ross

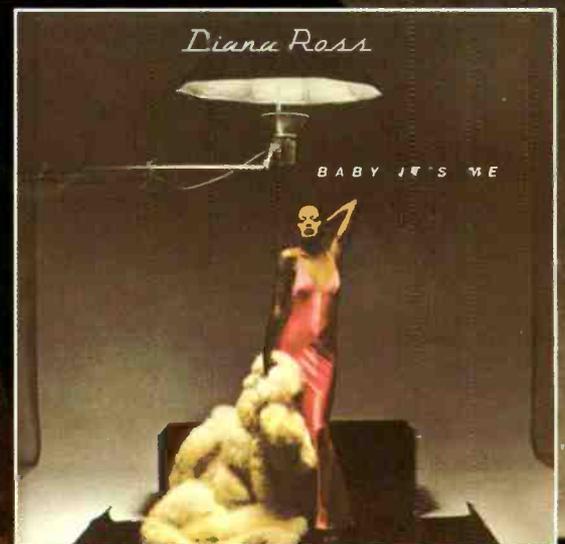
"BABY IT'S ME"

Teamed for the first time with producer Richard Perry, Diana interprets ten songs never before given the Diana Ross treatment!

To bring this all-new album to the attention of Diana's millions of fans, we are initiating a massive marketing campaign, kicking off with a full commitment of consumer ads, saturation radio time buys plus in-store display materials including life size stand-ups, counter stand-ups and special 48 x 48" album posters!

**IT'S DELIGHTFUL
IT'S DELICIOUS
IT'S DIANA!**

**AND IT'S ON MOTOWN
RECORDS & TAPES**



BABY IT'S ME M7-89CR1
©1977 Motown Record Corporation





BREAK THE BANK—More than 400 Pickwick retailers and friends fill a giant gambling casino tent set up by GRT for its "Greatest Show On Earth" promo during Pickwick's recent retail convention at the Abbey in Lake Geneva, Wis. From left are Pickwick International president Charles Smith and his wife; GRT national accounts manager Jay Albrent and GRT national sales manager/tapes Les Silver.

Firm Prediction: Titanium Albums In WEA's Future

HOLLYWOOD, Fla.—Titanium albums, signifying 10 million unit sales, loom as the next precious metal plateau of the record tape industry, Joel Friedman, president of WEA, told the 1977 national convention of the distribution titan here last week. "And there is no step too daring for WEA to take in providing our family of labels, our artists and our customers with the most potent network of local marketing task forces in the industry," Friedman pledged the more than 600 WEA, Warner Bros., Elektra/Asylum and Atlantic Records, WEA International and Warner Communications Inc. delegates at the Diplomat Hotel.

"Thanks to you, we tripled our net sales in the first three years of our existence. We chalked up \$1 billion in net sales after five years. We earned more RIAA-certified gold and platinum awards than any other company. And in each of the past six years, WEA's sales have risen more rapidly than those in the industry," Friedman added.

"WEA's growth rate boggled the minds of many industry veterans. For six years, since our inception, we have dominated the charts. Thanks to Warner Bros., Elektra/Asylum and Atlantic, our catalog of newly discovered and established acts is unmatched in the history of the business," Friedman stated.

"We haven't even scratched the surface," Friedman continued. "If

one assumes the primary audience for Fleetwood Mac and the Eagles consisted of 56 million people in the U.S. between the ages of 18 and 34,



Joel Friedman: cites WEA's growth.

then you can see we barely touched 2 1/4% of the total potential audience.

(Continued on page 72)

Musicland Junks Direct Buying

CHICAGO—A plan for Pickwick's Musicland stores to receive "hot" new product direct from major suppliers, a proposal mulled at the recent Pickwick retail convention, has been abandoned, says Scott Young, general manager of Pickwick retail.

Says Young: "Pickwick retail plans no increase in direct buy, due to current high quality of service being provided by our wholesale division."

The direct supply proposal, discussed at the convention's seminar on inventory, would have involved drop-shipping and central purchasing.

One of the reasons suggested for the plan was to overcome a delay in product delivery built into Pickwick's in-house supply system. While the system averages a six-day delay across all product categories, delay on "hot" merchandise averages only one or two days, Young

points out.

He says the direct supply plan was contemplated only for rare and contingency situations, and is being dropped because of confusion it has created.

Pickwick's 40 Discount Record stores have direct buy privileges, a holdover from their operation under prior management. Young, recently named a Pickwick vice president, says reduced direct buying is planned for these outlets.

Wallichs Stores Fade; All 7 Purchased

LOS ANGELES—The proposed buyout by Integrity Entertainment Corp. of five of the seven locations once occupied by the now defunct Wallichs Music City retail chain was virtually completed last week.

Lee Hartstone, founder/president of the parent company of three California retail chains, was understood to have sewed up four of the locations, with negotiations continuing on the Costa Mesa site.

The two largest locations, the 12,000 square foot Lakewood store and the 15,000 square foot West Covina outlet will become charter

Big Ben Stores, a new super store concept announced by Hartstone and Ben Bartel, the firm's executive vice president, recently. The 3,000 square foot Buena Park and 7,000 square foot Topanga Plaza stores will carry the Wherehouse name.

According to a proposal to the Federal Bankruptcy Judge James Dooley here earlier (Billboard, July 23, 1977), Hartstone made the following offers for the locations: Lakewood, and Topanga, \$75,000 each; Buena Park, \$60,000; Costa Mesa, \$50,000; and West Covina, \$25,000. The anticipated selloff of

the five locations would pour \$320,500 into the coffers of the once proud pioneer retail chain which filed for reorganization in bankruptcy court in the first quarter of this year.

When contacted, Bartel said he could not set any definite opening dates on the four locations.

It appears that the Wallichs name will vanish after more than 35 years of recognition in Southern California as a major record/tape/accessory/audio retailer. Charley Schlang, who has the other two Wallichs locations, plans to call them Starz stores.

6 U.K. Labels Parley, Hope To Slow American Thrust

By RIAN MALAN

LONDON—Six major record companies here—CBS, WEA, RCA, EMI, Anchor and United Artists—held their annual sales conferences the first week of September.

For British companies, it was an occasion to dwell on ways of reversing America's increasing domination of the local market, and for everyone it was a time to stress the importance of sales thrusts in a soft market.

EMI sales and marketing manager Peter Hulme pinpointed a theme which ran through the confer-

ence season when he stressed the challenge of American majors WEA and CBS and said new means would have to be found to combat them.

Highlights of the conference season:

- After three years with EMI, independent outfit Creole is switching to CBS for pressing and distribution. The new deal, effective from this month, runs for three years, although joint managing director Tony Cousins says the company will continue to operate its own small-scale distribution service.

There will be a major product launch during September and October, with product previewed at the CBS convention including albums from Barry Biggs ("Sincerely"), Byron Lee ("The Art Of Mass") and Fela Ransome Kuti ("Everything Scatter").

Said Cousins after the conference: "We have no complaints about our relationship with EMI, but we've been with the major for three years and it was a case of a change being as good as a rest."

Creole hoped to shrug off its reg-

JOINS CBS & POLYDOR Mercury Affixing LP Promo Warning

By ALAN PENCHANSKY

CHICAGO — Phonogram / Mercury has begun affixing the "loaned, not owned" warning to its promotional albums, following the lead of CBS and Mercury's sister company Polydor.

Mercury disks, pressed by CBS, now are embossed with the warning carried by these other labels: "Loaned For Promotion Only. Not For Sale. Ownership And All Rights Reserved."

According to Arnold Rich, a Polygram corporate counsel, the injunction is backed with an ongoing policing program, conducted by Phonodisc salesmen and other company reps.

The enforcement policy, Rich reveals, resulted in one record outlet

capitulating to Polygram cease and desist demands earlier this year.

The lawyer says a Philadelphia retailer, Record Museum, signed an agreement in late winter prohibiting it from sale of Polygram-owned promotional merchandise, or from defacing promotional legends on such merchandise.

Rich says the agreement leaves the outlet open to a court injunction and claims for reasonable counsel fees and costs, in the event that the store resumes sale of the Polygram-owned albums.

"The sale of promotional copies is detrimental to record companies and to recording artists," Rich concludes.

A&M Increases Its Tape And LP Prices

LOS ANGELES—A&M has increased its suggested retail prices effective Monday (12).

The suggested price of all A&M \$6.98 album and tapes will become \$7.98, except for the A&M 3700 series. The suggested retail price on the 3700 series, currently \$7.98, will become \$8.98, with the exception of SP3703 "Frampton Comes Alive," which will carry a suggested tape price of \$9.98.

A&M Horizon product, now \$6.98, will become \$7.98.

The A&M 3400 series will remain at its present suggested retail of \$5.98 and \$6.98 for the tape.

SEPTEMBER 17, 1977, BILLBOARD



GERMAN HONOR—Bob Reno, president of Midson Records, and members of Silver Convention accept plaques commemorating the German group's musical achievements. Seen, from left, are: Reno, Dr. Eberhard Baumann, acting consul general for the Federal Republic of West Germany who presented the awards; Ramona Heath and Ronda Heath, members of Silver Convention; Norby Walters, group manager; and group member Zenda Jacks.

Executive Turntable

Jack Losman promoted to the post of international marketing director for A&M, headquartered in Los Angeles in a reorganization of the label's international department. He had been international operations manager for the past four years. In other changes, **Bob Brownstein** named administrative coordinator for the international area. He was recently involved with special projects for A&M internationally. And **Lee Wilder** is appointed international publicity coordinator.



Losman

Sam Passamano and **Jeff Scheible** promoted to vice president/national distribution and vice president/national sales of MCA Records in Los Angeles. Scheible, a 10 year veteran, held sales manager positions with the label. Passamano, a 26-year label veteran, will be directing all special catalog product on a national level. . . . In a restructuring of Capitol's country division in Los Angeles, **Vince Cosgrave** hired as director, country a&r/marketing; **Chuck Flood** named director, talent acquisition, Nashville; **Ed Keeley** named national country promotion manager; and **Cathy Roszell** switched to the press and artist relations department as Southeastern press and artist relations coordinator. Frank Jones, country vice president, Flood and Roszell will continue to be based in Nashville while Cosgrave and Keeley will work out of Capitol's Los Angeles Tower. Cosgrave was formerly with MCA. . . . **Bill Craig** becomes national director of promotion, special markets, for ABC in Los Angeles. Craig replaces Otis Smith, who was previously in charge of the label's r&b division. Craig was operating in the label's Detroit branch where he was involved in the direction of the division's overall activities. . . . **Sal Licata** upped to the position of senior vice president for Chrysalis in Los Angeles. At the same time, **Russ Shaw**, **Billy Bass** and **Paul Hutchinson** have been upped to vice presidential status. Bass, director of national promotion, will be elevated to the position of vice president of promotion. Shaw, director of artist development and publicity, will also receive vice presidential stripes and Paul Hutchinson, controller for Chrysalis Ltd. in London will become vice president and controller of Chrysalis Inc. . . . **Michael Catain** now director of a&r coordination for United Artists Records in Los Angeles. He has been with the label for the past year as assistant to the president and will continue to fulfill this function as well.



Brownstein



Passamano



Scheible

. . . **Robert Pockrandt** has been appointed executive vice president, ABC Record & Tape Sales Corp., Hackensack, N.J. He was vice president, operations. . . . In another UA change in Los Angeles, **Carol L. King** has been named to the post of associate director, national promotion and trade relations. And **Barbara Jefferson** becomes national promotion administrator of the label after having worked as national promotion coordinator. . . . **Alan Ostroff** named West Coast product manager, Epic/Portrait/Associated Labels in Los Angeles. He held a similar position on the East Coast. . . . **Jude Lyons** joins Sire Records, New York, as general manager. She was a vice president at Buddah Records in New York. . . . **Allen Orange** promoted from Southeast merchandising/promotion manager to merchandising/promotion director, special projects, Cream-Hi Records, Memphis. . . . **Tom Lanzillotti** appointed artist relations manager, Atlanta branch, CBS Records. He was a merchandiser in the New York office. . . . **Janis Ross** now national secondaries coordinator for Chrysalis in Los Angeles. Prior to joining Chrysalis, she did national independent promotion for Rainbow Promotions. . . . **Bonnie Rasmussen** named to the newly created post of country publicity and artist relations director at Warner Bros. Records and will base in Los Angeles. Most recently she was office manager and executive assistant. . . . **Ronny Schiff** named education manager in charge of educational music product for Almo Publications in Los Angeles. Prior to the appointment she had edited and produced music folios for her own company, Hansen Publications and Warner Bros. Music. . . . **Sonny Woods** appointed Southeast regional r&b promotion manager for Phonogram Mercury to be based in Atlanta. Woods formerly served Atlantic Records in a similar capacity. . . . At **Top Billing Inc.** in Nashville, vice president **Andrea Smith** has been promoted to senior vice president and chief operating officer while **Barbara Farnsworth** is upped to vice president of the talent firm. . . . Smith joined in 1969. Farnsworth had been an assistant to Tandy Rice, president of Top Billing and CMA board member. . . . **Richard Oliver** has left Garrett Music Enterprises, Los Angeles, where he headed up creative services and editorial coordination for the past 18 months.



Craig



Catain



Licata



Ostroff

. . . **Tom Lanzillotti** appointed artist relations manager, Atlanta branch, CBS Records. He was a merchandiser in the New York office. . . . **Janis Ross** now national secondaries coordinator for Chrysalis in Los Angeles. Prior to joining Chrysalis, she did national independent promotion for Rainbow Promotions. . . . **Bonnie Rasmussen** named to the newly created post of country publicity and artist relations director at Warner Bros. Records and will base in Los Angeles. Most recently she was office manager and executive assistant. . . . **Ronny Schiff** named education manager in charge of educational music product for Almo Publications in Los Angeles. Prior to the appointment she had edited and produced music folios for her own company, Hansen Publications and Warner Bros. Music. . . . **Sonny Woods** appointed Southeast regional r&b promotion manager for Phonogram Mercury to be based in Atlanta. Woods formerly served Atlantic Records in a similar capacity. . . . At **Top Billing Inc.** in Nashville, vice president **Andrea Smith** has been promoted to senior vice president and chief operating officer while **Barbara Farnsworth** is upped to vice president of the talent firm. . . . Smith joined in 1969. Farnsworth had been an assistant to Tandy Rice, president of Top Billing and CMA board member. . . . **Richard Oliver** has left Garrett Music Enterprises, Los Angeles, where he headed up creative services and editorial coordination for the past 18 months.



Smith



Farnsworth

. . . **Al Alexander** named president of Le-Bo Products Co., Inc. an audio accessory manufacturer in Maspeth, N.Y. He was executive vice president of the company, a subsidiary of Starr Broadcasting. . . . **Ronald Petty** joins U.S. Pioneer Electronics as public relations manager. He was a public relations account executive at Nowak Voss advertising, Syracuse. . . . **Stan Meyers**, former manager of London Records' Midwest branch, has been named sales manager of Sound Unlimited one-stop, Chicago. London recently closed its Midwest distribution branch. . . . **John Steenhoven** has been appointed talent manager in the entertainment division of Knott's Berry Farm, Buena Park, Calif. . . . **John Crossno** becomes an agent trainee for the Good Music Agency in Moorhead, Minn. . . . **Joe Gracely** has joined Crow-Smith Productions, Austin, Tex., promotion and production staff.

ASCAP-BMI PLEA Ask Court To Reconsider TV Per-Use Option Rule

By IS HOROWITZ

NEW YORK—ASCAP and BMI have petitioned the U.S. Appeals Court here to reconsider its ruling of last month that a per-use option must be offered television networks if blanket licenses for music performance are to be retained.

Both performing rights organizations claim the court erred in finding that the blanket license concept violates antitrust laws if a per-use alternate is not also made available to tv webs.

The briefs filed Wednesday (7) by ASCAP and BMI are only the most recent moves in the antitrust action launched by the CBS television net in 1969. It is a response to the appellate court's action Aug. 8 which reversed an earlier ruling by the district court dismissing the CBS complaint (Billboard, Aug. 20, 1977).

A rehearing "in banc" is now asked, with the entire appellate court (which can include as many as 11 judges) sitting in judgment on an issue which both licensing groups feel is critical.

If the per-use option requirement is allowed to stand, it is feared the entire structure of music performance licensing may be altered.

Both petitions maintain that the appellate ruling is in conflict with past decisions of the Supreme Court and the Ninth District Court in matters involving bulk licensing.

U.K.'s Performance Rights Up \$7.6 Mil

LONDON—The Performing Right Society's gross revenue from all sources for 1976 amounted to \$37.58 million, an increase of \$7.66 million or 25% on the previous year's take, the society reports.

Inflation and its effect on income where the PRS' charges are on a percentage rate, plus improved payments from abroad due to the rise of foreign currency against sterling, are credited as two of the main reasons

(Continued on page 66)

Says the ASCAP brief: The court's opinion advances "a totally new concept of what constitutes illegal price fixing which makes no sense."

The argument is made that blanket licenses have long been judged not to constitute unreasonable restraint of trade. In any case, CBS and other music users may deal directly with music users if they so choose. ASCAP found no merit in the court's finding that blanket licenses lead to a disinclination to compete.

BMI's brief points out differences between itself and ASCAP that it feels make it even less vulnerable than the senior society to price-fixing charges.

While ASCAP members determine charges fees and distribution, says BMI, in its own case "writers and publishers have no ownership interest in BMI and no role in its management." Payouts may vary. "BMI acts as an 'ordinary middleman' between music owners and users, it states.

In stressing the importance of the issue, ASCAP argues that, "The

blanket license, because of its convenience and simplicity, is a universally recognized form for the licensing of music performance rights in all civilized countries which recognize copyright."

It cautions that the appellate opinion could impact far beyond networks and ultimately have an effect on local tv licensing as well.

Five judges of the appellate court must agree to a rehearing "in banc." If the rehearing is refused, an appeal is expected to be lodged with the Supreme Court.

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one of the strongest songs
of the year. It's a feeling
that's impossible to forget.

On Columbia Records.

Produced by Steve Gibson.

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Vol. 89 No. 37

General News

10 Execs Confirm For Carter's Confab

LOS ANGELES—The first record industry leaders to return RSVP notices for the Sept. 15 White House meeting with government representatives are Mo Ostin, Mike Maitland, Jerry Moss, Steve Deiner, Irwin Steinberg, Clarence Avant, Louis Coultelenc, Stanley Gortikov, Alan Livingston and Lee Zhitto, according to Tom Beard, liaison between the White House and the Democratic National Committee.

Ostin is chairman and president of Warner Bros.; Maitland, president of MCA; Moss, chairman of A&M; Deiner, president of ABC Records; Steinberg, senior vice president of Polygram; Avant, head of Tabu; Coultelenc, president of RCA; Gortikov, president of RIAA; Livingston, head of the 20th Century-Fox entertainment group and Zhitto, editor-in-chief and publisher of Billboard.

Also expected to attend the event, which has been coordinated by Joe Smith, chairman of Elektra/Asylum, and Phil Walden, president of Capricorn, are Walter Yetnikoff, president of the CBS Records group; Bruce Lundvall, president of the CBS Records Division; Kenny Gamble, head of Philadelphia International and Clive Davis, president of Arista.

Other RSVPs Due For D.C. Sept. 15 Date

Also invited are Bhaskar Menon, president and chief executive officer of Capitol, and Artie Mogull, president of UA. Ahmet Ertegun, board chairman of Atlantic, was invited but will be out of the country.

According to Tom Beard, the meeting will include a brief appearance by President Carter, who will welcome the guests and pose for pictures before turning the substantive areas of discussion over to representatives from the State Dept., the Dept. of Justice and the White House staff.

Each of the three will make a 15-minute address and then conduct a 15-minute question-and-answer session in the Roosevelt Room. The entire meeting is slated to last 1½ to two hours.

The State Dept. official will discuss cultural exchanges and State Dept.-sponsored tours while the Dept. of Justice representative will discuss copyright law and prosecution of tape pirates. The White

House staff will be represented by Hamilton Jordan, the President's special assistant.

Also at the meeting, notes Beard, will be Mary Ann Tighe, representing Joan Mondale, wife of the vice president. Tighe will discuss ways the industry can help the arts.

Walden stresses that though some specifics will be discussed, basically the meeting will serve to open the door to future relationships.

"It will be very general, a discovery type meeting, allowing the music industry to meet the people in the administration. It will be the first time the President has met with this large a group from the industry," he notes.

The meeting came about as a result of Walden's long-standing friendship with President Carter. Explains Walden: "I suggested to administration people as early as the inauguration that they meet with key people in the industry. And several months later I received a call and they said yes. At that point, I suggested that Joe Smith become involved."

Walden and Smith jointly compiled the guest list at the request of the White House. Walden emphasizes that the list was intended to be

(Continued on page 86)

SOUL & COUNTRY MAKE THE CHARTS

Manilow Sizzling In Sales, But Arista Has Other Clicks

By PAUL GREIN

LOS ANGELES—Though the Arista news that has received the most attention this year has been the emergence of Barry Manilow, the last 12 months the label has also made its first appearance in the top 10 on the soul singles chart, and broken through to the country singles survey for the first time.

Arista has also broadened its pop-MOR reputation by signing some funky rock bands and by expanding its jazz activities.

But the big news at Arista has been the emergence of Manilow as the top selling male pop singer in the business after being outgunned in the past couple of years by the likes of Elton John, John Denver and Neil Sedaka.

After a mini-slump in late 1976 when his "This One's For You" single peaked at number 29 (versus Manilow's otherwise steady mark of 12 or better), he bounded back in February with the top 10 "Weekend In New England" and then in July with "Looks Like We Made It," which became his third No. 1 single.

The LP numbers are just as dramatic. Manilow's second, third and fourth albums all made the top 10, but he had never been above number five until his double live album went to No. 1 two months ago. It even brought all four of his previous studio sets back on the chart with it.

Clive Davis, Arista president, goes so far as to claim that the strength of Manilow's catalog may make him the top album act in the business.

"When you realize the number of releases Manilow's had, he has probably sold more albums than any artist including Peter Frampton and Fleetwood Mac over the past 18 months," Davis asserts, noting that Manilow has sold 10,200,000 LPs in the U.S. alone in this time period.

Manilow's next album, his first studio set since "This One's For You," will be released in January, along with a single, "Can't Smile Without You," which was a moderate MOR hit earlier this year for Gino Cunico.

Arista's breakthrough on the soul chart is being spearheaded by George Benson, whose "The Greatest Love Of All" is second only to the Floaters on that list this week.

It is Arista's first top 10 soul hit, following top 20 soul singles by Tamiko Jones, the Brecker Bros., Jeff Parry and Shirley Brown; and top 30 soul entries by Gil-Scott Heron and General Johnson.

Arista's first-ever penetration of the country chart occurred this year when Jennifer Warnes' "Right Time Of The Night," a top 10 pop hit in May, crossed over to hit number 17 on the country list.

But Elliot Goldman, Arista's executive vice president, cautions that this is not a priority area of expansion with the label at this time.

"Country music is just simply not an area that you go into casually," he explains.

"Nashville is a world of its own and certainly if you're going to go into country music, you have to go in in a very big way and not by signing one or two artists. I don't think we're prepared for that right now, but when a record of ours has an opportunity to get play on the country stations we'll certainly take advantage of that and hire independent promotion people."

Punk is another area in which Arista intends to leave its mark. The Hollywood Stars' "All The Kids On The Street," while not as punk-oriented as the Ramonas' "Sheena Is A Punk Rocker," certainly hinted at the new wave phenomenon when it entered the charts in May.

When asked about Arista's plans in the punk area, Goldman states, "Without giving away any clues that hopefully we'll have soon, I think we will be involved. I think we'll have some announcement in that area within the next month."

It may be that Arista's most significant accomplishment this year has been scuffling up its MOR-ish image by signing over a series of top rock acts which had become established on other labels.

The Alan Parsons Project is a fast climber with its "I Robot"; already exceeding "Tales Of Mystery & Imagination," which peaked at 38.

The Grateful Dead's "Terrapin Station" is a sold chart hit: the group has been a chart factor for 10 years, through stints on WB, Sunflower and UA-distributed Grateful Dead.

The Kinks' "Sleepwalker" on Arista this year became its first album to reach the top 30 since 1966. The band has been charting since 1964, first on Reprise and then on RCA.

And Dickie Betts followed a 1974 solo album on Capricorn with "Dickie Betts & Great Southern," which made it to number 31 a few months ago.

As for jazz, Davis feels that it is sometimes difficult commercially but it's an important prestige area. "We didn't get involved in jazz just for prestige," he explains, "but there was a tremendous amount of attention as to what Arista would become."

"When you're working with Top 40 singles for brand new artists such as the Bay City Rollers and Barry Manilow at the start, you want to signal that you're going to be a tastemaker as well as a commercial success. The jazz line served a useful purpose: it pointed out that we'd be making our mark in all areas."

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AmCan Says 'No Interference'

Execs Declare That Pickwick Will Shape Own Destiny

By ALAN PENCHANSKY

FONTANA, Wis.—Executives of the American Can company confirmed here at the recent Pickwick retail convention that the destiny of Pickwick International would remain in its own hands.

AmCan executives addressing the gathering included William F. May, chairman of the board, who told the more than 600 in assembly that American Can actually was a collection of small companies, each with a "high degree of autonomy and independence."

May, in his remarks prior to the champagne awards banquet Aug. 31, said Pickwick was American

Can's "key" to expansion in the consumer products area, and he noted that 50% of the people now in the company's top executive positions came from businesses American Can had acquired in recent years. He told the group that American Can offered virtually unlimited opportunity for advancement.

Other American Can executives greeting the convention were Harry S. Howard Jr., vice chairman of the board, and senior vice president Lionel Sterling, who is the "primary interface" between Pickwick and the parent company.

Pickwick, the convention learned,

ranks as the second largest of 18 profit centers which make up American Can, and total together \$4 billion in annual revenue.

Pickwick itself expects yearly sales in excess of one-half billion dollars by 1980, said its president, Chuck Smith, in his general address.

Said Smith: "The American Can management has made it clear, not only by words, but by demonstrated action, that their organization is there to help us where we need and want help, but that our Pickwick team is as much responsible for carrying out its own destiny as it ever was."

Smith observed that AmCan already has made available help in the areas of strategic planning, data processing, data communication, materials handling and human relations. In strategic planning, Pickwick division managers for the first time have been asked to prepare five-year projection planning reports.

The five-day convention's working sessions consisted of 15 seminars, including a number under the direction of electronics hardware vendors, regional and corporate planning meetings and numerous label product presentations that are a definitive part of such a conclave. Presenters included Capitol, Phonodisc, A&M, CBS, MCA and WEA.

Entertainment sponsors were CBS (Dave Mason), Capitol (Norton Buffalo Stampede), Elektra (Eddie Rabbitt) and UA (Kenny Rogers and Crystal Gale). GRT sponsored a "Casino Night" gambling for prizes.

Site of the gathering was the giant Abbey resort here on the shores of Lake Geneva.

Tandy Reports Higher Earnings

LOS ANGELES—Tandy Corp., parent company of the Radio Shack electronics store chain, reports its 15th consecutive year of increase earnings and sales.

For the fiscal year ended June 30, sales increased 28% to \$949,267,000 from last year's sales of \$741,722,000. Income rose 12% to \$71,819,000 from 1976's \$64,281,000.

According to Lewis Kornfeld, president of the Radio Shack division, the sales increase was due to the successful phase-out of the 23-channel CB and the introduction of a new 40-channel line.

Kornfeld adds that gains were made in the sales of non-CB merchandise and the introduction of the Radio Shack TRS-80 micro-computer system that produced orders in excess of preliminary estimates.

Off The Ticker

Bertelsmann Publishing House of Germany, parent company of the Ariola-Eurodisc GmbH family of labels, has acquired a controlling interest in Bantam Books, the New York-based publisher with about 22% of the U.S. paperback book market.

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 | 545 | 40% | 39 1/2 | 39 1/2 | - 1/4 |
| 41 1/4 | 37 1/2 | American Can | 8 | 82 | 40% | 40 1/2 | 40 1/2 | Unch. |
| 11 1/4 | 7 1/2 | Ampex | 11 | 163 | 10% | 10 | 10 1/4 | - 3/4 |
| 5 1/4 | 3 | Automatic Radio | 9 | - | - | - | 3 | Unch. |
| 28 1/2 | 22 1/4 | Beatrice Foods | 12 | 123 | 26 | 25 1/4 | 25 1/4 | Unch. |
| 62 1/4 | 53 1/4 | CBS | 9 | 277 | 54 1/4 | 53 1/4 | 53 1/4 | - 1 1/2 |
| 17 1/4 | 7 1/2 | Columbia Pictures | 6 | 297 | 16 1/2 | 16 1/2 | 16 1/2 | Unch. |
| 15 1/4 | 10 1/2 | Craig Corp. | 3 | 24 | 11 | 10 1/2 | 11 | - 1/4 |
| 48 1/2 | 32 1/2 | Disney, Walt | 16 | 294 | 39 1/2 | 38 1/2 | 38 1/2 | - 1 1/2 |
| 4 1/4 | 3 1/2 | EMI | 9 | 46 | 4 1/4 | 4 1/4 | 4 1/4 | Unch. |
| 18 1/2 | 11 1/2 | Gulf + Western | 3 | 268 | 12 1/2 | 12 | 12 | - 1/4 |
| 9 1/4 | 4 1/4 | Handleman | 9 | 109 | 9 1/4 | 9 1/4 | 9 1/4 | - 3/4 |
| 5 1/4 | 3 | K-Tel | 7 | - | - | - | 3 1/4 | Unch. |
| 9 1/4 | 5 | Lafayette Radio | 64 | 16 | 5 1/4 | 5 1/4 | 5 1/4 | Unch. |
| 26 1/4 | 21 1/4 | Matsushita Electronics | 9 | - | - | - | 23 1/4 | Unch. |
| 44 1/4 | 35 1/4 | MCA | 9 | 506 | 39 1/2 | 38 1/2 | 38 1/2 | - 3/4 |
| 25 1/4 | 16 | MGM | 9 | 32 | 23 1/2 | 22 1/2 | 22 1/2 | - 1/4 |
| 57 | 47 1/2 | 3M | 16 | 206 | 52 1/2 | 52 | 52 1/2 | - 3/4 |
| 56 1/2 | 36 1/4 | Motorola | 13 | 274 | 43 1/2 | 42 1/2 | 42 1/2 | - 3/4 |
| 36 | 28 1/2 | North American Philips | 6 | 70 | 29 1/2 | 29 1/2 | 29 1/2 | + 1/4 |
| 9 1/4 | 5 1/2 | Playboy | 12 | 40 | 7 1/2 | 7 1/2 | 7 1/2 | - 1/4 |
| 32 1/2 | 25 1/2 | RCA | 10 | 515 | 28 1/2 | 27 1/2 | 27 1/2 | - 1/4 |
| 10 1/4 | 8 1/2 | Sony | 15 | 150 | 8 1/2 | 8 1/2 | 8 1/2 | - 1/4 |
| 22 1/2 | 14 1/4 | Superscope | 6 | 19 | 17 1/4 | 17 | 17 | - 1/4 |
| 42 1/2 | 21 | Tandy | 7 | 1166 | 29 1/2 | 28 1/2 | 28 1/2 | + 1/4 |
| 7 1/4 | 4 1/4 | Telex | 6 | 45 | 5 1/4 | 5 1/4 | 5 1/4 | - 1/4 |
| 3 1/2 | 2 1/4 | Telex | 9 | 34 | 2 1/2 | 2 1/2 | 2 1/2 | - 1/4 |
| 4 1/4 | 2 | Tenna | 10 | 2 | 2 1/2 | 2 1/2 | 2 1/2 | - 1/4 |
| 16 1/4 | 13 1/4 | Transamerica | 7 | 274 | 15 | 14 1/4 | 14 1/4 | - 1/4 |
| 25 1/4 | 9 1/4 | 20th Century | 8 | 382 | 24 1/2 | 24 | 24 | - 1/4 |
| 32 1/2 | 26 1/4 | Warner Communications | 6 | 124 | 28 1/2 | 28 1/2 | 28 1/2 | - 1/4 |
| 28 | 16 | Zenith | 9 | 204 | 17 1/4 | 17 1/4 | 17 1/4 | - 1/4 |

| OVER THE COUNTER | P-E | Sales | Bid | Ask | OVER THE COUNTER | P-E | Sales | Bid | Ask |
|------------------|-----|-------|-------|-------|------------------|-----|-------|--------|--------|
| ABKCO Inc. | 54 | 5 | 3 1/4 | 4 1/2 | Koss Corp. | 5 | 31 | 2 1/2 | 3 1/4 |
| First Artists | | | | | Kustom Elec. | 7 | 10 | 2 1/2 | 3 |
| Prod. | 3 | 165 | 8 1/2 | 9 | M. Josephson | 9 | 10 | 12 1/2 | 13 1/2 |
| Gates Learjet | 4 | 11 | 9 1/2 | 9 1/2 | Memorex | 7 | - | - | - |
| GRT | 5 | 169 | 2 1/2 | 3 1/4 | Orrox Corp. | - | - | 11/16 | 13/16 |
| Goody Sam | 3 | 41 | 2 1/4 | 3 1/4 | Recoton | 4 | - | 2 1/4 | 2 1/4 |
| Integrity Ent. | 3 | 10 | 1 1/4 | 1 1/4 | Schwartz Bros. | 10 | - | 1 1/2 | 2 1/4 |

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BEST \$ SHOWING EVER

Columbia Pictures Boosted By Arista

By STEPHEN TRAIMAN

NEW YORK—Arista Records contributed significantly to the highest annual revenues, operating earnings and net income in parent Columbia Pictures Industries history.

Records and music revenues for the fiscal year ended June 25 were \$42.101 million, a 28% increase over the \$35.37 million for fiscal 1976. Both figures include income from tape rights licensed to GRT, an agreement which expires Sept. 30 (Billboard, Sept. 10, 1977).

Arista accounted for 10.8% of parent Columbia Pictures revenues in fiscal 1977, only slightly above the 10.6% noted the prior year. However, this year's contribution is more significant, since the amusement games revenues of the D. Gottlieb and Co. acquisition in December 1976 were \$32 million this fiscal year, and zero the year before.

The fourth quarter was particularly bright, as noted at the recent label convention by president Clive Davis (Billboard, Sept. 3, 1977). Arista revenues hit \$15.3 million, including tape, more than double the \$7.568 million in the similar 1976 quarter.

Davis reported that the last quarter revenues alone exceeded the entire fiscal 1974 year, and the last six months were the best half-year period in Arista's history.

The importance of the tape rights which Arista took back on its own are obvious: Tape revenues represented about \$5.84 million in fiscal 1977, up 19% from \$4.920 million the prior year—about 14% of total income in each fiscal year.

For the parent firm income from continuing operations of \$15.019 million was nearly 40% over the \$10.752 million for fiscal 1976. Net income of \$34.599 million in fiscal 1977 tripled the \$11.545 million figure of the prior year.

Net income figure reflects: Sale of its Salt Lake City television station Oct. 1, 1975, resulting in a pre-tax gain of \$7.559 million; sale of its music publishing division as of June 30, 1976, resulting in a gain of \$14.854 million after income taxes of \$5.5 million; sale of its San Juan tv station at the end of fiscal 1976, resulting in a pre-tax gain of \$220,000.

Total revenues topped \$390.5 million in fiscal 1977, about 18% more than the \$332.114 million noted the year before.

The record fourth quarter produced net income of \$6.701 million, about 354% over the \$1.473 million reported in April-June 1976. Revenues this year hit \$120.5 million, about 51% above the \$80.625 million for the corresponding 1976 period.

Commenting on the fiscal year results, Columbia Pictures president Alan Hirschfeld says all divisions continue to operate profitably, with the record results bringing the company's net worth to \$67.76 million, compared to \$8.16 million four years ago.

He notes the company entered its 1978 fiscal year's first quarter with excellent prospects, primarily due to several new releases by Arista and strong public response to "The Deep" in the U.S. and overseas.

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As soon as 5,000 subscriptions are received, we will commence minting. The first medallions off the press will be available approximately October 30, 1977.

The medallion will not be mailed to you without prepayment. Our bank will hold all monies in escrow until we present it with completed mailing lists.

Make checks or money orders payable to:
COINING UNLIMITED
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Please send me:

_____ Bronze Elvis Presley Commemorative Medallions at \$7.75 each.
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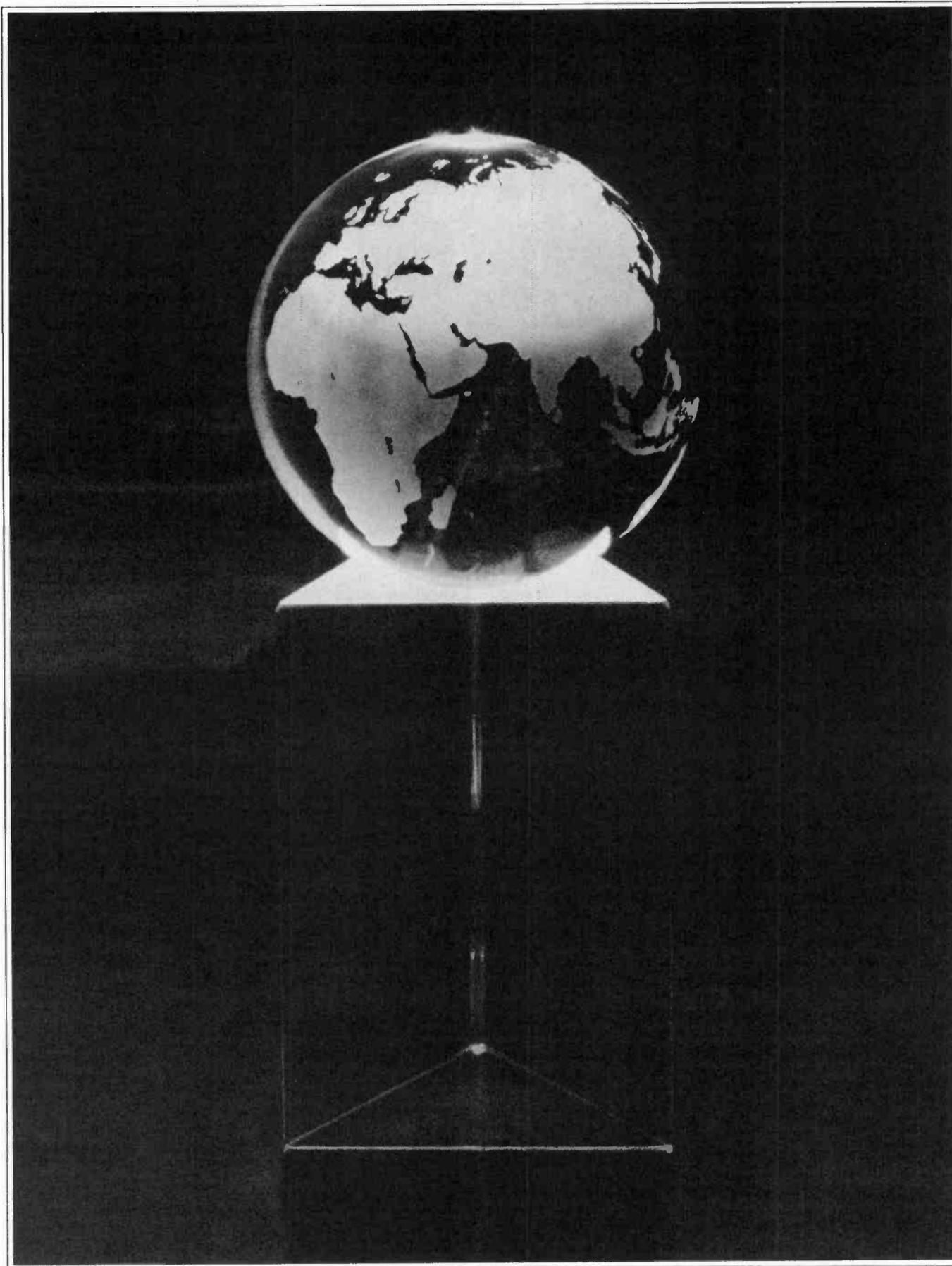
(Ohio residents add 4% State Sales Tax)

I understand my money will be held in escrow until my medallion(s) are mailed. I am enclosing a total of \$_____

Name _____

Address _____

City _____ Zip _____



**CBS RECORDS INTERNATIONAL ANNOUNCES THE
WINNERS OF THE CRYSTAL GLOBE, FOR
EXTRAORDINARY RECORD SALES OUTSIDE
THE UNITED STATES. PRESENTED WITH PRIDE TO
SIMON & GARFUNKEL,
FOR OVER FIVE MILLION ALBUMS SOLD IN OTHER LANDS.*
CONGRATULATIONS, PAUL AND ART. FROM ALL OF US.**

*Extra extraordinary really, since sales are actually well beyond ten million.

AT
PRECISELY
ONE P.M.,
ON MONDAY,
SEPTEMBER 12,
THE BABYS'
SECOND ALBUM,
"BROKEN HEART,"
WILL MAKE ITS
WORLDWIDE DEBUT
AT A LUNCHEON
FOR MAJOR
RETAILERS
IN HAMBURG,
LONDON,
LOS ANGELES,
CHICAGO,
DETROIT,
CLEVELAND,
ATLANTA,
DALLAS,
NEW YORK,
PHILADELPHIA,
WASHINGTON, D.C.
AND
SAN FRANCISCO.
WE, AT CHRYSALIS,
ALONG WITH OUR
DISTRIBUTORS,
WILL HOST
THIS VERY
SPECIAL OCCASION.
IT IS BY
INVITATION ONLY
AND WILL BE
THE FIRST TIME
THE BABYS'
NEW ALBUM
WILL BE PLAYED
IN PUBLIC.
WE KNOW
IT WON'T BE
THE LAST.



Chrysalis
RECORDS AND TAPES



HAPPY OWNERS—Schwartz Brothers, from left, Stuart, Burt and James, help celebrate the opening of the firm's 17th Harmony Hut store in Philadelphia.

Uttal Buys EMI's Interest In Label

NEW YORK—Larry Uttal has purchased full ownership of Private Stock Records, buying out a significant interest previously held by EMI.

Uttal plans to continue currently existing licensing and distribution arrangements with EMI overseas. Uttal formed Private Stock three years ago in association with EMI.

New focus for the label, according

to Uttal, will be on developing a strong management team, building long-term potential of artists, emphasizing quality of product and continuing to expand Private Stock's international base.

Uttal cites the label's "rapid growth and successful transition from a singles orientation to albums" as significant factors in his decision to assume 100% ownership of the company's stock.

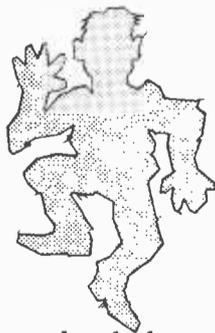
ARE YOU A RECORD COMPANY LOOKING FOR THE RIGHT MAN?

15 years experience as national sales manager and marketing director with broad background in all phases of record company operations.

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An interview will convince you.

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©THE EASY WAY OUT: 1977.

Joke, don't jump!

If you've got a high pressure job, nothing sums up the situation or relieves the tension like one look at "THE EASY WAY OUT!"

Featuring the frazzled outline of a once harried exec, hang this 3' x 4' piece of clear, heavy plastic against your office window and it looks like someone did indeed take the easy way out.

A must for the overworked—or an outstanding gift for the home—rush \$7.50 + \$1.40 for handling to "THE EASY WAY OUT," 54 W. Randolph, Suite 606C7 (BB), Chicago, Ill. 60601.

KBCA Will Air Monterey Event

LOS ANGELES—KBCA-FM will broadcast the 20th annual Monterey Jazz Festival live—for the fourth straight year. The Friday through Sunday bash (16-18) will produce around 22 hours of concert and interview material, reports Saul Levine, station owner.

Jim Gosa, regular staffer, will be making his fourth appearance at the event and will be assisted for the first time by musician Buddy Collette.

For the first time the station has installed a mono 15,000-cycle line which Levine says will greatly improve remote quality. Previously the station beamed its broadcast back to its Southern California listeners on a 5,000-cycle line.

New Joint Venture

NEW YORK—The Robert Stigwood Organization and Northern Songs have entered into a joint venture named Ancillary Enterprises. Ed Justin and Myrna Gershon to license all subsidiary rights to the "Sgt. Pepper" motion picture. It's the same team that handled "Tommy" and "The Partridge Family" merchandising.

Bruce Day Dead

NEW YORK—Bruce Day, art director, advertising creative services, CBS Records, was killed Sunday (4) in an automobile accident while driving on a South Hampton, Long Island, road.

He joined CBS Records five years ago as a designer in the creative services department.

AWAITS NEW CALLS

Philly's Once-Proud WIBG Soon To Die

PHILADELPHIA—The legendary "Wibbage," WIBG, will soon be a thing of memory only, but new program director Kevin Metheny last week was stirring up memories galore for rock radio fans as Hy Lit and Joe Niagara took to the air again, followed by Jerry Blavat, also a noted disk jockey years ago though never a Wibbage jock.

Niagara was working 6 a.m.-noon, Lit noon-6 p.m., and Blavat live from the Memories West nightclub in the evening.

The music they were playing ranged from the late 1950s to about 1966, says Metheny, "when Jim Hilliard took over as program director at WFIL and killed WIBG."

Management has applied for new call letters. The expectation is that the FCC will grant permission for call letter change in the next two-three weeks. Metheny, who achieved phenomenal success programming KMJC in San Diego, is noncommittal about the new format of WIBG, which will probably target younger demographics.

He plans to hire several people to answer the phones and ask listeners to call in their comments over several weeks. "I have no preconceived notions about what I'm going to be doing," he declares.

At the same time the station is serving as the pilot for a RAM study by Jack McCoy's DPS Inc., an El Cajon, Calif., research firm. RAM involves a diary-based research similar to that done by Arbitron, but also delving into music preferences and with a much larger sample.

Meanwhile, the station is pro-

moting "The Wibbage Wake" and has lined up several new air personalities who are currently standing by. Bob McLain has left to program WTMA in Charleston, S.C. Chuck Knapp will be staying with the station.

New people include Cathy Cunningham from KSAQ in San Antonio; John Brock from WCGQ in Columbus, Ga., and Steve Hatley from KSTP. Bill Gardner left to join KSD in St. Louis and also do weather on the station's television affiliate.

WIBG will be airing "The Evolution Of Rock" syndicated radio rock documentary in the change-over.

Niagara, Lit and Blavat all date from the late 1950s and early 1960s when WIBG was king in the market and the three men were equaled only, perhaps, by the also legendary Georgie Woods, soul personality.

Niagara and Lit earned fortunes via record hops, as did Blavat, who once did four hops in one night traveling between sites via helicopter. Each personality drew thousands of teens a week to these hops, which sometimes featured live talent but usually only music from records.

With the advent of WFIL, WIBG slowly went down the drain and has been through a series of format approaches and program directors, including Paul Drew, former head of programming for RKO Radio.

Ironically, the station is now owned by Fairbanks Broadcasting and at the helm of the radio stations today is Jim Hilliard, the man who once drove the station into the ground.

Zero Mostel, 62, Dies In Philly

NEW YORK—Zero Mostel, whose performance as Tevye, the long suffering dairyman in "Fiddler On The Roof" is considered a Broadway classic, died Thursday (8) in a Philadelphia hospital at the age of 62. Cause of death was given as cardiac arrest.

Mostel was in Philadelphia for a pre-Broadway run of "The Merchant," a new play based on Shakespeare's "The Merchant Of Venice." The actor was cast in the part of Shylock.

Mostel entered the hospital last weekend and his ailment was diagnosed as an upper respiratory viral infection.

He created the role of Tevye in "Fiddler" in 1964, winning a Tony award for his performance. Though he appeared in the play for only a year, "Fiddler" went on to run an additional seven years, making it the longest running hit in Broadway history. Over the years, "Fiddler" has played in a reported 32 countries in 16 languages.

Last season Mostel appeared in a revival of the show which ran for three months on Broadway and toured 10 cities.

Mostel also won acclaim for his performance in the musical "A Funny Thing Happened On The Way To The Forum," which netted him a Tony in 1963. He won the award in 1961 for his role in the absurdist comedy "Rhinoceros."

Raise Certain LPS In MCA Catalog \$1

LOS ANGELES—MCA Records has notified its accounts that effective Oct. 3 it is raising catalog prices on all Elton John, Olivia Newton-John, Lynyrd Skynyrd and Who product \$1 to \$7.98.

All other catalog product remains at \$6.98. The price hike is the first such increase at the label.

Vice president of marketing Richard Bibby says that future \$7.98 releases will be on a selected basis, although forthcoming product this fall by John, Newton-John and Skynyrd will be \$7.98.

Tape prices will remain at \$7.98.

Disco Radio Series Wins a Market Test

By RADCLIFFE JOE

NEW YORK—A move to eradicate radio's ongoing negativism toward disco product will be undertaken in November when a disco radio show designed for airing on Top 40 stations will be test-marketed on about 15 stations. The outlets planned are in such Southern, Western and Midwestern cities as Dallas, Seattle, Denver, Charlotte, N.C., and at least two major cities in California.

The still unnamed three-hour program is being produced by MK Pro-

(Continued on page 46)

Nick Jameson

**HE MADE IT AND PLAYED IT!
NOW WHY DON'T YOU BUY IT AND TRY IT?**



As a producer, musician and engineer, Nick Jameson has worked with such diverse artists as Foghat, Bonnie Raitt, Maria Muldaur, Paul Butterfield and Tim Moore. Bearsville Records is proud to present his first solo album, *Already Free*.

Nick Jameson / Already Free

On Bearsville Records and Tapes. BR 6972.
Produced and Engineered by Nick Jameson.



Scorpio Seeking Seized Records

By IS HOROWITZ

NEW YORK—Scorpio Music Distributors has petitioned the U.S. District Court in Philadelphia to order the return of some 24,000 Bob Dylan records seized last February by the FBI as infringing merchandise.

The bid comes in a reply by the Croydon, Pa., cutout wholesaler to a civil action filed in court last month by Warner Bros., claiming a three-disk set marketed by Scorpio contained unauthorized recordings of Dylan tunes held in Warner's music publishing catalogs.

At the same time, Scorpio's court document, filed Tuesday (6), includes a counterclaim joining Warner Bros., Warner Communications Inc. and WEA in actions said to have undermined Scorpio's reputation and ability to obtain merchandise and bank credit.

The Scorpio counterclaim, which cites a list of alleged violations of antitrust laws, asks treble damages for a claimed "minimal loss in projected sales of \$3,651,885," and a "minimal projected loss in profit of \$438,226."

The albums seized and still impounded are titled "Bob Dylan, The Little White Wonder," volumes one, two and three. They credit the manufacturer as A. Buhay S.R.L. Productions.

Warner's brief states that none of the recordings was authorized and that no mechanical licenses were secured.

This charge is denied in the Scorpio reply, which claims the records were purchased and offered for resale "after full assurances" of compliance with "all applicable copyright laws." The records were imported by Scorpio from Europe.

Warner wants the records turned over to it or destroyed. It says Scorpio had "unlawfully acquired about approximately 106,000 copies."

As part of its defense, Scorpio alleges the Warner group knew of the disputed recordings earlier but took no action until the purchase by Scorpio. Scorpio asks for a jury trial.

Valentino Expands Gotham Facilities

NEW YORK—Thomas J. Valentino Inc., known for its production music and sound effects libraries, is expanding its facilities and capabilities. The company now occupies the entire eighth floor of its West 46th St. location in Manhattan and has added some new equipment.

Additions include a narration booth with a Tascam 9-track stereo mixing board, a Sony U-Matic videocassette recorder, five Ampex 440s, three full-track Ampex mono 351s, two Angus equalizers and an Ashley Parametric Stereo Equalizer.

Spicewood Moves

LOS ANGELES—Spicewood Enterprises, Helen Merrill's music production company, which will be producing albums for the Japanese market, has moved from Chicago to New York. The new address is P.O. Box 753, F.D.R. Station, New York, N.Y. 10022.



TAPE DEPOT—Sound Warehouse, Matteson, Ill., displays 8-tracks, cassettes full-face to customer. Selected titles are pulled from working stock behind the display. Newly-opened, the outlet is one of the first supermart-type record and tape stores in the greater Chicago area. That's Mike Frommer who designed the store behind the counter.

Kelley Sniffs Smoke, Builds Fire

WB Promo Exec Works 11 Months To Chart Hit Album

By ED HARRISON

LOS ANGELES—A strong foundation of secondary market radio stations, and Warner Bros. national secondary promotion director Dan Kelley's gut belief in the Sanford and Townsend Band, helped catapult "Smoke From A Distant Fire" into the Top 10 of the Billboard Hot 100.

The album was released last October when Kelley was a local promotion man working the Pittsburgh market. Shortly after he was promoted to his present position and relocated to Warner's Burbank headquarters.

Kelley's first effort in breaking a record nationally was with Michael Franks' "Popsicle Toes" which initially broke in Pittsburgh.

"I was hoping to carry on and make things happen on a national level," says Kelley. "So I went to vice president and director of promotion Russ Tyret and told him I wanted to work the Sanford and Townsend record in addition to the ones I was already working."

"In February and March, the first single from the album 'Shake It To The Right' landed on the playlists of 35-40 stations in the Midwest and it eventually went top 10 in two markets.

"The main thing," continues Kelley, "was to open up new AM markets. We put out 'Smoke From A Distant Fire' the first week in May which was the time of the Arbitron ratings. And it's hard getting a record started during ARBs.

"We needed a game plan. The easiest way to get a record started is to plug into the Gavin report and aim at getting the record added to as many stations as possible at the end of the rating period."

The first station to air the record, says Kelley, was WXIL in Parkersburg, W. Va. Shortly after, WBTR in Carrollton, Ga., added the record. Soon it spread to WERC-FM in Birmingham where it became a top 10 record in the market.

Before long, stations in Alabama, Georgia and Tennessee were on it.

Kelley credits Atlanta secondary promotion men Ed Nuhfer and Curtis Jones as the prime movers in getting the record exposed in the South.

According to Kelley, WRKQ in Boston was the first national station in the North to give the record airplay. "When WRKO added it to its playlist it lent a lot more credibility to the record," says Kelley.

"Within five to six weeks it showed signs of developing into a hot record, started at 82 in Billboard. From there it started happening on a national basis."

Kelley says 20 new stations per week were adding the record, with three to four of them being majors.

"I feel the key was a strong secondary market foundation," Kelley says. "We geared our strength from the secondary level where we placed all our energy. When the time was right we went to the major stations."

"A lot of records get lost early due to a lack of secondary airplay. Fortunately we had an abundance of secondary stations."

Kajac Sponsors Iowa Music Seminar

CHICAGO—Kajac Record Corp., Carlisle, Iowa, will sponsor a two-day record industry seminar Sept. 24 and 25 in conjunction with Natcom, a Long Island-based studio "data services" company.

The seminar, being held at Kajac's Carlisle facilities, promises to cover virtually all phases of the music/recording industry and is being promoted to amateurs, semi-pros and professionals throughout Iowa.

"We've got to educate an area, we've got a lot of people coming to us and we spend a lot of time just educating people," explains Harold Luick, president of Kajac. The event is being touted in newspaper ads and with booths at summer state expos, Luick says.

In addition to operating a 16-track recording studio in a converted motion picture theatre, Kajac serves as national distribution, promotion and publishing rep for aspiring Iowan talent.

The firm operates its own publishing arms, Mid-America Music (ASCAP) and Tall Corn Music (BMI). Kajac, according to Luick, is

the state's only union signatory studio.

The seminar, to run eight hours each day, will cover publishing, booking, career development, management, indie labels, independent production deals, contracts, studio musicians, etc.

Participants are being encouraged

RCA Relocates Anderson In L.A.

NEW YORK—Supporting its recent shift of pop a&r to the West Coast (Billboard, July 9, 1977), RCA Records is relocating promotion chief Ray Anderson to Los Angeles.

Anderson, division vice president, promotion, will direct the company's national promotion force from there and will report to Robert Summer, division vice president, marketing.

According to RCA, Anderson will also maintain a New York office and the East Coast promotion department will remain at full strength.

RCA already has a&r, marketing and business affairs functions represented on the West Coast.

to bring songs, demos and masters for audition and critique, and Natcom offers to rep material to majors on a percentage basis.

Kajac literature states: "Any songs published by our company during the seminar will entitle the writer to a \$25 cash advance."

Registration fee for both days is \$15. Registrants numbered 42, as of Sept. 8, with Cedar Rapids, Sioux City and Waterloo among towns represented.

Peter Pan Label Tees Fall Promo

NEW YORK—"Disco Duck," "Kojak," and "Superman" are spearheading this fall's promotions by Peter Pan Records.

The children's records label will utilize the "Disco Duck" character for in-store promotions for the new "Disco Duck" LP, the fourth in the series, retailing at \$2.49.

Both the "Kojak" and "Superman" releases will be sold separately at \$2.49 retail, or as book/record sets for \$3.98.

Charge Texan With Piracy

HOUSTON—A federal grand jury Aug. 30 returned an indictment in what was said to be the Southern district of Texas' first case of alleged copyright violation in the sale of 8-track tapes.

Charged was Howard W. Cole of Pearland, who allegedly sold copies of Linda Ronstadt and Waylon Jennings recordings without authorization from the copyright owners.

Assistant U.S. Attorney Dan Kamin says the FBI has 1,146 tapes seized from a booth Cole set up in March at the Astrohall to sell tapes and citizen band radios at the Houston Livestock Show and Rodeo.

Two tapes purchased from Cole displayed no recording company labels and were found by scientific tests administered by the FBI to be copies of original recordings, Kamin says.

The charge, a misdemeanor as a first offense, is punishable by a \$25,000 fine or one year in prison.

Judge Restrains Heart Album AS Orders Multiply

LOS ANGELES—A new restraining order prohibiting Mushroom Records from releasing the controversial "Magazine" album by Heart could set a precedent by making "Magazine" the only unshipped platinum album.

Mushroom has nearly one million advance orders occupying warehouse space until the final okay is given to release it, the label claims.

The restraining order, handed down by a U.S. Federal District Court Judge in San Francisco Aug. 26, nullifies the Aug. 9 lifting of the original restraint by Seattle U.S. District Judge Donald Voorhees.

Mushroom is prohibited from shipping, manufacturing and promoting the album following the Aug. 26 stay obtained by Heart. The stay remains in effect until Tuesday (13) at which time a Court Of Appeals tribunal will review the case and Judge Voorhees must substantiate his previous decision.

So far, only promotional copies have been shipped to reviewers and radio stations. While most major markets are airing the album, there are still others waiting the final decision, feeling they would be in violation of the law.

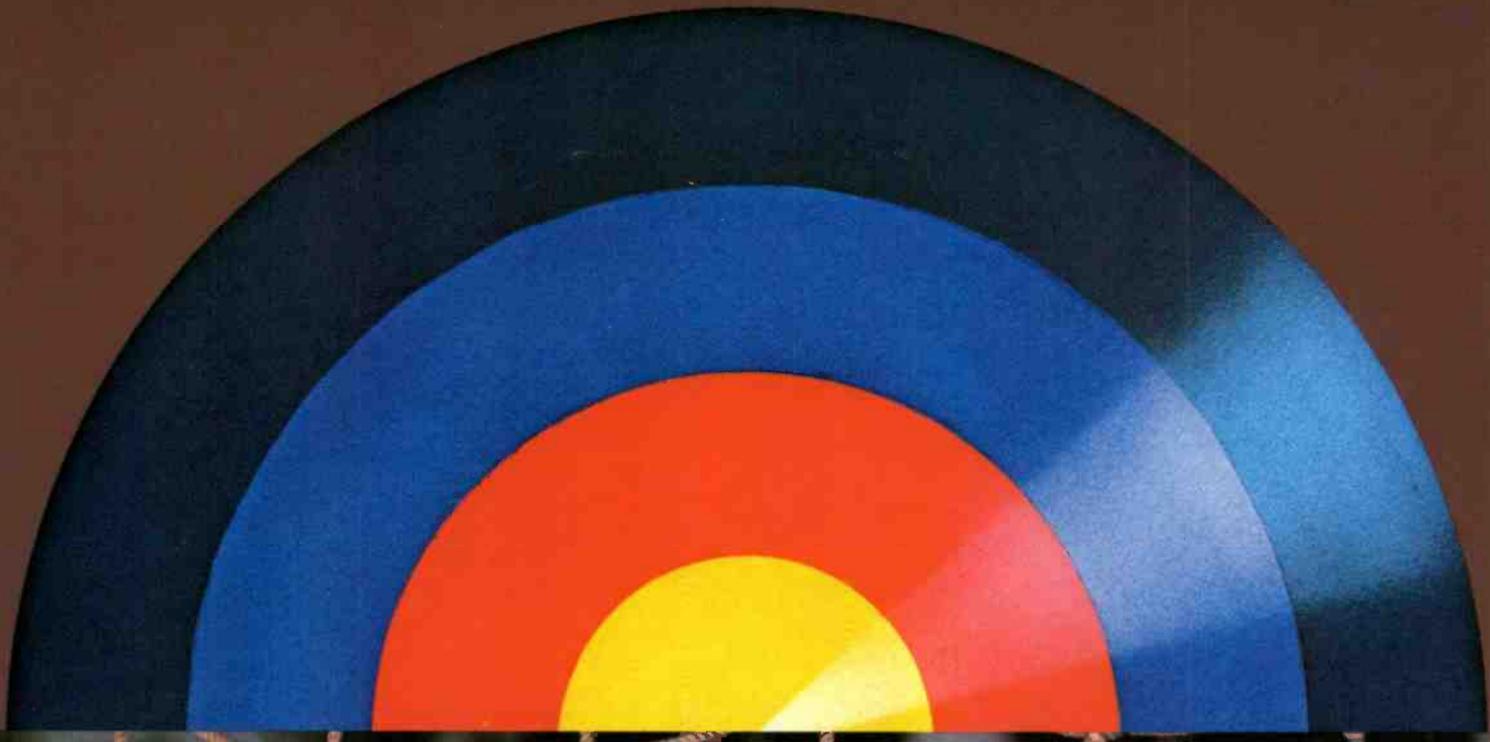
Spector Adds 10th Spec's In Florida

LOS ANGELES—One of the nation's oldest retail chains, Spec's, operated since 1948 by Mike Spector Sr. through Florida, adds its 10th store in November in Lakeland. The 5,000 square foot location is the second in that city for him.

In addition, Spector is doubling his original Dixie Highway location in Miami to 8,000 square feet.

He has bought the adjacent building and if feasible, may convert to a second story, which would provide him with his first 16,000 square foot superstore.

The smaller 1,000 square foot location in West Palm Beach is also expanding to double its size by holiday time.



**"CAPTURED" HITS THE BULLSEYE OF ROCK & ROLL.
FROM "TARGET" ON A&M RECORDS & TAPES.**

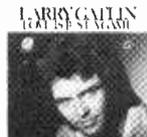
Produced by Paul Hornsby

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LIGHTS
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Tape \$7.98-\$4.25



CASA-7063
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THIN LIZZY
WILD NIGHTS
SRM-1-1186
LP \$6.98-\$3.39
Tape \$7.98-\$4.25



GRETCHEN RAMIREZ
ANGEL
SRM-1-3701
LP \$7.98-\$3.99
Tape \$7.98-\$4.25



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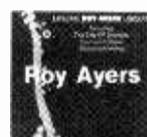
DONNA SUMMER
Donna Summer
CASA-7056
LP \$7.98-\$3.99
Tape \$7.98-\$4.25



THE RUMOUR + MAX
SRM-1-1174
LP \$6.98-\$3.39
Tape \$7.98-\$4.25



Bee Gees
Featuring 22 of the
RS-2-3901
LP \$11.98-\$6.50
Tape \$11.98-\$6.75



Roy Ayers
LP \$6.98-\$3.39
Tape \$7.98-\$4.25



THE FLAMIN' DISCOS PROJECT
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ARISTA 7002
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Tape \$7.98-\$4.25



STAR WARS
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LP \$8.98-\$4.50
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KISS
LOVE GUN
CASA-7057
LP \$7.98-\$3.99
Tape \$7.98-\$4.25

New Chicago 11 LP (JC 34860) will be released Thursday September 15
We are taking advance orders on it. Special Price: LP \$7.98-\$3.99; Tape: \$7.98-\$4.25

INDEPENDENT RECORD AND TAPE PRICES FOR SEPTEMBER

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| All \$6.98 List LP's..... | \$3.65 |
| All \$7.98 List LP's..... | \$4.30 |
| All \$7.98 List 8-Tracks & Cassettes..... | \$4.50 |

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General News



PLANT GOLD—Three departmental managers at the CBS Records Terre Haute, Ind., plant are cited with gold records by the label for their contributions to the success of sales. From left are Dan Sullivan, regional operations manager at the plant; Don Van Gorp, Midwest regional vice president; Dave McFall, record order service manager; Kem Lemry, plant vice president, manufacturing, accepting for Owen Eckert, warehouse manager, and Bill Johns, tape order service manager.

Gusto, With Gusto, Plans Ambitious Reissue Series

NASHVILLE—Extensive merchandising and promotion plans are underway for the new King Vintage Vault 5000X series of LPs released by Gusto Records.

The series features songs from such rock and r&b stars as the Ink Spots, the Platters, Hank Ballard and the Midnighters, Little Willie John, Billy Ward and His Dominoes, Clyde McPhatter, Jackie Wilson, Bill Doggett, Earl Bostic, Freddy King and Ray Charles.

Sales meetings have been set with Gusto distributor personnel across the country for detailed product discussion.

"Display materials and other

dealer sales tools and sales incentives relating specifically to the King Vintage Vault series will be available," advises Jim Wilson, sales manager for Gusto.

From the vaults of King Records—King, Federal, Deluxe and Hollywood, the series is packaged with LP covers using a special antique-like paper and artistic line drawings of artists.

The King Vintage Vault series carries a suggested retail price of \$6.98 for LPs and \$7.98 for tapes.

Gusto, based in Nashville, purchased the Starday-King master catalog in 1975 and will continue to add to the series on a regular basis.

Wilson believes the combination of the original hits plus the artists whose names are still well known will provide a blue chip product for the label.

"The King Vintage series not only provides a musical history of rock and r&b, but the liner notes offer special information about the artist along with a discography and trade chart action of their various songs," he notes.

Terming it a "musically significant release" and "collectors items," Wilson notes the vault has more material for future releases, including more Bostic material and songs by Otis Williams and the Charms.

Atlantic Asks \$2.1 Mil In Suit

NASHVILLE—Atlantic Records asks \$2.1 million in damages for unfair competition and copyright infringement in a suit against a Milford, Conn., firm. The suit, filed in U.S. District Court, New Haven, names as defendants Ronald J. Morf and Anthony E. Newman, principals of National Music Corp. and Market Research Corp. of America.

The count of copyright infringement is for recordings made after 1972 and the state unfair competition count for pre-1972 recordings alleged to have been copied onto cassettes.

This is the second suit against the same defendants who were hit by a \$1.5 million claim by RCA in April.

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Detroit Label Named Tortoise

NEW YORK—Tortoise International Records is the label title chosen by Detroit-based Don Davis, whose worldwide distribution deal with RCA Records was exclusively reported earlier (Billboard, Aug. 20, 1977).

Formal announcement was made last week by Davis and Mel Ilberman, RCA division vice president, creative affairs. First product provided to RCA from Tortoise is the Davis-produced Johnnie Taylor LP "Reflections," already in release on the RCA label.

Future releases with the company's own logo will kick off later this month with a single by the Green Brothers, "Lack Of Attention," followed by the debut LP of the Rockets, formerly with Detroit Wheels.

In addition to Davis, principals of the new label include Rick Ungar, executive vice president and general manager, and Will Davis, Don's brother, vice president, business affairs.

Babys Rate Major Chrysalis Promo

LOS ANGELES—Chrysalis is planning a simultaneous radio, press, retail and distributor presentation in 12 locations throughout the U.S. and Europe on Monday (12), for the Babys' second LP called "Broken Heart."

Both the album and the single "Isn't It Time" will be released jointly Sept. 14 and will be supported by a full range of media and in-store merchandising activities. A two-month North American tour headlining the group in 35 cities begins mid-October.

Event Label Into Indie Distribution

NEW YORK—Event Records has gone to independent distribution. It was distributed by Polydor through its association with Spring Records.

According to Bill Spitalsky, president of the firm, the new distributors include: Tara Records & Tape (Atlanta), Zamoiski (Baltimore), Malverne (New York, Boston), Best Record (Buffalo), Bib (Charlotte), Hitsville (Detroit), Tone (Florida), Hot Line Records (Memphis), Music City (Nashville), All South (New Orleans), Universal (Philadelphia), Stans Record Service (Shreveport) and Ernie's One Stop (Chicago).

TAPED IN ENGLAND IN '57

Presley Dialog Out On Seattle Label

LOS ANGELES—The Great Northwest Music Company of Seattle has acquired from Redwood Music, Inc., U.S. rights to the record an album titled "The Elvis Tapes" which features a recorded interview with the late Elvis Presley by Red Robinson, a Vancouver radio personality.

The interview, released as an LP in England several months ago, took place prior to a 1957 concert in the Vancouver Coliseum. The package

features a collage of previously unreleased photographs.

Initial distributors lined up for Great Northwest include Sound (Seattle), Pan Am (Denver), All South (New Orleans), Alta (Phoenix and Salt Lake), Heilicher-Pickwick (Minneapolis, Dallas, Atlanta and Miami), Schwartz Brothers (Washington, D.C.), Arc-Jay-Kay (Detroit) and H.W. Daily (Houston).

4 Mancini Themes On Network TV

LOS ANGELES—Henry Mancini will have four music themes on network television this season, with newly-composed themes for the NBC "Nightly News" programs and "Sanford Arms" joining returning themes for the NBC "Mystery Movie" series and "What's Happening."

First Cole Album

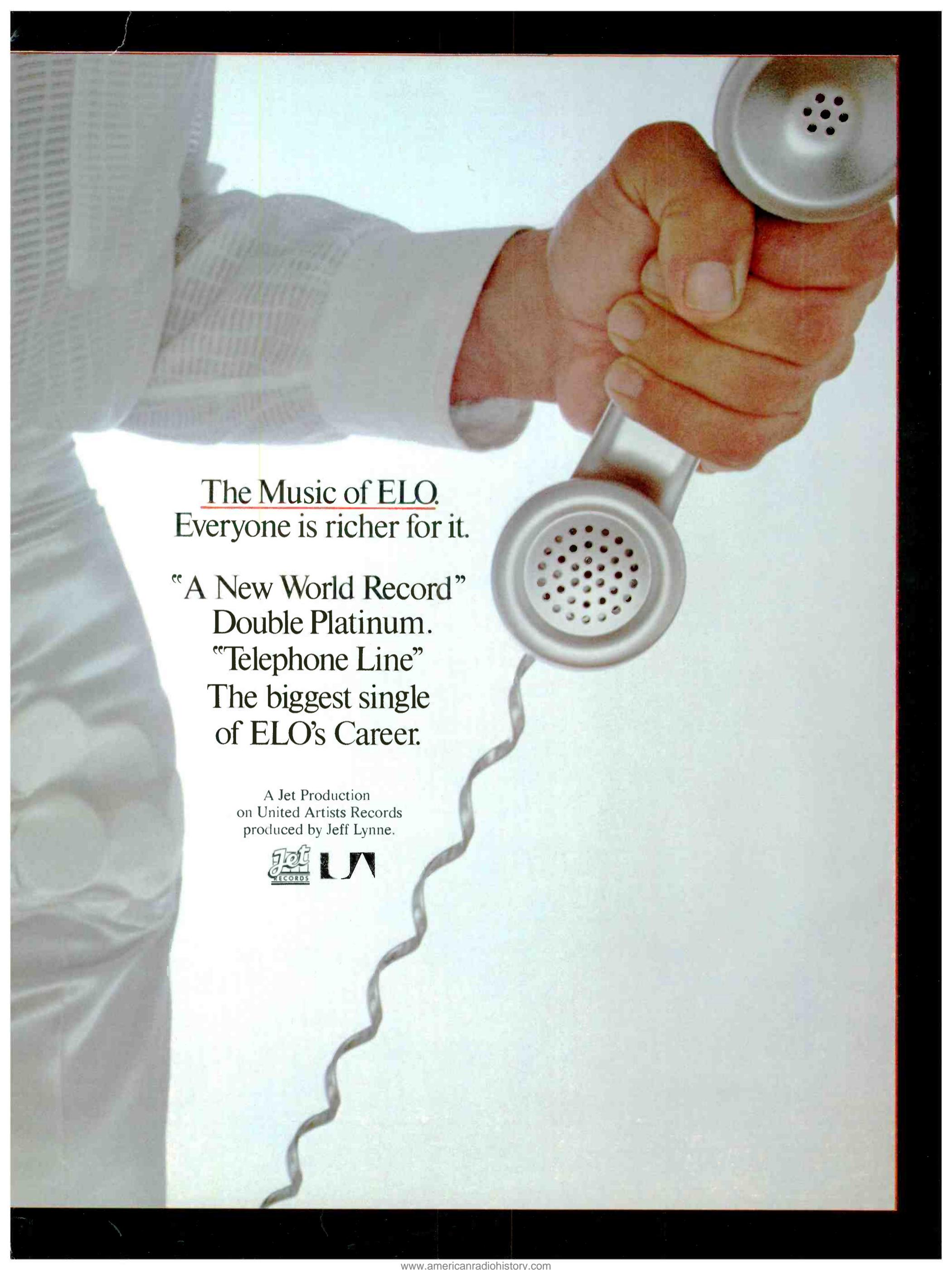
LOS ANGELES—Singer-songwriter Johnny Cole's first solo album, "First Meeting After," is being released on Stanley Records. Cole's songs have appeared on projects by Nilsson, the Righteous Bros., Barbra Streisand and Ike & Tina Turner.



Capitol Records Is Proud To Announce
Natalie Cole's Third Capitol Album, **Unpredictable,**
Is Platinum.





A hand in a white shirt sleeve holds a white rotary telephone receiver. The receiver has a circular speaker grille with many small holes. The background is plain white.

The Music of ELO.
Everyone is richer for it.

“A New World Record”
Double Platinum.
“Telephone Line”
The biggest single
of ELO’s Career.

A Jet Production
on United Artists Records
produced by Jeff Lynne.



Dealers, Rackers Say Summer Portends Fine Fall

• Continued from page 1

"Elvis was the catalyst," Spector says.

Alan Dulberger, owner of the five 1812 Overture stores in Milwaukee, called August his best month in his seven years in record/tape/accessories retailing. His stores have enlarged physically and resultantly in inventory, which helped the period. In addition, he pushed a lengthy prerecorded tape campaign on tv and radio.

Dave Siebert, boss of the 16 stores with Franklin, Madcat and Davey's Locker marquees out of Little Rock, notes optimistically that the banner August manifested itself not only in records and tapes, but straight through accessories, and in cases, where his store had an audio component link well into playback equipment.

Siebert, a veteran magazine and book circulator, felt the surge in that end of the business also. He notes that August provided almost five weeks of buying to help swell the totals.

Steve Libman of Southland Records, Atlanta, a combination rack-jobber/retailer, says his combined business was 129% above 1976 August. The two additional Oz stores since last year helped, but even so, he calls the climb "fantastic."

The six Harmony House stores in Detroit, operated by Carl Thom, registered a 30% business rise over last year for the period. Thom notes his registers ring best when the automotive industry in the Motor City is peaking. Others echo the comment generally about the U.S. economy.

The 30-plus Disc Record chain racked up more sales in August than it did last November, Raul Acevedo,

the chain's general manager, reports. "I don't know why. Everything is happening right. We had one less store than last year." He indicates the chain has improved its inventory control and expanded stock, a factor several others pointed to in explaining the August increased volume.

The 62 Camelot stores outsold the early weeks of December in August because of more competitive pricing in some areas, stronger advertising and a 33% inventory increase in most stores, Joe Bressi, Stark vice president, states.

"Labels seem to have awakened to the fact that there are no more summer doldrums. They are maintaining strong ad and promotion in this period," Bressi adds.

Dave Lieberman, boss of Lieberman Enterprises, Minneapolis, agrees that the dog day summers have vanished.

"Terrific" is the way Ben Bartel, executive vice president of the near-90-store Integrity Entertainment skein throughout California, describes August and late July. Bartel says he felt the increasing number of \$7.98 suggested list price releases bolstered record-shattering sales.

Lou Fogelman of Music Plus, the 15-store Southern California chain, terms the period "fantastic." Like most contacted, he feels new releases of the 60 days were not exceptional. He, too, feels August was his best period except for the two weeks around Dec. 25.

Oregon business was off until the last half of August because of exceptional heat in the first 45 days of the period. But Fogelman found the final fortnight of August "great." He says a stronger flow of new product then and Elvis aided the upswing.

Bill Golden of the 75-store Record

Bar says August was the 10-year-old chain's third best month ever. He feels that because they are mail-oriented, the unseasonal heat drove customers into air conditioned mall stores. Golden found the business good in both new releases and catalog through the 30 days.

Terry Cooper of the 25 Record-land stores out of Cleveland and Gary Barnard of the 14 Evolution and 3 Sundance stores out of Houston both feel August was relatively good. Both note the month "exceeded expectations."

Steve Cook of the four-store Pipe Dream chain in upper Wisconsin credits August with a 25% hike above a year ago. A 10% rise in prerecorded tape helped. The stores, which are ticket centers for the area's concerts, noted a falloff in duet buying which Cook blamed on "an overabundance of promotions through the region."

CBS Kickoff Time

• Continued from page 1

with an extra 60 days dating due Feb. 10 and six free on 100.

The "third quarter" offers catalog identical to the "first quarter" from Oct. 10 to Oct. 21 with six free on 100 and an extra 30 days billing due Jan. 10.

The "fourth quarter" applies solely to classical albums in a period from Sept. 19 to Oct. 21. CBS offers 10 free on 110 on all classical excluding Record of the Month and "Greatest Hits Of 1720." The program also offers 90 days dating due March 10 and dating is based upon shipping date, with all Masterworks and Odyssey LP and tape included.

The sales drive launched Friday (2) was about completed Friday (9). Members of the CBS home office staff from credit through marketing joined regional and local staffers in separate meetings in the 20 branch cities with big users.

Accounts were told that sometime before Sept. 26 they will receive de-

tails of an auxiliary sales push on jazz and r&b albums in the \$4.98 suggested list category.

CBS hopes to enlist NFL team members to appear in stores in conjunction with the program. Merchandising aids include streamers, pennants, megaphones and inflatable footballs. CBS salesmen supply account buyers with a football-type play book detailing program incentives and details.

"Tapes are a high percentage of total sales for us," notes Joe Mansfield, vice president, merchandising, in emphasizing their inclusion in the fall drive.

"We've discovered January and February are tremendous months for us. And we expect this campaign to be the vehicle with which we hope to dominate display during that time."

Assistance in preparing this story provided by Roman Kozak in New York and John Sippel in Los Angeles.



MOVIE MAGIC—Bill Conti, composer of the music for the film "Rocky" with his platinum record for the soundtrack LP presented to him by Artie Mogull, United Artists Records president.

HOTLINE TIPS

'Rumours' Tops Chart 19th Week

LOS ANGELES — Fleetwood Mac's "Rumours" (WB) comes in at No. 1 for the 19th week, which is the longest any LP has stayed at No. 1 since Billboard combined its separate mono and stereo lists into one overall chart in August 1963.

"Rumours" is also now one of the five longest-running top-of-the-charts LPS of the rock era. The others are the "West Side Story" soundtrack on Columbia (54 weeks in 1962-63) and three sets on RCA Victor: Elvis Presley's "Blue Hawaii" soundtrack (20 weeks in 1961-62); the "South Pacific" soundtrack (31 weeks in 1958) and Harry Belafonte's "Calypso" (31 weeks in 1956-57).

The only contemporary or rock-oriented acts represented in this list are Fleetwood Mac and Presley. And while "Rumours" needs just one more week at No. 1 to tie Presley's 20-week "Blue Hawaii" record as the biggest No. 1 album by a rock act ever, it faces, ironically, strong competition for the top spot next week from the latest Presley release.

★ ★ ★

"Moody Blue" jumps from number five to number three and establishes Presley as one of just a few acts in the past 10 years to have hit the top 10 posthumously. He follows Nat "King" Cole, Otis Redding, Jimi Hendrix, Janis Joplin and Jim Croce.

Campus Copyrights

• Continued from page 1

without loss of exemption from copyright liability.)

Also, for the concert to qualify for exemption, there must be no admission charged, or if there is one, all proceeds after reasonable cost of production, must go to an educational, religious or charitable purpose.

When admission is charged, the copyright owner can object to the use of his music in advance of the performance. He must serve notice in writing at least seven days before the concert, giving reasons for his objection.

The purpose of allowing the advance objection is to avoid forcing a copyright owner to contribute to a fund-raising or other non-commercial activity with which he is not in sympathy.

Under the proposed rule, the notice must point out that if the concert goes on over the valid objection of the copyright owner, the person responsible is liable for copyright infringement. But the notice must also point out that if the admission charge is dropped, the objection is no longer valid and the concert can proceed.

The Copyright Office proposed rule recognizes the problem the copyright owner has in learning just when and where a concert is to be held, so he can send his objection at least seven days before the performance as the law requires.

To ease matters, the rulemaking would let the owner or authorized licensee object to a concert use of his

music without having the exact date or location.

However, the copyright owner cannot simply issue a blanket objection for all future concerts involving his work by a particular educational, religious or charitable entity.

The Copyright Office rules also recognize the problem of the copyright owner in naming the titles on a concert playlist. He would not be required to identify each number to be played, since this information might be hard to come by in advance.

The copyright owner's advance notice would have to name at least one author and work covered by the objection, but there would be no limit on the number of other works covered for any one concert.

Also, under certain conditions, if the copyright owner or licensee (or organization) objects to having any and all of his works performed, groups of works can be included in the notice, without separate identification of each, provided the number of works exceeds 100.

Non-commercial concerts covered by the exemption can be live performances, or the playing of recordings or by a receiving apparatus, but cannot include broadcast transmission to the public, according to the 1976 House subcommittee report on the copyright revision.

The Copyright Office wants comments on the content and manner of serving objection notices. Initial comments (five copies) are due on or before Sept. 23, and replies by Oct. 3, 1977. Mail to Office of the General Counsel, Copyright Office, Library of Congress, Caller No. 2999, Arlington, Va. 22202.

12-Inch Single 'Gold'?

NEW YORK—TK Productions claims it has the industry's first "gold" 12-inch single with Peter Brown's "Do You Wanna Get Funky With Me," but no one seems to know what the criterion is for 12-inch singles.

The RIAA, which TK does not belong to, awards gold certification to seven-inch singles which sell more than a million units. Albums are deemed gold when 500,000 units are sold. The RIAA has set no standards for 12-inch singles, however.

"It's gold for us," smiles Howard Smiley, TK's general manager. He claims "Do You Wanna Get Funky . . ." has sold more than 300,000 units, at a list price of \$2.98, since it was released in March 1977, on TK's Drive subsidiary label.

If it's not gold, maybe it's brass.

New Orion Distrib

LOS ANGELES—California Record Distributors has been appointed the exclusive distributor for Orion Master Recordings for the state of California.

There are more than 300 albums in the Orion catalog. The firm was recently awarded the Grand Prix du Disque international by the Liszt Society in Budapest.

Cream-Hi Meet

NEW YORK—Cream-Hi Records has scheduled its first national convention for Memphis Friday (16). On hand will be Cream-Hi's Los Angeles and Memphis top executives, as well as all of the label's regional marketing and sales managers. The meet will take place at the Regency Hyatt House.

Lambert, Potter Sell All Songs

LOS ANGELES—ABC/Dunhill Music has become sole owner of One Of A Kind Music with the acquisition of the 50% interest previously held in the firm by composers Dennis Lambert and Brian Potter.

ABC/Dunhill president Jay Morgenstern says his firm had previously bought out the Lambert/Potter interest in other catalogs so that it now owns 100% of all the hits written by the award-winning team over the past six years.

Included in the catalog are the Glen Campbell hits "Country Boy (You Got Your Feet In L.A.)" and "See You On Sunday," Kiki Dee's "Once A Fool" and Tavares' "It Only Takes A Minute" and others.

New Fare In Homes: Illicit, Pirated Videocassettes

• Continued from page 1

Wars" and "Jaws" and X-rated classics like "Deep Throat"—selling for \$80 to \$200 a copy.

The Motion Picture Assn. of America (MPAA) and the FBI have cooperated on raids leading to seizures of the pirated cassettes around the country, acknowledge the legitimate programs may dent the spread of "hot movies," but won't eliminate the problem. There are an estimated 100,000 playback units in U.S. homes.

The FBI in the past year has had film piracy cases in Chicago, New York, Baltimore, Indianapolis, Milwaukee and Detroit, with one in Canada referred to the Royal Canadian Mounted Police. Current FBI investigations are pending here and in Los Angeles.

U.S. Customs and Postal Inspectors also may be investigating illegal

trafficking in videocassettes because of violation of other federal statutes.

On the legitimate side of the coin:

- The first catalog of more than 1,000 programs available in the Betamax format for the home mart will be available next month from Tepfer Publishing, Ridgefield, Conn. Heavy on films, it also includes a scattering of musicals and concert productions.

- The joint Sony/Paramount Home Theatre project announced last year is past the research and development stage and ready for test marketing early next year. Sony of America chairman Harvey Schein has announced. Test will determine program mix, pricing and distribution.

- Time-Life Video will be extending its "Great Programs Collections" on Betamax, depending on results of the major direct mail campaign for its initial eight one-hour subscription series—priced at \$299 or about \$37.50 per program. Brochures are being packed with every new Betamax sold.

- Magnetic Video will soon announce pricing and distribution plans for the library of some 50 20th Century-Fox films acquired for du-

plication in both the Betamax and VHS formats.

- The Home Video division of Teletronics, which with Sony jointly operates S/T Videocassette Duplicating, also will soon announce its initial offering of films and other programs, to be available in both Betamax and VHS configurations.

But meanwhile, Ewing Layhew, MPAA assistant director of film security, says that "almost any recently released motion picture is available on 1/4-inch U-Matic or Betamax software."

MPAA officials suspect hardware sellers are involved in the piracy. According to Layhew, "they make it known to a potential customer that they can arrange for purchase of videocassettes of recent films." They also are looking to keep the customers returning for blank tapes, a big-profit sales item.

Special agent Homer Porter of the FBI's Los Angeles office says that "Six to seven convictions in the past year" have been for this type of piracy. Charges have been copyright infringement, mail fraud and interstate transportation of stolen property.

"The duplicators involved," says Porter, "had the capabilities to reproduce 70 m.m. film down to Betamax cassettes."

When prints of major films are delayed in shipping, there may be sufficient time for a bootlegger to divert the product for transferring to tape, but MPAA believes the major source is elsewhere.

"We have information that certain 'illegal' laboratories have standing offers to projectionists for

CBS: \$260,000 For Disk Studio

NEW YORK—CBS Inc. is donating \$260,000 for the establishment of a recording studio in the inner city to help discover local talent.

The grant is part of \$2.05 million to be disbursed by the CBS Foundation to seven cultural institutions in the various city communities.

Announcement of the grants was made by William S. Paley, CBS chairman, and John D. Backe, CBS president. Paley described New York's cultural resources as one of its most important assets. He said he hoped the CBS grants would "help persuade other corporations" to make similar allocations.

3 Labels Higher

NEW YORK—List price on all \$6.98 Island, Mango and True North albums jumps to \$7.98, effective Oct. 1. All 8-tracks and cassettes remain the same—at \$7.98.

DJ MOVIE BY PARAMOUNT

NEW YORK—"American Hot Wax" joins the growing list of movie starts pegged to music themes this fall.

The Paramount production will tell the story of New York DJ Alan Freed, the rock 'n' roll pioneer whose career fizzled in a 1959 payola scandal. "Car Wash" producer Art Linson is producing the film, based on a screenplay by John Kaye which dramatizes a week in Freed's life before the scandal broke.

"Music will be an integral part of 'American Hot Wax,'" the producers note. Although no mention has been made yet of a soundtrack LP, Paramount officials are "certain" there will be one.

prints," says Layhew. In fact, he notes, prints supplied are sometimes Cinemascope and transfer to tape is made without special anamorphic lenses. The customer thus gets a pirated cassette of poor quality.

The problem isn't that recent, Layhew observes. "When 'One Flew Over The Cuckoo's Nest' won the Academy Award in the spring of 1976, almost immediately we had a call from United Artists that it was being exhibited in a bar in Scottsdale, Ariz." The complaint came from a theatre owner exhibiting the film whose attendance had dropped, allegedly because of the showings at the bar.

Just two weeks ago, FBI agents seized a cassette of a recent major release being shown at a bar in Rhode Island.

James Bouras, MPAA vice president and deputy general, attorney, says the organization is "absolutely concerned about this piracy" because of the "numerous reports" it continues to receive.

It may well be a long battle, as a spot check of major video retailers in Manhattan brought responses from at least two big outlets that such pirate product would be available "in more quantity" very soon.



GOLDEN GIRL—Annie Golden, lead singer of the New York rock band, *The Shirts*, has been offered the lead role of Jeannie in both the film version and the Broadway revival of the musical, "Hair." at CBGB's, where *The Shirts* recently performed, she is flanked by Tom Pierson, left, musical director of the movie; and Kirk Nurock, musical director of the play.

Blondie To Leeds

LOS ANGELES—Peter Leeds of American Entertainment Management, which manages Blondie, has purchased Blondie's record contract from Private Stock. It has also purchased the act's production contract from Richard Gottherer.

New Companies

Lucent Productions, an artists' management company, has been formed by Marty Albertson. Initial signing is Hot Knives, a rock band. Address: 229 Shipley, San Francisco 94107. (415) 546-6465.

★ ★ ★

Komos Productions, a record production and publishing firm, has been formed by Ken Scott and Jackie Krost. Scott has received numerous gold records for producing Supertramp and David Bowie: initial signings here are Anthem, Leigh Stevens and David Malion. Address: 2821 Belden, Los Angeles, (213) 464-5247.

★ ★ ★

Robot Record Distributors, Inc. has been formed by Cletus Anderson, president. Address: 2825 Crenshaw Blvd., Los Angeles 90016, (213) 731-3105.

★ ★ ★

Spider Records, Inc. formed by Joel Zuckerman and Arnie Tancer. Initial signing to the record label and management firm is the Romantics, a group from Detroit. Address: 20780 Winchester, Southfield, Mich. 48076. (313) 356-7153 or (313) 356-4989.

★ ★ ★

Unique Records has been formed by Vaughn Anderson, president, and Melvin Carothers, executive vice president. Address: 1777 N. Vine St., Suite 303, Los Angeles 90028.

★ ★ ★

Hollywood Songs, a publishing company affiliated with BMI and specializing in easy listening, has been formed by Harrison Peyton, president. Address: 6430 Sunset Blvd., Suite 304, Los Angeles 90028.

Ice Cube Music, Inc. has been formed by Paul W. Smith, president. Activities will include product research and development, publishing, marketing and sales. Temporary address: P.O. Box 26439, Minneapolis 55426, (612) 544-5664.

★ ★ ★

Music Machine Records formed by Keith Aicher as an outlet for product produced by artist Joey Weltz's Dawn Productions. Aicher also heads Mobile Music Machine. Address: 338 Park City Center, Lancaster, Pa. 17601, (717) 299-1111.

Expo Records formed by Media Sound Studios with John Roberts as president. First deal is coproduction agreement with TWM Management for LP by Genya Raven's new group, Taxi. Address: 313 W. 57th St., New York City, (212) 757-3005.

★ ★ ★

Thoroughbred Productions launched by Tom Owen and Igal Fadem for recording, publishing, with a first release by Beth Montgomery on Musicor Records. Address: 2187 Allen St., Rahway, N.J. 07065, (201) 574-0070.

★ ★ ★

Our House in L.A. formed by Susan Nash, wife of performer Graham Nash to serve musicians and others in the music industry who are temporarily working in the Los Angeles area. Service includes finding a house and total food and house-keeping service. Firm is named after the Crosby, Stills, Nash & Young tune. Address is 1500 Crossroads of the World, Hollywood, Calif. 90028, (213) 461-3479.

Fire-Sign Label Signs Distributor

LOS ANGELES—Fire-Sign Records, which has had some success in England and Europe, will be distributed in the U.S. by Dellwood Records. The label's September release includes product by Jessica Bell,

Riot and Barry Melton, former lead guitarist for Country Joe & the Fish.

Fire-Sign's founders, Billy Arnell and Steve Loeb, have also announced the appointment of Bill Able as vice president of operations/national promotion coordinator.

QCA'S HOT NEW SINGLE!



"ELVIS Has Left the Building"

QCA 461

By His Friend J. D. Sumner



QCA Records
Cincinnati, Ohio
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From the album "Elvis' Favorite Gospel Songs."



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SEPTEMBER 17, 1977, BILLBOARD

Air Seminar Committee To Meet Sept. 30

NASHVILLE—The newly selected members of the Country Radio Seminar agenda committee will meet in Nashville Sept. 30-Oct. 1 to formulate plans for the March seminar.

Agenda chairman Terry Wood of WONE urged the country radio community to contact agenda committee members with suggestions and ideas on the direction and subject matter of the 1978 Country Radio Seminar. Wood emphasized the seminar will be a forum for exchanging ideas in both small and large markets.

The new committee members are Les Acree, Jay Albright, Mac Allen, Don Boyles, John Chaffee, Jim Duncan, Al Greenfield, Cliff Haynes, Fred Hildebrand, Richard Holcomb, Bob Holton, Bob Mitchell, Lee Philips, Marie Ratliff, Ed Solomon, Jim Sharp, Walt Turner and Jim Walton. Also attending the meeting at ASCAP will be agenda committee co-chairman Bob Young, industry chairman Stan Byrd and vice chairman Roy Wunsch.

The 1978 seminar will be held at Nashville's Airport Hilton, March 17-18.

BBC Filming Rock In U.S.

NEW YORK—BBC television has a film crew in the U.S. which is making its way eastward filming U.S. acts for a special American music premiere of the new season of the "Old Gray Whistle Test" pop program.

Directed by Mike Appleton, the film crew has or will film such acts as Alice Cooper, Bread, Foghat, Tod Rundgren and the Dictators. The crew will be in New York Thursday (25) to film the Dictators at CBGB's. The crew will also film the upcoming Bearsville Records picnic in upstate New York.

The film will be edited down to 45 minutes and will be broadcast in England in October. If there is enough material it is planned that the show will run in two parts.

Memories Aired On Kan. KWBW

HUTCHINSON, Kan.—KWBW, 1,000-watt station managed by Fred L. Conger, has adopted a new format billed as "The Best Of Everything."

Max E. Bringle, afternoon air personality, says, "This is a mix of the best of the 1950s, the 1960s and 1970s, plus a blend of today's music. Introductions for each year in the memory file are highlighted by specific headlines from those years. Thus, the listeners associate something in their life with the song."

"Response has been quite good, considering that it's still new. But consistency is achieved by using 'The Music Director' programming list and Joel Whitburn's 'Record Research' books."

Lineup at the station features George Batchelor 6-10 a.m., sports director Bob Watson 10 a.m.-2 p.m., Bringle 2-7 p.m., and Al Thiessen 7-midnight.

FAILED AS NEW YORK ACTOR

'Top 40' DJ Casey Kasem: Part 2

EDITOR'S NOTE: This is the second installment of an in-depth interview with Casey Kasem, host of the award-winning weekly syndicated "American Top 40" radio show. The interview is conducted by Claude Hall, Billboard's radio-tv editor.

KASEM: I decided I wanted to go to New York and be an actor. I'd done enough theatre in Detroit to whet my appetite. But my folks had to have their business straightened out in Fenton, Mich., a few miles north of Detroit. So, I went up there and spent about a year and while I was there, straightened out their grocery store.

Then I went to New York and was there five months. Went to a play called "Finnian's Rainbow" with six people who'd also gone to Wayne State Univ. And realized when we pulled into a gasoline station that no one had any money to put gas in the car except the man who was driving. The tickets, you see, were freebies.

After we saw the play, we went into a cafeteria and nobody bought anything because no one had any money. I remember how embarrassed I was. Someone asked: "Casey, do you want a cup of coffee?" And I answered: "Naw, nothing. Just some water." Because I didn't have any money either.

And so, on the way home in the car, I told myself: That's it. I'm putting my tail between my legs and going back into radio. But I promised myself that I would come back to New York my way in about three years... or to Hollywood.

So, that was, I guess, in 1958.

I went to Cleveland for a year and worked at WJW for Storer Broadcasting. I did a disk jockey show from 8 p.m.-midnight. The first three hours I rocked and the last hour I did a laidback talk show with my newsmen.

And it was a very high-energy rock show that I did in those days. I went after the black audience and the kids who liked black music. Because I wanted to make a strong impact and at the time WHK was a solid No. 1 in the market. And when they weren't No. 1, KYW was. So, I went after that nighttime audience with a vengeance and three months later I was number 2 out of nowhere and solid No. 1 on Saturday night laying r&b music... playing the things from the chart that were really heavy r&b and soul.

And, then I had a television show called "Cleveland Bandstand." Then Storer changed the format on the radio station and I went to Buffalo for three months and worked on WBNY. And was fired for insubordination.

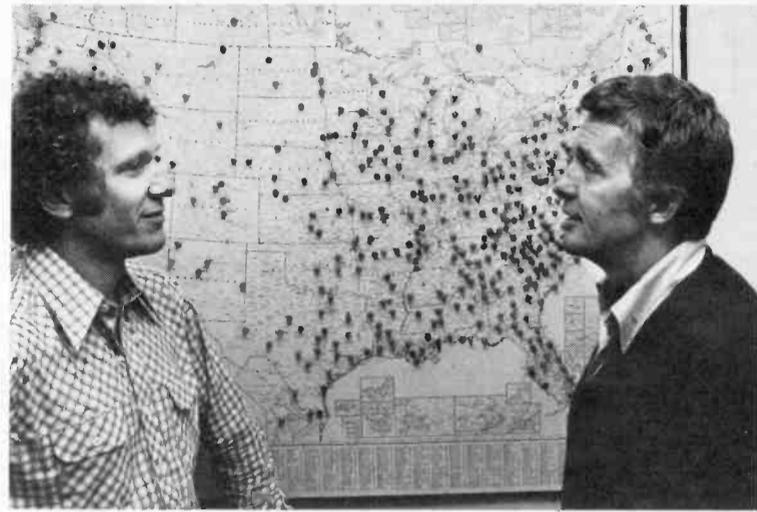
H: I'm glad to know you're human, Casey. The Casey that I know today seems almost too perfect.

K: Oh, yeah.

H: Who'd you insult?

K: I was with Art Roberts, Lucky Pierre, and I can't think of the other people at the station then and I had gone there hoping that I could play my music the same way I did in Cleveland. By the way, in Cleveland, I had all kinds of labels for songs—The mickey mouse song of the night, the payola song of the night... literally... the sleeper of the night, the ballad of the night... any label I could find.

(Continued on page 24)



All Mapped Out: Watermark president Tom Rounds, left, and vice president Chuck Olsen, director of advertising and promotion for the firm, scan a wall map showing locations of radio stations carrying "American Top 40" program.

3 LABELS REPORTEDLY INTERESTED

Computer Targets Markets

By CLAUDE HALL

Regarding advertising placement for record companies:

"We can not only isolate the target demographics for their product in a given city, but we can isolate it across the country. We can see what radio stations are on the rise, which stations are the most efficient. We can help a record company make its advertising dollars go farther. Heretofore, they just had to take potluck. The result was that many dollars were wasted."

Besides music information, Anthony thinks radio stations will benefit from promotions that the computer can furnish. "We are storing successful promotions and promotion packages into the computer. Now it's possible for a client when making his budget for the year to simply ask the computer what promotions are available that would fit his budget."

This will be simple for the client, since many will have visual units like a television set in their offices or they can get a computer readout printed and mailed to them as fast as the post office allows.

The firm will also provide them FCC regulations and one-liner copy for air personalities, as well as 20-second and 30-second copy with placement suggested within the hour. "The computer, however," says Anthony, "doesn't make the decision about which promotions to use—just shows what's available."

One of the major functions of the operation will be as a companion to Burns Media Consultants, which specializes in comprehensive market analysis for radio. George Burns, president, consults numerous stations.

When Burns has a client station, one of the first steps is to send a person into the market. Sometimes both Nick Anthony and George Burns will go, along with perhaps Bernie Torres, whose main duties are in employment placing.

The person does research in the market, including telephone coincidentals based on a questionnaire. At the same time, he may be interviewing people on the station's staff, if appropriate.

At the same time, extensive airchecks are being made and these are transported by air freight back to Los Angeles headquarters where Judy Burns, Sylvia Clark and others of the Burns staff analyze the various radio stations record by record, disk jockey by disk jockey and commercial by commercial.

By the time the researcher gets back to Los Angeles, all airchecks have been analyzed. The phone coincidental data is fed into the computer and correlated with Arbitron's demographics in the market.

A staff meeting is then called to go over the computer readouts and decisions are made for helping the station.

With long-term clients, a constant flow of mail research on music and radio preferences is also analyzed by the computer and correlated with ratings.

"Presently, we're concerned mostly with Arbitron, because that's the only ballgame in town," says Burns. "But a term we're hearing more and more is 'attitude research.' Radio stations are seeking psychographic information."

The operation is separate from Burns Media and available to radio station and record company clients separately.

Currently, the firm is advising radio stations in Duluth, Fargo, Louisville and Lubbock. Jim West, formerly of TM Productions in Dallas, is marketing the services of the computer operation.

Anthony feels that all radio stations will eventually be involved with some form of computer services, whether for music, logging or research. He's banking his career on it.

Prior to starting this new operation, he was director of broadcasting for the Globetrotter radio chain. He started in radio in 1961 in Fresno, Calif., at KYNO and later rose to program such stations at WSAI in Cincinnati and KJR in Seattle.

Now, he's seeking to expand the computer firm with personnel—"people who know radio and understand the computer; people who can think in a pioneer vein."



Staff Meeting: Planning the three-hour weekly syndicated "American Top 40" and working out details are, from left: Researcher Scott Paton; creative consultant Don Bustany; producer Nikki Wine; host Casey Kasem; and statistician Sandy Stert Benjamin.

The Prophet of Rock Is Back.



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Donovan returns to take up where he left off on his classic album "Sunshine Superman." His brilliant new album "Donovan"

soars past anything he's ever done. Donovan's back.

And the world sounds right again.

"DONOVAN" ON ARISTA RECORDS.

THE CONTINUING SOLD-OUT TOUR

SEPTEMBER

- 17 Coliseum, Vancouver, B.C.
- 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



Vox Jox

By CLAUDE HALL

LOS ANGELES—Roger Carroll, evening air personality on KMPC in Los Angeles, has been doing a 25-minute public service show on the U.S. Air Force for the past five years; it's free. You could write him at the station, 5858 Sunset Blvd., Los Angeles, Calif. 90028.

Roger called to chat about the disk jockey name game that Gary Owens of KMPC and I are playing. It seems that Carroll has credit cards, etc., in both his real name and his on-air name. The only thing he doesn't have in both names is his driver's license. One of his sons is a disk jockey in a college station; no one there knows about him being the son of Carroll and I won't print his name and give it all away. Funniest thing Carroll finds is that when he and his wife go out in public, people usually think his kids belong to his wife by a first marriage.

Jim Scott, WZ-92, Waterbury, Conn., notes: "Here is my entry for your names within names contest: I submit my program director, Bob Craig, known to his parents as Robert John Kooloian. In the interest of fairness, I also submit myself, Jim Scott, born Joel Sweeters." I hope we rate a mention in Vox Jox; our mothers would be so proud.

KSTT in Davenport, Iowa, is looking for a disk jockey who can

also do production: talk to program director Creg Crawford. . . . KBID, a 100,000 watt FM station in Wichita Falls, Tex., is looking for a couple of air personalities. Contact Josh Fuller at 817-322-5546.

Jim LaBarbara, WLW, Cincinnati, personality, had wrapped up a 24-hour radio documentary history of rock for his master's thesis project at the Univ. of Cincinnati when word came to him about the death of Elvis Presley. He had to head back to the tape machine to redo part of it, of course. But the documentary has 180 fresh interviews and you might contact him at the radio station if you'd like to air the show.

Bubbling Under The HOT 100

- 101—ROLLING WITH THE FLOW, Charlie Rich, Epic 8-50392
- 102—LOVE IS SO GOOD, Z.Z. Hill, Columbia 310552
- 103—WE NEVER DANCED TO A LOVE SONG, Manhattans, Columbia 310586
- 104—TURN THIS MUTHA OUT, Idris Muhammad, Motown 940 (Creed Taylor)
- 105—SHO DOO FU FU, Lenny Williams, ABC 12300
- 106—EAST BOUND & DOWN, Jerry Reed, RCA 11056
- 107—FUNK FUNK, Cameo, Chocolate City 011
- 108—WE DO IT, Carol Douglas, Midsong International 10979 (RCA)
- 109—YOU'VE GOT ME DANGLING ON A STRING, Donny Osmond, Polydor 1-4405
- 110—I'M JUST A COUNTRY BOY, Don Williams, ABC/Dot 17717

Bubbling Under The Top LPs

- 201—JOHNNY MATHIS, Hold Me, Thrill Me, Kiss Me, Columbia PC 34872
- 202—PABLO CRUISE, A&M SP 4528
- 203—CROSBY, STILLS & NASH, So Far, Atlantic SD 19119
- 204—HERBIE HANCOCK, V.S.O.P., Columbia PG 34688
- 205—MANHATTANS, It Feels So Good, Columbia PC 34450
- 206—BOHANNON, Phase II, Mercury SRM-1-1159 (Phonogram)
- 207—JERRY REED, East Bound & Down, RCA APL1-2516
- 208—SHOTGUN, ABC AB 979
- 209—MEMPHIS HORNS, Get Up & Dance, RCA APL1-2198
- 210—SCARLET NEVERO, Warner Bros BS 3060

Ray Potter has been put in charge of both music and promotion at KHEY in El Paso. . . . Staff at WNAX in Yankton, S.D., now features Bill Betz midnight-6 a.m., program director Gary Edwards 6-10 a.m., operations manager Jay Jackson 10-11:30 a.m. and 1-5 p.m., assistant music director Jefferson Red 6-midnight, and Tracy Mullinix fills out the weekends. Edwards would like to buy a copy of Larry Lujack's "Superjock" book. Can anyone tell him where to order it?

Ted Semper, WFLM in Crown Point, Ind., works on a beautiful music station which programs rock from 10 p.m. until 5:30 a.m. "The time is totally sponsored by Hegwisch Records in Calumet City, Ill., although there are other local sponsors. The music is a blend of the best album cuts from top-selling records, concentrating on cuts more obscure that are not played on Chicago FM stations."

Larry Scott, formerly program director of KFDI in Wichita, Kan., is now programming KJJJ in Phoenix:

'Top 40' DJ Casey Kasem

Continued from page 22

Then, of course, the payola scandal broke wide open and Storer wouldn't let me stop saying "payola" because if I stopped saying it, then it would have seemed like I was taking it.

That's the period, of course, when two of the major disk jockeys in Cleveland made the headlines and there was a \$2.5 million lawsuit filed.

So, in Buffalo, I wanted to play what I thought would be a hit. Steve Labunski, who was at WMCA then in New York and doing very well with the station, thought he would impose the same playlist of records on WBNY, which he was consulting. But I felt that wasn't the deal we'd made.

To make a long story short, we went into arbitration and I lost hands down.

In retrospect, I was wrong. If I didn't like what the station was doing, I should have left.

On the other hand, principally, I

Ralph Beaudin, the legend himself, is manager of the station. Promoted to program director of KFDI was Jerry Adams, who had been the production director at the country music station. . . . KNKS in Fresno, Calif., is looking for a country music air personality. Talk to program director K.C. Evans.

Don Imus, since he left WNBC in New York, has been borrowing other people's airwaves. He did a taped phone interview with One-Eyed Jack, otherwise known as Don Jackson, the morning man at WMAY in Springfield, Mo., which aired Sept. 2.

(Continued on page 35)

KASH Replaces All-News With New 'Today' Format

EUGENE, Ore.—KASH, a 5,000-watt station located at 1600 on the dial, has switched to an adult contemporary format, reports new program director Tom Preston.

Preston moved to the former all-news station from WFYR in Chicago. "We rock, but without screaming air personalities," says Preston. Air staff features music director Bill Dudley 6-10 a.m., previously with KTNT in Tacoma; Preston until 2 p.m., followed by Dan Mullen 2-6 p.m., Mark Denison from KYNG in Coos Bay, Ore., in the evening, and Jim Perry overnight. Production director Charlie Hunter helps out on weekends.

The playlist features 35 current records, but these records occupy only about 40% of the airtime. Preston says. The rest of the airtime features recurrents and oldies. The repeat factor on a current record is about 3½ hours.

Changeover from news to music was hectic, "but the entire team pitched in, even Kim Hartford in sales." Preston picked his TM jingles over the phone, ordered on Aug. 18 and had the completed jingles in the studio Aug. 26.

The station is owned by the Sterling Recreation Organization.

much what you do on the air later in life as what you don't do.

H: Where did you go from Buffalo?

K: From Buffalo to . . . Chuck Blore reached me and wanted to hire me for New York because Crowell-Collier was going to buy WMGM. And so Don Bowman, Don McKinnon and myself were all three wild-trackers . . . you know, high-energy wild-trackers . . . and we were hired to go to New York. But then FCC commissioner Newton Minow broke a tie vote on the commission—Crowell-Collier had been waiting a long time to get the okay on the license—and I'd been sitting back in Michigan about four months waiting and Newton broke the tie with a no vote. So, Chuck Blore called up and said: Look, why don't you come to San Francisco and work for us there?

I said okay. It wasn't New York, but it was closer to Hollywood where I wanted to go.

And I spent from 1961-'63 in San Francisco at KEWB.

Then I came to KRLA. What happened was that after I'd been there for a couple of years, Bob Hudson came down to KRLA for John Barrett. Hudson called me up from Martoni's two nights in a row about 1 o'clock in the morning and told me that he wasn't getting off the phone until I promised to come down to Los Angeles to speak to Reb Foster, the program director, and Barrett, the manager, "because you belong at this radio station."

I said: "You're insane, because that station is going off the air."

Mind you, that was 1963. Today that station still hasn't gone off the air. Matter of fact, it's still being operated by Oak Knoll Broadcasting, a foundation created by Barrett to keep it on the air.

So, under friendly pressure from Hudson, I came down, had a quick five-minute meeting with Barrett and Foster, and they said they'd like to hire me. And I said okay. That was it. No contract or anything.

(Continued on page 35)

MARIE OSMOND SPENDS NIGHT WITH THE L.A. RAMS!

Just kidding. Now that you're awake, look at all these FREEBIES your greedy hands can get hold of if you subscribe to the "in" comedy sheet strictly for pros. "Dave Spector Comedy." You'll receive 1) Larry Lujack's hilarious hard cover book on rock radio "SUPER JOCK," not available anywhere else (worth \$6.95). 2) your choice of one of the following: A, a 2 hr. aircheck of Fred Weston on WFYR (probably the funniest jock anywhere) with Lujack really rolling on WLS. Same funny, OR B brand new 90 min. tape of L.A. radio—all the biggest on KRL, KTRQ, KMPC etc. Good quality! OR C, 2 hr. check of N.Y. radio with EIGHTEEN stations, incl. WABC, 99X etc. (Max 70) Specify ONE of these airchecks only! 3) a whole mess of usable hysterical back issues. 4) a WLS Top 40 survey and others, plus copies of interesting radio articles, newsletters etc. All four of these items are absolutely FREE (am I beginning to sound like a used car salesman?) if you subscribe. One year of 12 monthly issues just \$25! What's a leasy 25 bucks when you're getting payola? More important, my sheet is the best, cheapest, and the only really original & sophisticated one around. All other services use corny, recycled or stolen jokes—you can do that yourself without paying for it. Besides topical jokes, each issue has regular features like song tags: off the wall "Irving Barret"—Hollywood Reporter; one page "Tonight Show" type bit; infamous "I Dare You To Say It On The Air Deal," etc. Also, issues contain radio gossip, news etc. that beats R&R. Subscribe and receive your 1st issue & free goodies mailed within 24 hrs! I do send out free usable samples but since its still at (write) I have a bonus for anyone who sends their \$25 right off the bat. You'll receive an extra 3 months on your subscription on the house. Such a deal. (So please only request sample if you must as its a bother for Uncle Dave. You'll love the stuff anyway) Why not join the more than 839,480 jocks who have subscribed already? So take advantage right now & send in your ol' check. NOBODY can top me in quality, price & personalized service. DAVE SPECTOR COMEDY, 48th FLOOR, JOHN HANCOCK CENTER, 175 E. DELAWARE, CHGO. 60611.

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. . . and brought fortune to 150 stations and their sponsors . . .

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Pick your FAME GAME month and 60 of your listeners and Mr. Sponsorperson will hear their names SUNG with YOUR STATIONS CALL LETTERS!

CALL COLLECT OR WRITE FOR FREE DEMO:

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Music Masters, Inc. 1730 E. 24th Street
Cleveland, Ohio 44114

On behalf of these great radio stations, we'd like to thank the awards committee of Billboard's 1977 International Radio Programming Forum for awarding **BEST SYNDICATED SERIES** to **AMERICAN TOP 40.**

Casey Kasen

| | | | | | | | | | | | | | | |
|-----------------------------|---|--|--|---|---|---|--|--|---|---|--|---|--|--|
| ALABAMA | Birmingham Carrollton Enterprise Gadsden Guntersville Huntsville Marion Mobile Montgomery | WSGN WAQT WKMX WOEN WGSV WAAY WJAM WABB (AM) WABB (FM) WHYY WHYY (FM) | Bainbridge Carrollton Columbus Dalton Eastman Gainesville Griffin Metter Milledgeville Ocilla Rome Savannah Valdosta West Point Waycross | WAZA WPPI WCGQ WTTI WUFF WFOX WKEU WHCG WXLX WSIZ WROM WROM (FM) WSGA WVLD WRLD WAYX | Baton Rouge Houma Lafayette Lake Charles Leesville Monroe Natchitoches New Orleans Shreveport Ville Platte | WIBR KJIN KTDY KLOU KLLA KMLB KNWD WNOE KEEL KVPI KVPI (FM) | Great Falls Helena NEBRASKA Alliance Grand Island Lincoln Omaha North Platte | KQDI KCAP KCDW KRGJ KLMS KGOR KODY | Cleveland Columbus Mansfield Marion Newark Ottawa Springfield Toledo | WMGC WNCI WMAN WDFI WCLT WCLT (FM) WPNM WIZE WOHO | El Paso Fort Worth Houston Kerrville Killeen Laredo Lufkin McAllen Monahans Ozona San Angelo | KELP KFJZ KRLY KERV KIXS KIXS (FM) KOYE KLUF KRIO KVKM KRCT KIXY KIXY (FM) KTSA KIKM KIKM (FM) KTYL KVIC WACO | AUSTRALIA Adelaide, S.A. Albany, W.A. Alice Springs, N.T. Armidale, NSW Brisbane, Qld. Dubbo, NSW Cairns, Qld. Geraldton, W.A. Grafton, NSW Griffith, NSW Gosford, NSW Gunnedah, NSW Kalgoorlie, W.A. Lancelton, Tas. Melbourne, Vic. Merredin, W.A. Murray Bridge Murray Valley, S.A. Nambour, Qld. Newcastle, NSW Northam, W.A. Perth, W.A. Port Augusta, S.A. Rockhampton, Qld. Sydney, NSW Tamworth, NSW Taree, NSW Townsville, Qld. Wollongong, NSW Warranbool, Vic. | 5AK 6VA 8HA 2AD 4KQ 2DU 4CA 6GE 2GF 2RG 2GO 2MO 6KG 7LA 3DB 6MD 5MU 5RM 4NA 2KO 6AM 6PM 5AU 4RO 2UW 2TM 2RE 4AY 2WL 3YB |
| ALASKA | Anchorage Fairbanks Juneau Sitka | KENI KFAR KJNO KIFW | | | | | | | | | | | | |
| ARIZONA | Flagstaff Globe Phoenix Tucson Yuma | KFLG KIKO KRIZ KTKT KBLU | | | | | | | | | | | | |
| ARKANSAS | El Dorado Fort Smith Hardy Harrison Little Rock Mountain Home Paragould Pine Bluff Springdale | KELD KISR KSRB KHOZ KHOZ (FM) KLAZ KTLO KTLO (FM) KHIG KOTN KCIZ | | | | | | | | | | | | |
| CALIFORNIA | Apple Valley Bakersfield Fresno Lompoc Los Angeles Oxnard Sacramento San Diego San Francisco San Luis Obispo Stockton Colorado Springs Craig Denver Estes Park Glenwood Springs | KAVR KERN KFYE KLOM KIIS KIIS (FM) KACY KXOA KGB KYA KSLY KJOY KYSN KRAI KIMM KSIR KGLN | | | | | | | | | | | | |
| CONNECTICUT | Danbury Hartford Norwich | WINE WDRG WDRG (FM) WICH | | | | | | | | | | | | |
| DISTRICT OF COLUMBIA | Washington | WPGC WPGC (FM) | | | | | | | | | | | | |
| FLORIDA | Cocoa Beach Daytona Beach Fort Pierce Fort Walton Beach Gainesville Jacksonville Live Oak Miami Ocala Orlando Palatka Panama City Beach St. Petersburg West Palm Beach Winter Haven | WCKS WMFJ WQVU WNUV WGGG WAFE WNER WGBS WWKE WLOF WVWF WGNF WYNF WJNO WZNG | | | | | | | | | | | | |
| GEORGIA | Albany Atlanta | WQDE WZGC | | | | | | | | | | | | |
| ILLINOIS | Belleville Bloomington Carbondale Charleston Chicago Decatur Galesburg Rockford Salem | WIBV WBNQ WCIL WEIC WEIC (FM) WMET WSDY WGIL WROK WJBD WJBD (FM) | | | | | | | | | | | | |
| INDIANA | Batesville Columbus Evansville Indianapolis Kokomo Lafayette Muncie South Bend Terre Haute | WRBI WCSI WGBF WIFE WZVZ WASK WERK WRBR WBOW | | | | | | | | | | | | |
| IOWA | Cedar Rapids Davenport Des Moines Dubuque Marshalltown | KLWW KSTT KRNO WDBQ KFJB KFJB (FM) KRIB KCSI KSEZ KLEU | | | | | | | | | | | | |
| KANSAS | Hutchinson Manhattan Salina Topeka Wichita | KWHK KSDB KSKG KEWI KEYN | | | | | | | | | | | | |
| KENTUCKY | Corbin Harlan Lexington Louisville Middlesboro Moorhead Paintsville Pikeville Russellville | WYGO WYGO (FM) WHLN WLAP WAKY WFXV WMOR WSIP WSIP (FM) WPKE WAKQ | | | | | | | | | | | | |
| LOUISIANA | Alexandria | KALB | | | | | | | | | | | | |
| MAINE | Bangor Bath Calais | WABI WIGY WQDY WQDY (FM) WDHP WHOU WHOU (FM) | | | | | | | | | | | | |
| MARYLAND | Baltimore Frederick | WCAO WZYQ WZYQ (FM) WKIK WBOC | | | | | | | | | | | | |
| MASSACHUSETTS | Fall River Lawrence Southbridge | WSAR WCGY WESO | | | | | | | | | | | | |
| MICHIGAN | Battle Creek Cadillac Charlevoix Escanaba Grand Rapids Jackson Lansing Marquette Mt. Pleasant Tawas Three Rivers | WKNR WATT WVOY WDBC WFNN WGRD WIBM WVIC WVIC (FM) WUUN WCEN WIOS WLKM WLKM (FM) | | | | | | | | | | | | |
| MINNESOTA | Blue Earth Brackeenridge Duluth Luverne | KBEW KBMW WEBC KQAD KQAD (FM) KTOE KDWB KVOX KQIC KDOM | | | | | | | | | | | | |
| MISSISSIPPI | Biloxi Cameron Columbus Indianola Jackson Laurel Meridian Waynesboro | WQID KMRN WACR WNLA WNLA (FM) WJDX WNSL WNSL (FM) WJDO WALH WABO WABO (FM) | | | | | | | | | | | | |
| MISSOURI | Caruthersville Columbia Jackson Jefferson City Joplin St. Louis Sedalia Kansas City Sikeston Springfield Warrensburg | KCRV KCRV (FM) KFMZ KJAS KLJK KQYX KSYN KIRL KCBW KBEQ KMPL KWTO KOKO | | | | | | | | | | | | |
| MONTANA | Billings | KOOK | | | | | | | | | | | | |
| NEBRASKA | Lincoln | WNEO | | | | | | | | | | | | |
| NEVADA | Carson City | KKBC KPTL KFMS KWNA | | | | | | | | | | | | |
| NEW HAMPSHIRE | Franklin Hanover Portsmouth | WFTN WDCR WHEB WHEB (FM) | | | | | | | | | | | | |
| NEW JERSEY | Millville/Vineland | WMBV WMBV (FM) | | | | | | | | | | | | |
| NEW MEXICO | Albuquerque Farmington Gallup Santa Fe Clovis | KQEO KRAZ KYVA KVSF KTQM | | | | | | | | | | | | |
| NEW YORK | Buffalo Corning Fulton Gloversville Ithaca Jamestown New York City Olean Plattsburg Potsdam Riverhead Rochester Seneca Falls Troy Utica | WYSL WPBD WCBA WKFM WENT WICB WICB (FM) WKSJ WPIX WMNS WIRY WPDW WRCN WRCN (FM) WBBF WSFW WSFW (FM) WTRY WTLB WTLB (FM) | | | | | | | | | | | | |
| NORTH CAROLINA | Ashboro Asheville Brevard Burlington Charlotte Clinton Elizabeth City Fairmont Fayetteville Forest City Goldsboro Hickory Jacksonville Laurinburg Lenoir Raleigh Rockingham Sanford Wilmington Wilson Winston-Salem | WZOO WISE WPNF WBBB WBT WCLN WCNC WFMO WQSM WBBO WYNG WHKY WXQR WQNR WJRI WKIX WLWL WFJA WHSL WVOT WAIR | | | | | | | | | | | | |
| NORTH DAKOTA | Bismarck Fargo Grand Forks Wahpeton | KFYR KVOX KNXX KBMW | | | | | | | | | | | | |
| OHIO | Bellefontaine Cambridge Canton Cincinnati | WTOO WTOO (FM) WILE WILE (FM) WHBC WHBC (FM) WSAI | | | | | | | | | | | | |
| OKLAHOMA | Armore Bartlesville Henryetta Tulsa | KKBC KPTL KFMS KWNA | | | | | | | | | | | | |
| OREGON | Bend Coos Bay Eugene Klamath Falls Medford Pendleton Portland Newport | WFTN WDCR WHEB WHEB (FM) WMBV WMBV (FM) | | | | | | | | | | | | |
| PENNSYLVANIA | Altoona Allentown Bedford Clarion Clearfield Erie Harrisburg Hanover Honesdale Latrobe Lykens New Castle Pittsburgh Pottsville State College Waynesboro Wilkes-Barre Williamsport York | KQEO KRAZ KYVA KVSF KTQM WYSL WPBD WCBA WKFM WENT WICB WICB (FM) WKSJ WPIX WMNS WIRY WPDW WRCN WRCN (FM) WBBF WSFW WSFW (FM) WTRY WTLB WTLB (FM) | | | | | | | | | | | | |
| SOUTH CAROLINA | Aiken Barnwell Camden Charleston Chester Columbia Florence Georgetown Greenville Greenwood Sumter | WLOW WBAW WPUB WTMA WGGC WCOB WJMX WGBM WQOK WCBS WDXV | | | | | | | | | | | | |
| SOUTH DAKOTA | Aberdeen Mitchell Winner Rapid City | KABR KMIT KWYR-FM KTOQ | | | | | | | | | | | | |
| TENNESSEE | Chattanooga Columbia Cookeville Cowan Etowah Johnson City Knoxville Murfreesboro Nashville Oneida Union City | WDEF WKRM WHUB WHUB (FM) WZYX WCPH WETB WNOX WGNB WBQY WBNT WBNT (FM) WENK | | | | | | | | | | | | |
| TEXAS | Abilene Austin Beaumont Bellville Brownwood Bryan Corpus Christi Crockett | KRBC KHFI KAYC KACO KBWD KTAM KZFM KIVY KIVY (FM) | | | | | | | | | | | | |
| UTAH | Cedar City Delta Logan St. George Salt Lake City | KBRE KDLT KVNU KDXU KCPX | | | | | | | | | | | | |
| VERMONT | Rutland | WSYB | | | | | | | | | | | | |
| VIRGINIA | Appomattox Big Stone Gap Charlottesville Collinsville Norfolk Pulaski Richmond Roanoke Staunton Tappahannock Winchester | WTTX WLSO WLSO (FM) WINA WFIC WGH WPUB WPUB (FM) WRVQ WFIR WTON WRAR WRAR (FM) WINC | | | | | | | | | | | | |
| VIRGIN ISLANDS | Christiansted/ St. Croix | WSTX | | | | | | | | | | | | |
| WASHINGTON | Bellingham Olympia Seattle Spokane Wenatchee Yakima | KPUG KGY KJR KJRB KWWW KMWX | | | | | | | | | | | | |
| WEST VIRGINIA | Beckley Charleston Huntington | WWNR WXIT WKEE WKEE (FM) WKLP WCLG WCLG (FM) WPAP WWYP WRON | | | | | | | | | | | | |
| WEST VIRGINIA | Beckley Charleston Huntington | WWNR WXIT WKEE WKEE (FM) WKLP WCLG WCLG (FM) WPAP WWYP WRON | | | | | | | | | | | | |
| WISCONSIN | Eau Claire Green Bay La Crosse Racine Two Rivers | WOKL WNFL WIZM WRKR WQTC WQTC (FM) | | | | | | | | | | | | |
| WYOMING | Gillette Kemmerer Rock Springs Torrington | KOLL KMER KRKK KGOS | | | | | | | | | | | | |
| AMERICAN SAMOA | Pago Pago | WVUV | | | | | | | | | | | | |
| CANADA | Prince Alberta, Sask. | CKBI | | | | | | | | | | | | |
| COSTA RICA | San Jose | Radio Top 12 | | | | | | | | | | | | |
| GUATEMALA | Guatemala City | Radio Exclusiva | | | | | | | | | | | | |
| HONG KONG | Hong Kong | Commercial Radio | | | | | | | | | | | | |
| INDONESIA | Bandung Denpasar, Bali Jakarta Malang Medan Sumatra Palembang, Sumatra Semarang Surabaya Yogyakarta, Java | Radio Leidya Yudha Radio Kejayaan K.D.S.8 Alnora Elita Radio Merce Radio Merdeka Retjo | | | | | | | | | | | | |
| IRAN | Tehran | N.I.R.T. | | | | | | | | | | | | |
| JAPAN | Yokohama/ Tokyo | Radio Kanto | | | | | | | | | | | | |
| NETHERLAND ANTILLES | Orangestad, Aruba | Voz di Aruba PJA 10 | | | | | | | | | | | | |
| NEW ZEALAND | Auckland Christchurch Dunedin Hamilton Wellington Whakatane | Radio Hauraki Radio Avon 3XA Radio Otago Radio Waikato Radio 2ZM Radio 1XX | | | | | | | | | | | | |
| PHILIPPINES | Quezon City | DZRJ | | | | | | | | | | | | |
| SINGAPORE | Singapore | Rediffusion | | | | | | | | | | | | |
| TRINIDAD | Port-of-Spain | Radio 610 | | | | | | | | | | | | |

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makers of
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Mansion of Mystery • The Robert W. Morgan Special of the Week

Billboard Singles Radio Action

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

Based on station playlists through Thursday (9/8/77)

TOP ADD ONS - NATIONAL

- RONNIE McDOWELL—The King Is Gone (Scorpion)
- FIREFALL—Just Remember I Love You (Atlantic)
- COMMODORES—Brick House (Motown)

PRIME MOVERS - NATIONAL

- (D) MECO—Theme From "Star Wars" (Millennium)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- HEATWAVE—Boogie Nights (Epic)

BREAKOUTS - NATIONAL

- LEIF GARRETT—Surfin' USA (Atlantic)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)

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

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- LEIF GARRETT—Surfin' USA (Atlantic)
- D★ MECO—Theme From "Star Wars" (Millennium) 19-10
- ★ COMMODORES—Easy (Motown) 18-11

KTKT—Tucson

- COMMODORES—Brick House (Motown)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 20-14
- ★ B J THOMAS—Don't Worry Baby (MCA) 23-17

KQEO—Albuquerque

- PABLO CRUISE—A Place In The Sun (A&M)
- BROWNSVILLE STATION—Martian Boogie (Private Stock)

D★ MECO—Theme From "Star Wars"

- (Millennium) 20-5
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 8-6

KENO—Las Vegas

- LINDA RONSTADT—Blue Bayou (Asylum)
- COMMODORES—Brick House (Motown)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 14-9
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 31-26

KJOY—Stockton, Ca.

- NO LIST
- NO LIST
- ★ NO LIST
- ★ KGW—Portland
- ERIC CARMEN—She Did It (Arista)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- ★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 27-22
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 24-20

KING—Seattle

- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- D★ MECO—Theme From "Star Wars" (Millennium)
- ★ FOREIGNER—Cold As Ice (Atlantic) 12-7
- ★ HEART—Barracuda (Portrait) 20-11

KJRB—Spokane

- COMMODORES—Brick House (Motown)
- ERIC CARMEN—She Did It (Arista)
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 26-13
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 19-12

KTAC—Tacoma

- BEEGEES—Edge Of The Universe (RSO)
- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 23-18
- ★ COMMODORES—Easy (Motown) 13-9

KCPX—Salt Lake City

- LEIF GARRETT—Surfin' USA (Atlantic)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 19-9
- ★ PAUL NICHOLAS—Heaven On The 7th Floor (RSO) AO-22

KRSP—Salt Lake City

- STEVIE WONDER—Another Star (Tamla)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- ★ DEBBIE BOONE—You Light Up My Life (W.B.) 26-17
- D★ DONNA SUMMER—I Feel Love (Casablanca) 19-13

KTLK—Denver

- STEVE MILLER BAND—Swing Town (Capitol)
- DAVE MASON—We Just Disagree (Columbia)
- ★ ERIC CARMEN—She Did It (Arista) 30-24
- D★ EMOTIONS—Best Of My Love (Columbia) 17-12

KTRK—Denver

- STEVE MILLER BAND—Swing Town (Capitol)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- FOGHAT—I Just Want To Make Love To You (Bearsville)

★ PRIME MOVERS:

- (D) MECO—Theme From "Star Wars" (Millennium)
- FOREIGNER—Cold As Ice (Atlantic)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)

BREAKOUTS:

- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- ROSE ROYCE—Do Your Dance (Whitfield)

CKLW—Detroit

- FOGHAT—I Just Want To Make Love To You (Bearsville)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 25-8
- ★ FOREIGNER—Cold As Ice (Atlantic) 10-5

WJLB—Detroit

- ROSE ROYCE—Do Your Dance (Whitfield)
- MEMPHIS HORNS—Just For Your Love (RCA)
- ★ AL HUDSON & THE SOUL PARTNERS—Why Must We Say Goodbye (ABC) 6-4
- ★ OHIO PLAYERS—O-H-I-O (Mercury) 8-6

WTAC—Flint, Mich.

- COMMODORES—Brick House (Motown)
- WILD CHERRY—Hold On (Epic)
- ★ JAMES TAYLOR—Handy Man (Columbia) 9-4
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 5-1

WGRD—Grand Rapids

- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- D★ MECO—Theme From "Star Wars" (Millennium)
- ★ FOREIGNER—Cold As Ice (Atlantic) 12-7
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 7-4

Z-96 (WZZM-FM)—Grand Rapids

- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- FLOATERS—Float On (ABC) 16-6
- ★ FOREIGNER—Cold As Ice (Atlantic) 23-16

WAKY—Louisville

- LINDA RONSTADT—Blue Bayou (Asylum)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- ★ STEPHEN BISHOP—On And On (ABC) 21-10
- ★ JERRY REED—East Bound & Down (RCA) 10-5

WBGW—Bowling Green

- KATE TAYLOR—It's In His Kiss (Columbia)
- BROWNSVILLE STATION—Martian Boogie (Private Stock)
- ★ JOHNNY "GUITAR" WATSON—A Real Motha For Ya (DJM) 29-22
- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA) 30-23

WGCL—Cleveland

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

WMGC—Cleveland

- NONE
- NONE
- ★ NONE
- NONE

WSAI—Cincinnati

- D★ EMOTIONS—Best Of My Love (Columbia)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ STEVE MILLER BAND—Jungle Love (Capitol) 27-14
- D★ MECO—Theme From "Star Wars" (Millennium) 28-19

Q-102 (WKRC-FM)—Cincinnati

- CARLY SIMON—Nobody Does It Better (Elektra)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree) 26-15
- D★ EMOTIONS—Best Of My Love (Columbia) 6-1

WCOL—Columbus

- NONE
- DEBBIE BOONE—You Light Up My Life (W.B.) 40-24
- ★ ERIC CARMEN—She Did It (Arista) 35-26

WCUE—Akron, Ohio

- DOROTHY MOORE—I Believe You (Malaco)
- ALAN O'DAY—I Started Out Dancing (Pacific)
- ★ HEATWAVE—Boogie Nights (Epic) 29-21
- ★ FIREFALL—Just Remember I Love You (Atlantic) 35-31

13-Q (WKQT)—Pittsburgh

- HEATWAVE—Boogie Nights (Epic)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 14-7
- D★ MECO—Theme From "Star Wars" (Millennium) 7-1

WPEZ—Pittsburgh

- POCO—Indian Summer (ABC)
- GEORGE BENSON—The Greatest Love Of All (Arista)
- ★ ELECTRIC LIGHT ORCH.—Telephone Line (U.A./Jet) 16-9
- ★ DONNA SUMMER—I Feel Love (Casablanca) 27-20

WRIE—Erie, Pa.

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- ERIC CARMEN—She Did It (Arista)
- ★ CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 26-16
- D★ MECO—Theme From "Star Wars" (Millennium) 11-6

WJET—Erie, Pa.

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

WJTB—Erie, Pa.

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

★ PRIME MOVERS:

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

BREAKOUTS:

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- STEVE MILLER BAND—Jungle Love (Capitol)
- RONNIE McDOWELL—The King Is Gone (Scorpion)

KILT—Houston

- COMMODORES—Brick House (Motown)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- ★ ELVIS PRESLEY—Way Down (RCA) 39-25
- ★ STEVE MILLER BAND—Jungle Love (Capitol) 31-21

KRBE—Houston

- KENNY ROGERS—Daytime Friends (UA)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- D★ DONNA SUMMER—I Feel Love (Casablanca) 14-5
- ★ HEATWAVE—Boogie Nights (Epic) HB-27

KNOK—Dallas

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

KLIF—Dallas

- NONE
- NONE
- NONE
- NONE

KNUS-FM—Dallas

- FLOATERS—Float On (ABC)
- McCOO & DAVIS JR.—Look What You've Done To My Heart (ABC)
- ★ RONNIE McDOWELL—The King Is Gone (Scorpion) 26-9
- ★ ELVIS PRESLEY—Way Down (RCA) 12-6

KFJZ-FM (Z-97)—Ft. Worth

- D★ EMOTIONS—Best Of My Love (Columbia)
- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 18-7
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 13-6

KINT—EIPaso

- TED NUGENT—Cat Scratch Fever (Epic)
- ALAN PARSONS PROJECT—I Wouldn't Want To Be Like You (Arista)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 26-19
- ★ FLOATERS—Float On (ABC) 21-16

Pacific Southwest Region

• TOP ADD ONS:

- STEVE MILLER BAND—Jungle Love (Capitol)
- KENNY ROGERS—Daytime Friends (U.A.)
- RONNIE MILSAP—It Was Almost Like A Song (RCA)

★ PRIME MOVERS:

- (D) MECO—Theme From "Star Wars" (Millennium)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- FOREIGNER—Cold As Ice (Atlantic)

BREAKOUTS:

- COMMODORES—Brick House (Motown)
- LEIF GARRETT—Surfin' USA (Atlantic)
- KISS—Love Gun (Casablanca)

KHJ—Los Angeles

- STEVE MILLER BAND—Jungle Love (Capitol)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree) 29-23
- ★ HEATWAVE—Boogie Nights (Epic) 30-25

TEN-Q (KTNQ)—Los Angeles

- KENNY ROGERS—Daytime Friends (U.A.)
- KISS—Love Gun (Casablanca)
- ★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 30-17
- ★ FOREIGNER—Cold As Ice (Atlantic) 21-14

KDAY—Los Angeles

- TEDDY PENDERGRASS—The Whole Town's Laughing At Me (Phila. Int'l.)
- LENNY WILLIAMS—Shoo Doo Fu Fu Ooh (ABC) 20-9
- D★ BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 5-1

KEZY—Anaheim

- TED NUGENT—Cat Scratch Fever (Epic)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ LEO SAYER—How Much Love (W.B.) 20-11
- ★ FOREIGNER—Cold As Ice (Atlantic) 13-7

KFXM—San Bernardino

- FOREIGNER—Cold As Ice (Atlantic)
- B J THOMAS—Don't Worry Baby (MCA)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 20-14
- ★ SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 18-13

KCBQ—San Diego

- NONE
- NONE
- ★ NONE
- NONE

KAFY—Bakersfield

- DEAN FRIEDMAN—Ariel (Lifesong)
- FLOATERS—Float On (ABC) 14-8
- ★ COMMODORES—Brick House (Motown) 18-13

Pacific Northwest Region

• TOP ADD ONS:

- RONNIE McDOWELL—The King Is Gone (Scorpion)
- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.)
- ERIC CARMEN—She Did It (Arista)

★ PRIME MOVERS:

- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- CARLY SIMON—Nobody Does It Better (Elektra)
- (D) MECO—Theme From "Star Wars" (Millennium)

BREAKOUTS:

- DEBBIE BOONE—You Light Up My Life (W.B.)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- LEIF GARRETT—Surfin' USA (Atlantic)

KFRC—San Francisco

- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- D★ MECO—Theme From "Star Wars" (Millennium) 18-10
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 14-6

KYA—San Francisco

- CARLY SIMON—Nobody Does It Better (Elektra)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- ELVIS PRESLEY—Way Down (RCA)
- ★ COMMODORES—Brick House (Motown) 20-15
- ★ FLOATERS—Float On (ABC) 25-19

KLIV—San Jose

- RONNIE McDOWELL—The King Is Gone (Scorpion)
- ARTFUL DODGER—Pretending (Columbia)
- ★ BROWNSVILLE STATION—Martian Boogie (Private Stock) 16-1
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 27-15

KNDE—Sacramento

- DEBBIE BOONE—You Light Up My Life (W.B.)
- ARTFUL DODGER—Pretending (Columbia)
- ★ BROWNSVILLE STATION—Martian Boogie (Private Stock) 16-1
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 27-15

KROY—Sacramento

- PABLO CRUISE—A Place In The Sun (A&M)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ STEVE MILLER BAND—Jungle Love (Capitol) 24-16
- ★ COMMODORES—Brick House (Motown) 20-14

KYNO—Fresno

- DEBBIE BOONE—You Light Up My Life (W.B.)
- D★ MECO—Theme From "Star Wars" (Millennium) 21-16
- D★ DONNA SUMMER—I Feel Love (Casablanca) 29-24

North Central Region

• TOP ADD ONS:

- CARLY SIMON—Nobody Does It Better (Elektra)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- FOGHAT—I Just Want To Make Love To You (Bearsville)

★ PRIME MOVERS:

- (D) MECO—Theme From "Star Wars" (Millennium)
- FOREIGNER—Cold As Ice (Atlantic)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)

BREAKOUTS:

- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- ROSE ROYCE—Do Your Dance (Whitfield)

CKLW—Detroit

- FOGHAT—I Just Want To Make Love To You (Bearsville)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 25-8
- ★ FOREIGNER—Cold As Ice (Atlantic) 10-5

WJLB—Detroit

- ROSE ROYCE—Do Your Dance (Whitfield)
- MEMPHIS HORNS—Just For Your Love (RCA)
- ★ AL HUDSON & THE SOUL PARTNERS—Why Must We Say Goodbye (ABC) 6-4
- ★ OHIO PLAYERS—O-H-I-O (Mercury) 8-6

Midwest Region

• TOP ADD ONS:

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- FOREIGNER—Cold As Ice (Atlantic)

★ PRIME MOVERS:

- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- CARLY SIMON—Nobody Does It Better (Elektra)
- HEATWAVE—Boogie Nights (Epic)

BREAKOUTS:

- (D) DONNA SUMMER—I Feel Love (Casablanca)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- COMMODORES—Brick House (Motown)

WLS—Chicago

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- ★ LEO SAYER—How Much Love (W.B.) 8-5
- ★ PETER BROWN—Do You Wanna Get Funky With Me (Drive) 15-12

WMET—Chicago

- CARLY SIMON—Nobody Does It Better (Elektra)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&

He was only a poor country boy,
but he captured our hearts with his music.
And in return for his gift of song,
we made him a hero, larger than life.

And we thought we knew him, like an old friend.
Too late we learned how lonely
even a hero can be.

Now a great record with a great message
is moving the heart of America.

"GOODNIGHT ELVIS"

LR 3660
by

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Billboard Singles Radio Action

Based on station playlists through Thursday (9/8/77)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 26

WVON—Chicago

- SPINNERS—Heaven On Earth (Atlantic)
- MILLIE JACKSON—If You're Not Back In Love By Monday (Spring)

D★ BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 9-3

★ TAVARES—Goodnight My Love (Capitol) 20-17

WNDE—Indianapolis

- DONNA SUMMER—I Feel Love (Casablanca)
- LEIF GARRETT—Surfin' USA (Atlantic)

D★ MECO—Theme From "Star Wars" (Millennium) 18-13

★ STEPHEN BISHOP—On And On (ABC) 13-10

WOKY—Milwaukee

- COMMODORES—Brick House (Motown)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 33-23

★ CARLY SIMON—Nobody Does It Better (Elektra) 25-16

WZUU-FM—Milwaukee

- STYX—Come Sail Away (A&M)
- RONNIE MILSAP—It Was Almost Like A Song (RCA)

★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 14-4

★ STEPHEN BISHOP—On And On (ABC) 19-12

WIRL—Peoria, Ill.

- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)

★ STEVE MILLER BAND—Jungle Love (Capitol) 14-6

★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) EX-19

KSQJ-FM—St. Louis

- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- CHILLIWACK—Something Better (Mushroom)

★ HEATWAVE—Boogie Nights (Epic) 20-11

★ FOREIGNER—Cold As Ice (Atlantic) 17-10

KXOK—St. Louis

- PETER BROWN—Do You Wanna Get Funky With Me (Drive)
- MERI WILSON—Telephone Man (GRT)

★ CARLY SIMON—Nobody Does It Better (Elektra) 23-12

★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 38-28

KIOA—Des Moines

- HEATWAVE—Boogie Nights (Epic)
- FOREIGNER—Cold As Ice (Atlantic)

★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 26-10

★ FLOATERS—Float On (ABC) 28-15

KDWB—Minneapolis

- FOREIGNER—Cold As Ice (Atlantic)
- GLEN CAMPBELL—Sunflower (Capitol)

★ CARLY SIMON—Nobody Does It Better (Elektra) 28-16

★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 20-10

WDGY—Minneapolis

- NO LIST
- NO LIST

KSTP—Minneapolis

- FIREFALL—Just Remember I Love You (Atlantic)
- RONNIE McDOWELL—The King Is Gone (Scorpion)

★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 20-13

★ CARLY SIMON—Nobody Does It Better (Elektra) 13-8

WHB—Kansas City

- CAROLE KING—Hard Rock Cafe (Capitol)
- DONNA SUMMER—I Feel Love (Casablanca)

★ HEATWAVE—Boogie Nights (Epic) 36-12

★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 28-11

KKLS—Rapid City, S.D.

- COMMODORES—Brick House (Motown)
- B.J. THOMAS—Don't Worry Baby (MCA) 14-8

★ BEE GEES—Edge Of The Universe (RSO) 12-7

KQWJ—Fargo, N.D.

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- RITA COOLIDGE—We're All Alone (A&M)

★ NONE

★

WABC—New York

- CARLY SIMON—Nobody Does It Better (Elektra)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)

★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 18-9

★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 13-8

WBLN—New York

- ANTHONY WHITE—Can't Turn You Loose (Salsoul)
- JAMES GAYLAN—Deeper (RCA)

★ NONE

★

99-X—New York

- TED NUGENT—Cat Scratch Fever (Epic)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)

★ HEATWAVE—Boogie Nights (Epic) 33-22

★ STEPHEN BISHOP—On And On (ABC) 27-18

WVPR—Albany

- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- ERIC CARMEN—She Did It (Arista)

★ CARLY SIMON—Nobody Does It Better (Elektra) 16-12

★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 17-13

WTRY—Albany

- BERT SOMMER—When You Feel It (Capitol)
- RITA COOLIDGE—We're All Alone (A&M)

★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 7-1

D★ MECO—Theme From "Star Wars" (Millennium) 4-2

WKBW—Buffalo

- TED NUGENT—Cat Scratch Fever (Epic)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)

★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 22-16

★ ELECTRIC LIGHT ORCH.—Telephone Line (U.A./Jet) 15-11

WYSL—Buffalo

- LINDA RONSTADT—Blue Bayou (Asylum)
- DONNA McDANIEL—Fairy Tale

★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 28-17

★ STEVE MILLER BAND—Jungle Love (Capitol) 25-19

WIFI-FM—Philadelphia

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- DEBBIE BOONE—You Light Up My Life (W.B.)

★ RAM JAM—Black Betty (Epic) 24-17

★ HEATWAVE—Boogie Nights (Epic) 13-8

WBBF—Rochester, N.Y.

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- DEBBIE BOONE—You Light Up My Life (W.B.)

D★ MECO—Theme From "Star Wars" (Millennium) 13-2

★ HEATWAVE—Boogie Nights (Epic) 15-5

WRKO—Boston

- FIREFALL—Just Remember I Love You (Atlantic)
- HEART—Little Queen (Portrait)

★ DEBBIE BOONE—You Light Up My Life (W.B.) HB-13

★ ERIC CARMEN—She Did It (Arista) 25-17

WBZ-FM—Boston

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- HEART—Little Queen (Portrait)

★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 30-20

★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 13-5

WVBF-FM—Boston

- STEWIE WONDER—Another Star (Tama)
- HEART—Little Queen (Portrait)

★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 20-14

★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 12-9

WORC—Worcester, Mass.

- FOREIGNER—Cold As Ice (Atlantic)
- DEBBIE BOONE—You Light Up My Life (W.B.)

★ NONE

★

WDRS—Hartford

- FIREFALL—Just Remember I Love You (Atlantic)
- ERIC CARMEN—She Did It (Arista)

★ CARLY SIMON—Nobody Does It Better (Elektra) 16-5

★ HEATWAVE—Boogie Nights (Epic) 28-23

WPRO—Providence

- LEIF GARRETT—Surfin' USA (Atlantic)
- DEBBIE BOONE—You Light Up My Life (W.B.)

D★ DONNA SUMMER—I Feel Love (Casablanca) HB-15

★ CAROLE KING—Hard Rock Cafe (Capitol) HB-21

Mid-Atlantic Region

- TOP ADD ONS:
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- PETER BROWN—Do You Wanna Get Funky With Me (Drive)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)

★ PRIME MOVERS:

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.)

BREAKOUTS:

- DEBBIE BOONE—You Light Up My Life (W.B.)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- BROWNSVILLE STATION—Marian Boogie (Private Stock)

WFIL—Philadelphia

- NONE
- CARLY SIMON—Nobody Does It Better (Elektra) 20-15

★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 25-20

WIBG—Philadelphia

- NONE
- CARLY SIMON—Nobody Does It Better (Elektra) 20-15

★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 25-20

WPGC—Washington

- PETER BROWN—Do You Wanna Get Funky With Me (Drive)
- RONNIE McDOWELL—The King Is Gone (Scorpion)

★ HEATWAVE—Boogie Nights (Epic) 9-4

★ CARLY SIMON—Nobody Does It Better (Elektra) 15-11

WOL—Washington

- JAMES BROWN & THE J.B.'S—Give Me Some Skin (Polydor)
- MARGIE ALEXANDER—Gotta Get A Hold On Me (Chi-Sound)

★ NONE

★

WGH—Washington

- COMMODORES—Brick House (Motown)
- DOROTHY MOORE—I Believe You (Malaco)

D★ MECO—Theme From "Star Wars" (Millennium) 19-10

★ SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 13-10

WCAO—Baltimore

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- BROWNSVILLE STATION—Marian Boogie (Private Stock)

★ B.J. THOMAS—Don't Worry Baby (MCA) 19-12

★ CARLY SIMON—Nobody Does It Better (Elektra) 21-14

WYRE—Baltimore

- RONNIE McDOWELL—The King Is Gone (Scorpion)
- DEBBIE BOONE—You Light Up My Life (W.B.)

★ RONNIE McDOWELL—The King Is Gone (Scorpion) AO-1

★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 14-2

WLEE—Richmond, Va.

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- ERIC CARMEN—She Did It (Arista)

★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 26-16

★ FIREFALL—Just Remember I Love You (Atlantic) 22-18

Southeast Region

- TOP ADD ONS:
- ERIC CARMEN—She Did It (Arista)
- COMMODORES—Brick House (Motown)
- RONNIE McDOWELL—The King Is Gone (Scorpion)

★ PRIME MOVERS:

- RONNIE McDOWELL—The King Is Gone (Scorpion)
- (D) MECO—Theme From "Star Wars" (Millennium)
- COMMODORES—Brick House (Motown)

BREAKOUTS:

- DOROTHY MOORE—I Believe You (Malaco)
- RITA COOLIDGE—We're All Alone (A&M)
- LEIF GARRETT—Surfin' USA (Atlantic)

WQXI—Atlanta

- LEIF GARRETT—Surfin' USA (Atlantic)
- RONNIE McDOWELL—The King Is Gone (Scorpion)

★ COMMODORES—Brick House (Motown) 21-8

★ DAVE MASON—We Just Disagree (Columbia) 28-20

Z-93 (WZGC-FM)—Atlanta

- ERIC CARMEN—She Did It (Arista)
- DEBBIE BOONE—You Light Up My Life (W.B.)

★ CARLY SIMON—Nobody Does It Better (Elektra) 10-3

D★ MECO—Theme From "Star Wars" (Millennium) 13-6

WBBQ—Augusta

- COMMODORES—Brick House (Motown)
- ALAN PARSONS PROJECT—I Wouldn't Want To Be Like You (Arista)

★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 25-20

D★ MECO—Theme From "Star Wars" (Millennium) 20-16

WFOM—Atlanta

- RITA COOLIDGE—We're All Alone (A&M)
- TED NUGENT—Cat Scratch Fever (Epic) 38-28

★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 28-20

WSGA—Savannah, Ga.

- TED NUGENT—Cat Scratch Fever (Epic)
- DOROTHY MOORE—I Believe You (Malaco)

★ BRICK—Dusic (Bang) 30-19

★ HEATWAVE—Boogie Nights (Epic) 16-10

WQAM—Miami

- STEVE MILLER BAND—Jungle Love (Capitol)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)

★ COMMODORES—Brick House (Motown) 28-19

D★ MECO—Theme From "Star Wars" (Millennium) 32-23

Y-100 (WHY-FM)—Miami

- C.J. & CO.—Devil's Gun (Westbound)
- STEPHEN BISHOP—On And On (ABC)

★ LEIF GARRETT—Surfin' USA (Atlantic) 12-6

★ STEVE MILLER BAND—Jungle Love (Capitol) 21-18

BJ-105 (WBJW-FM)—Orlando

- DOROTHY MOORE—I Believe You (Malaco)
- ERIC CARMEN—She Did It (Arista)

★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 13-5

★ PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 25-18

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- CARLY SIMON—Nobody Does It Better (Elektra)
- MECO—Theme From "Star Wars" (Millennium)

★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 18-11

★ FLOATERS—Float On (ABC) 24-17

WQPD—Lakeland, Fla.

- PABLO CRUISE—A Place In The Sun (A&M)
- BURT SOMMER—When You Feel It (Capitol)

★ RONNIE McDOWELL—The King Is Gone (Scorpion) HB-1

★ MCCO & DAVIS JR.—Look What You've Done To My Heart (ABC) 28-19

WMFJ—Daytona Beach

- COMMODORES—Brick House (Motown)
- PABLO CRUISE—A Place In The Sun (A&M)

★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 30-22

★ CARLY SIMON—Nobody Does It Better (Elektra) 10-5

WAPE—Jacksonville

- COMMODORES—Brick House (Motown)
- LITTLE RIVER BAND—Help Is On The Way (Capitol)

★ ELVIS PRESLEY—Way Down (RCA) 16-2

★ RONNIE MILSAP—It Was Almost Like A Song (RCA) 12-5

IF YOU'RE IN THE MUSIC BUSINESS YOU CAN'T AFFORD NOT TO BE THERE



3rd Annual International Record & Music Industry Market Doral Hotel-Miami Beach — October 28-November 1, 1977

This year we've introduced a special feature at MUSEXPO:
RADIO PROGRAMMING AND RECORD INDUSTRY SEMINAR (USA and Int'l.)

Radio panelists include:

PAUL DREW, Pres. Paul Drew Enterprises
KENT BURKHART, Burkhart/Abrams Associates
BOB HENABERRY, Pres. Henaberry Associates
MARLIN TAYLOR, Pres. Bonneville Broadcast Consultants
BOB PITTMAN, Program Director WNBC-AM
JOHN FARINA, General Manager WDJZ
JOHN ROSS-BARNARD, Foreign Manager BBC Radio
DOUG HALL, Publisher The Hall Radio Report
GEORGE WILSON, Executive Vice Pres.—Bartell Media
JULIAN BREEN, Corporate Program Director—Greater Media
PHIL STOUT, Vice President—Shulke Radio Production

A second special feature at MUSEXPO this year:
PUBLISHING AND EXPLOITATION OF COPYRIGHT (USA and Int'l.)

Panelists include:

WESLEY ROSE, Pres., Acuff/Rose
LESTER SILL, Pres., Screen Gems—EMI Music
MURRAY DEUTCH, Pres., Far Out Music, Inc.
NORMAN WEISER, Snr. Vice Pres. Publishing, Polygram Corp.
JIMMY BISHOP, Pres., April Blackwood Music
JOHN REES, Vice Pres., First American National Bank
WALTER HOFER, Esq., Pres., Copyright Service Bureau

Who will exhibit and attend? Record and music industry executives and professionals from all over the world—record companies, publishers, independent producers, radio/TV programming directors, artists, managers and agents, promoters, distributors, bankers, and investors, equipment makers—and many more. *You can't afford not to exhibit.*

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Special FREE Invitation to Radio and TV programmers and directors.
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 2 Two adjoining Office Booths \$2,750
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Each additional Office/Booth \$ 880
 Each office/booth is fully furnished and equipped with record and/or tape playback equipment, and telephone. Office/booth rental cost includes Company Registration Fee of \$440 entitling free attendance for all members of your company.

B. OPEN BOOTHS RENTAL

- A 10' x 10' \$1,375
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 C 20' x 10' \$2,640
 E 30' x 10' \$3,850
 G 40' x 10' \$4,840
 I 50' x 10' \$5,830

Each additional 5' x 10' module \$ 440

Each booth is fully furnished. Booth rental cost includes Company Registration Fee of \$440 entitling free attendance for all members of your company.

C. PARTICIPATING WITHOUT AN OFFICE OR BOOTH

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Vox Jox

By CLAUDE HALL

• Continued from page 24

Miami radio stations are playing the switching game again with major changes in personnel. Perhaps one of the most surprising is the firing of WQAM's major personality **Jim Dunlap** who joined the top rock station in 1962 when he was in his early 20s. Until recently, WQAM was the top Top 40 station in South Florida.

However, since the popularity of FM radio, WQAM has begun to falter, losing some of its audience. Dunlap, who served as music director, was also featured in the early morning drive time slot. Although Dunlap has done one weekend at WIOD, there's been no definite report that he'll be joining that station. Replacing the popular Dunlap is Tom Birch from KOMA, Oklahoma City, as program director. **Roger Carey** has taken over the on-air time.

WIOD's **Bill Calder** is resigning to pursue interests outside South Florida and as yet no one has been named to replace him.

Management at WMJX has changed. The new vice president and general manager is **Morton Hodgson III** with **Joel Denver**, WFIL, Philadelphia, named program director. **Jack Forsythe**, 13Q, Pittsburgh, will be music director.

New on-the-air talent at 96X, another Miami FM station, includes **Don Wright**, former program director at WFUN, who's handling the midday slot and **Jack Gregory** from Quad City, Iowa, broadcasting from 2 to 6 p.m. Wright replaces **Frank Reed** who left for WNBC, New York, and Gregory replaces **Joe Mantione** who went to WKBW, Buffalo.

WWWL (Love-94) formerly WBUS, Miami's only full-time jazz station, is changing its format from middle-of-the-road to soft rock, not a discernible difference but one which hopefully will lead to more listeners. **Dean Goodnan** is now station manager and **Mark Denver** program director. The Miami Beach station expects to gain a wider au-

dience once the FCC approves a tower change to a 100,000-watt site in Miami.

Tommy Judge has replaced **Malcom Davis** at Fort Lauderdale's WSHE-FM. Davis left to become program director at WBAB, Long Island. Judge has been program director at WSHE's sister station, WSBF. **Gary Morton** is WSHE's new midday man replacing the ailing **Ron Brothers**. Martin came to WSHE from WINZ-FM (Zeta 4).

And, over at Zeta 4, **Bill Stedman's** show has been cut two hours with **Dan Bessler**, WMJX, moving over to fill in Stedman's morning slot. Stedman has been carrying a double load.

Robert Walker, Y-100's afternoon disk jockey, and program director **Bill Tanner** have signed hefty new contracts with the station's new owners, **Norman Wain** and **Robert Weiss** of Cleveland. Wain and Weiss, Metroplex Communications Inc., also own KOAX-FM, Dallas-Fort Worth area, and along with the purchase of Y-100, also bought St. Louis station WEZK-FM.

Greg Crawford is the new program director of KSTT in Davenport, Iowa. As many of you know, that station had been the breeding ground for some damned good radio men over the years, not the least of which was **Bobby Rich** at B-100 in San Diego. . . . **Bill Billingsley** has been promoted to master sergeant and moved to AFRS in Greece to do a morning radio show; he'd been in Turkey, as I recall, with one of the AFRS stations there. A couple of years ago, he won military air personality of the year award in the International Radio Programming Forum competition.

TM Productions, Dallas, will be marketing the 12-hour documentary of **Elvis Presley** produced by the CHUM Group in Toronto. The title of the show is "Tribute To Elvis

Presley" and you can phone **Jerry Atchley**, 214-634-8511 for more details. Tell him I suggested you phone him.

* * *

John Frost, program director of KRBS in Abilene, Tex., is now also doing the music chores. Station bills itself as: "Someone you can turn to!" If you don't know where Abilene is, it's 45 miles north of Winters. . . . **Jay Stone** writes from KUPD in Phoenix to say he has accepted the programming job at KMJC in San Diego. "Joining the station along with me will be **Dave Wilmont** from KUPD as assistant program director and my wife **Debbie** as music and research director. In addition, I will remain responsible for programming at KUP under the title of program consultant. **Don Cristi** has been named the new program director of KUPD.

"The agreement entered into with KUPD is unusual in that it will call for far greater involvement and responsibility than that seen in a more 'standard' consultant-station relationship. For example, while our music research systemization will remain as it is at KUPD, I will handle the actual music programming from San Diego. For this reason and in order to prevent my being 'spread too thin,' I will be able to accept no other consulting assignments at present."

* * *

Don Perry is now program director of WDOS and K-104 in Oneonta, N.Y.; he'd been music director of WRUN in Utica, N.Y. "The new job is an exciting challenge. The re-vamping and new formats on WDOS, adult contemporary, and K-104, Top 40, are being well received." . . . **J. D. North** is one of the plighted disk jockeys of downfallen WBML in Macon, Ga.; he is married and has a young daughter and needs a job; phone him at 912-746-7063. He comes with the recommendation of **John Lee**, now doing afternoon drive at KOAX in Dallas, who used to program WBML.

'Top 40' DJ Casey Kasem: Part 2

• Continued from page 24

And that's the way I worked with Barrett. There was no contract. I was there from 1963 and finally we made a contract in 1967 when I went off the air as a full-time disk jockey to get more involved in an acting career.

I said: "John, could we have a contract?" And he said: "Sure, Casey. Why don't I write up a page and we'll do it."

That was my contract and it was a good one. It withstood an arbitration later that I won.

H: He must have written a good contract.

K: It was an honest one. I asked for a three-year contract, but he said: "We're probably not going to be with Oak Knoll Broadcasting for three years. The station will probably be turned over before then. I don't want to feel as though we're imposing you on the new owners. Why don't I just put it down for the term of Oak Knoll Broadcasting Foundation?" Well, as you know, Oak Knoll is still operating that station; in effect, I got a lifetime contract.

But it went to arbitration later with another manager and in this arbitration I looked good, as opposed to the one in Buffalo where I looked bad.

man, had put a big trash barrel in the studio so we could throw away wire copy . . . placed it right in the doorway of the studio where Bob Hudson was sitting. Since no one else was in the place, it didn't hurt to have the door open.

Right on top of all that newswire copy in the trash can was a copy of "Who's Who Of Music" dated 1962.

Now, fate must have really been on my side. Because when I walked in the station, I had no idea of what I was going to do on the radio. I had never ever taken the time to find out when such and such a recording artist was born or where they were from or anything statistical. Certainly, I know none of the human interest stories about recording artists.

But there in front of me was this book of statistics of the stars of 1962 in the record industry.

I couldn't believe it. I picked up the book and sat down at the mike and started doing the show I'm still doing today. Except now it's with a countdown of records, the "American Top 40" show.

But that's how and where and when the show started.

Next installment discusses how Casey met Mike Curb who talked him into doing commercials for radio and television, today a huge portion of Kasem's income.

H: What time slot did you don KRLA?

K: I did the noon-3 p.m. show, then later the morning show.

H: And when did you give up wild tracking?

K: When I was in San Francisco, Don McKinnon, Don Bowman and myself were all wild-trackers. And John McCrae became the new general manager of KEWB. By the time, Bowman was ready to leave or had left the station. And I think the same was true of McKinnon. When McCrae told me that he didn't want me to do any more wild tracks. I said: "But I'm No. 1. I beat . . . you know, I'm right up there with baseball. . . and I beat KYA. Why would you want to change me?"

He just said: "I don't want any more wild tracking on this station."

I asked: "What do you want me to do, John?"

And he said: "Why don't you do what they did years ago—talk about the artist and the records . . . become informed about the business."

I said: "Okay, but I've got to tell you I don't know anything about it, but I'll give it a try."

So, that night I went on the air and I hadn't prepared at all. I didn't know what I was going to do. I had no idea of what to do on the show.

But Farley McClue, the cleanup

Rock Singles Best Sellers

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As Of 9/6/77

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

- | | |
|--|---|
| 1 I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO 872 | 21 I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK 1022 |
| 2 TELEPHONE LINE—Electric Light Orchestra—United Artists/Jet 1000 | 22 GONNA FLY NOW (Theme From "Rocky")—Bill Conti—United Artists 940 |
| 3 HIGHER AND HIGHER—Rita Coolidge—A&M 1922 | 23 SUNFLOWER—Glen Campbell—Capitol 4445 |
| 4 STAR WARS (Main Title)—London Symphony Orchestra—20th Century 2345 | 24 BLACK BETTY—Ram Jam—Epic 8-50357 |
| 5 TELEPHONE MAN—Meri Wilson—GRT 127 | 25 DON'T STOP—Fleetwood Mac—Warner Bros. 8413 |
| 6 KEEP IT COMING—K.C. & the Sunshine Band—TK 1023 | 26 BARRACUDA—Heart—Portrait/CBS 6-70004 |
| 7 ON AND ON—Stephen Bishop—ABC 12260 | 27 HARD ROCK CAFE—Carol King—Capitol 4455 |
| 8 HANDY MAN—James Taylor—Columbia 3-10557 | 28 EASY—Commodores—Motown 1418 |
| 9 DA DOO RON RON—Shaun Cassidy—Warner/Curb 8365 | 29 SIGNED, SEALED, DELIVERED (I'm Yours)—Peter Frampton—A&M 1972 |
| 10 SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094 | 30 COLD AS ICE—Foreigner—Atlantic 3410 |
| 11 THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423 | 31 DAYTIME FRIENDS—Kenny Rogers—United Artists 1027 |
| 12 STAR WARS—Meco—Millennium 604 (Casablanca) | 32 STRAWBERRY LETTER 23—Bros. Johnson—A&M 1949 |
| 13 SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band—Warner Bros. 8370 | 33 INDIAN SUMMER—Poco—ABC 12295 |
| 14 DON'T WORRY BABY—B.J. Thomas—MCA 40735 | 34 BOOGIE NIGHTS—Heatwave—Epic 8-50370 |
| 15 UNDERCOVER ANGEL—Alan O'Day—Pacific 001 | 35 HIGH SCHOOL DANCE—The Sylvers—Capitol 4405 |
| 16 BEST OF MY LOVE—Emotions—Columbia 3-10544 | 36 YOU AND ME—Alice Cooper—Warner Bros. 8349 |
| 17 DO YOU WANNA MAKE LOVE—Peter McCann—20th Century 2335 | 37 I WOULDN'T LIKE TO BE LIKE YOU—Alan Parsons Project—Arista 0260 |
| 18 YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista 0256 | 38 HOW MUCH LOVE—Leo Sayer—Warner Bros. 8319 |
| 19 NOBODY DOES IT BETTER—Carly Simon—Electra 45413 | 39 LITTLE DARLING—Doobie Brothers—Warner Bros. 8408 |
| 20 JUNGLE LOVE—Steve Miller—Capitol 4466 | 40 KNOWING ME, KNOWING YOU—Abba—Atlantic 3387 |

Rock LP Best Sellers

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As Of 9/6/77

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

- | | |
|---|--|
| 1 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 21 A NEW WORLD RECORD—Electric Light Orchestra—United Artists/Jet UA-LA679-G |
| 2 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 22 CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700 |
| 3 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 23 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 |
| 4 LIVE—Barry Manilow—Arista AL 8500 | 24 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 |
| 5 SUPERMAN—Barbra Streisand—Columbia JC 34830 | 25 OL' WAYLON—Waylon Jennings—RCA APL1-2317 |
| 6 I'M IN YOU—Peter Frampton, A&M 4704 | 26 FLEETWOOD MAC—Reprise MS2225 |
| 7 LITTLE QUEEN—Heart—Portrait/CBS JR 34799 | 27 THE BEST OF THE DOOBIES—Doobie Bros.—BS 2978 |
| 8 JT—James Taylor—Columbia JC 34811 | 28 IT'S A GAME—Bay City Rollers—Arista AB 7004 |
| 9 BOSTON—Epic PE 34188 | 29 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 |
| 10 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 30 COMMODORES—Motown M7-884R1 |
| 11 FOREIGNER—Foreigner—Atlantic SD 18215 | 31 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Cap. ST 1157 |
| 12 LOVE GUN—Kiss—Casablanca NBLP 7057 | 32 DESTROYER—Kiss—Casablanca NBLP 7025 |
| 13 HERE AT LAST . . . LIVE—Bee Gees—RSO RS-2-3901 | 33 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 |
| 14 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 34 REJOICE—Emotions—Columbia PC 34762 |
| 15 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 35 LIGHTS OUT—U.F.O.—Chrysalis 1127 |
| 16 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 | 36 GOING FOR THE ONE—Yes—Atlantic SD 19106 |
| 17 CSN—Crosby, Stills & Nash—Atlantic SD 19104 | 37 I ROBOT—Alan Parsons Project—Arista AB 7002 |
| 18 PART 3—K.C. & The Sunshine Band—TK 605 | 38 RIGHT ON TIME—Bros. Johnson—A&M SP 4644 |
| 19 MOODY BLUE—Elvis Presley—RCA AFL 1-2428 | 39 WELCOME TO MY WORLD—Elvis Presley—RCA AT01-2274 |
| 20 ANYTIME . . . ANYWHERE—Rita Coolidge—A&M SP 4616 | 40 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 |

Mottola's Champion Goes To CBS Records

NEW YORK—CBS Records has signed a production agreement with Champion Entertainment and Tommy Mottola, its president. Under the agreement Mottola will bring artists to the CBS roster.

In consultation with CBS Records executives Mottola will decide on which of the Columbia, Epic, Portrait or Associated Labels each act

will be placed. A Champion Entertainment logo will appear on the specific label.

Most recently Mottola brought the group Network to Epic Records. Mottola had brought Hall & Oates and Dr. Buzzard's Original Savannah Band to RCA Records. Mottola intends to maintain his association with RCA.

N.Y. Throngs At Outdoor Concerts

By ROMAN KOZAK

NEW YORK—Major rock shows, generally held indoors in the New York area this summer season, moved outdoors for two giant 100,000-plus finales over the Labor Day holidays.

On Sept. 1 about 150,000 gathered at Central Park for a free concert by the Beach Boys. Sponsored by WNEW-FM to celebrate its 10th anniversary, it also corresponded with the Beach Boys' own 15th anniversary as a working band.

The noon-time concert was opened with Ricci Martin, followed by the Beach Boys' 90-minute show. The radio station provided trash bags for the audience to clean up afterwards and according to Mel Carmison, who organized the event for the station, softball games scheduled on the site for 4 p.m. were able to go on without a hitch.

Carmison says the only way the station could top the Beach Boys concert would be "to persuade the Beatles to get together again."

Two days after the Beach Boys show, 107,019 fans paid \$10 in advance and \$12 on the day of the show to see the Grateful Dead, the Marshall Tucker Band and the New Riders of the Purple Sage play at

nearby Englishtown, N.J., Raceway.

Promoter John Scher claims the \$1,091,790 gross concert was the biggest rock event in New Jersey history.

According to press reports, two persons died after the concert, one in an auto accident and one of a suspected drug overdose. Babies were born to two women attending the concert.

Scher says the afternoon and evening show was "virtually trouble free," with only about 50 medical problems, which a helicopter, 20 paramedics, two doctors and 450 security guards were able to handle easily.

He notes there was almost no gate crashing and that three days later his crew was still cleaning up. The concert area was barricaded by hundreds of tractor trailers with the wheels removed.

The site and stage took two weeks to prepare and, according to Scher, cost about \$600,000. He says he is making more than \$50,000 profit on the event.

Prior to the concert, the county prosecutor predicted violence, but it was entirely peaceful.

\$100,000 Booker Fee Proves Wise Gamble

By MAURIE ORODENKER

HOLMDEL TOWNSHIP, N.J.—A record season with the highest gross in its 10-year history with record attendance at Garden State Arts Center here is credited to the facility's exclusive booking agent, Nederlander Arts Associates, Inc., of New York City. Moreover, Robert Jablonski, vice president of the New Jersey Highway Authority which operates the Garden State Parkway and the arts Center, now considers the \$100,000 booking fee paid Nederlander a "bargain."

For the 12-week summer season at the state-operated concert hall, the Nederlander agency books all the pop artists while Jablonski himself handles the bookings for the classical fare.

Attendance and boxoffice receipts are running ahead of the records established last summer with several weeks still to go. Before the season opened a record advance was established with more than \$1 million in

ticket sales for the first time in its history.

Officials say the high gross of the 1976 summer has already been topped this year. Total revenues last summer were a record \$2,203,222, an increase of 6.5% over the 1975 summer.

Total attendance last summer for all performances from June 22 to Sept. 9 was 336,165. Last year, the Arts Center had a profit of \$50,000, and this year it expects the profit figure will be higher.

Since opening in 1968 on a 400-acre site, the Arts Center has put on more than 500 events which have drawn more than 3,000,000 paying customers. Another 5,000,000 have come to the Center's ethnic celebrations and to the free performances for the elderly, youth and the disadvantaged.

The Nederlander agency entered into a five-year contract with the

(Continued on page 39)

Talent

L.A. Club No Longer 'Jazz Only'

LOS ANGELES—Memory Lane, one of the oldest jazz clubs here, is now a venue for pop, disco, jazz and comedy.

According to Larry Hearn, owner of the club, while adding these different elements he has maintained the same jazz crowd.

With comedy being the exception, he notes that jazz is still Memory Lane's forte, and he's going after popular acts which will still fit at least in part with the jazz format.

He adds that it's important not to alienate loyal customers who have supported him through the years.

Hearn explains that the jazz club business has been on the downslope but incorporating these other elements has more than doubled his take over the past two months.

He is featuring both popular and new acts in all entertainment areas. Redd Foxx recently headlined with his own group of comedians.

"Operating a nightclub is no longer an easy venture," Hearn says. "Most successful nightclubs which specialized in one area of music are now incorporating other elements to maintain their steady customers. People seem to want more in entertainment and they seem to crave variety," says Hearn.

The club has also initiated a Monday night jazz jam session, with noted sidemen sitting in. Musicians from just about every big band of the past 40 years including Duke Ellington's and Count Basie's are jamming at Memory Lane, says Hearn.

Another new feature is the "Happy Hour" on Monday, Thursday and Saturday, 4-9 p.m. This period is coupled with disco. Hearn has brought in disco DJ Billy Washington who brings along his own record catalog of current r&b hits.

"We have the same people coming in earlier now to visit our disco and staying over to listen to the other music," says Hearn.

He notes the disco has been so well received, he's planning to open Friday to dancers.

The club owner also says he is talking to several popular jazz acts as upcoming attractions and many are willing to play Memory Lane because of their past association with the club.

He has had several acts which are considered regulars, including Esther Phillips and O.C. Smith, both of whom were there for several months.

Smith recently left Memory Lane to fulfill label commitments but will possibly play the club twice a month, says Hearn.

Trumpeter Dead

LAS VEGAS—Prominent musician Bert Pederson, 58, who played in the big band era, died here recently.

A trumpet player since 18, Pederson played with many top bands in the nation, including Tommy Dorsey, Charlie Barnet and Vaughn Monroe and was the original orchestra leader for the highly successful "Bottom's Up" review when it opened at the Tropicana years ago.

Las Vegas School Offers Rock Class

LAS VEGAS—Former music industry publisher and author Arnold Shaw will teach a class, "History Of Rock Music," beginning Sept. 15 at the Univ. of Nevada, Las Vegas.



NOISY NIGHT—The Runaways blast away at the Whiskey in Los Angeles to a sellout audience of young followers.

HARD & SOFT ALIKE

Lone Star Brews New Image With Rock Acts

By JEAN WILLIAMS

LOS ANGELES—The Lone Star Brewing Co. of Austin, Tex., is going after hard and soft rock acts to help in changing its image while bringing in younger customers.

At the same time, the firm has begun producing its own television specials, initially with country-oriented artists.

According to Jerry Retzlaff, special promotions manager for the brewery, the firm is attempting to garner younger customers by exploiting the market through advertising and promotion with entertainment figures.

"Our former image was old country, cowboy and rodeo, so we're using pop acts to change our image. Plus, younger audiences relate to the pop acts," says Retzlaff.

He notes that since using pop acts, Lone Star's sales have leaped 45%.

In addition to dealing with artists personally, the firm is now going directly to labels, asking record companies for support.

The company not only has acts endorsing its product while performing onstage, consuming the brew and cutting radio spots, but to date has had 26 records recorded with the name Lone Star included.

"We don't use jingles for our commercials but one-minute songs written mostly by recording artists. Artists who have worked with us include the Pointer Sisters, Sonny

& the Sunliners, Freddie King, Freddy Fender, Jimmy Rabbitt, Ramblin Rose, Rusty Weir and B.W. Stevenson," Retzlaff says.

Lone Star is producing four tv shows for Texas syndication, filmed at the Luckenbach Dance Hall in Luckenbach, Tex., with the first set to air Monday (12).

The format of the hour-long shows will be to show patrons arriving at the dance hall, entering and then dancing. There will be no commercial breaks during the shows, only Lone Star spots going in and coming out of the program.

The first stanza features Joe Ely and Gary Stewart & the Drug Store Cowboys, while the second show set to air in October will have Johnny Duncan and Johnny Paycheck.

A few years ago Lone Star sponsored festivals around the state of Texas using acts such as Willie Nelson, Sandy Smith and others for six tv specials. "Last year we worked with the Austin City Limits cofunding 10 shows which aired on 117 stations nationally.

"And we recently did a studio taping using acts like the Nitty Gritty Dirt Band, Amazing Rhythm Aces and others," says Retzlaff.

He explains that while the upcoming tv specials are Lone Star's first venture into producing, he expects the effort to be stepped up in 1978, perhaps going national.

12 Years For Chicago Group

CHICAGO—The Assn. For The Advancement Of Creative Musicians stages its 12th anniversary concert series here this month at the Univ. of Chicago campus.

Group, which shuns categories but is rooted in jazz forms, hosts four evening concerts, Sept. 9, 16, 17 and 23, at campus' International House.

Opener featured group Douglas Ewart & Inventions, with Joseph Jarman and Henry Threadgill, in "Bamboo Forest."

Friday (16) and Saturday (17) offer "Music From The 2nd And 3rd Books Of Ceremony"—a book per night—with players Henry Threadgill, Anthony Braxton, Frank Walton, George Lewis, Don Moye, Thurman Barker and Malachi Favors.

Series closes Friday (23) with "Tribute To Coltrane," featuring Don Moye/Kahil El'Zabar Quintet.

Group, with headquarters at 1059 W. 107 Place, recently sponsored its 12th annual international summerfest, comprising four concerts.

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'Surprise' By the Carpenters

162 Performers Aid On New LP

By ED HARRISON

LOS ANGELES—Karen and Richard Carpenter may well surprise a lot of people with the release of their new A&M album "Passages."

The duo concedes that it's their most diverse album yet, touching all bases of the musical spectrum from the reggae-sounding "Man Smart, Woman Smarter" to the orchestral "Don't Cry For Me Argentina" from the rock opera "Evita."

Says Richard Carpenter: "On this album we let the musicians stretch out more on the solos. We usually build an album from the bass, piano and drums, but are now incorporating brass, percussion and congas. We used more musicians to get a better feel."

The most elaborate undertaking on the album is "On The Balcony Of The Casa Rosada/Don't Cry For Me Argentina," which includes the services of the entire Los Angeles Philharmonic Orchestra and the Greg Smith Singers. By the time the tracks were ready to be laid down, 162 performers had assembled on the A&M soundstage.

"When we brought in all these pieces we didn't know if it would work," says Richard. "But we wanted to do it in a big way. And we wanted an orchestra which plays all the time rather than studio musicians."

Other tunes covered include such diverse material as Michael Franks' "Sleeping Gypsies," Klaatu's spacy "Calling Occupants (Of Interplanetary Control)" and "I'll Just Fall In Love," another big orchestra production.

Other luminaries contributing include Leon Russell on piano, saxophonist Tom Scott and King Erickson on congas.

"Because of the arrangements," says Richard, "there is a more sophisticated sound. I feel that little has actually changed except maybe



The Carpenters: Broadening their sound.

compared with some of the older albums."

Adds Karen: "When choosing a song, the melody must fit me first although the lyrics are also important."

Karen, since the past two albums, has ceased playing drums to allow her to concentrate on singing. "Richard wanted a stronger sound," she says, "and I no longer have the strength."

Karen's singing has also taken on an air of refinement since the earlier albums. "I used to oversing," says Karen. "I was too loud. I'm able to feel a song now."

Under the guidance of manager

Pair Trying a Sound Switch

Jerry Weintraub, the Carpenters will begin making selective television appearances. They will have their own Christmas special this year and contemplate one or two specials every year.

"Jerry got us the tv deals," says Karen. "He's thinking more long-range. Before, we would just record and tour. Now tv is locking up a lot of time."

The Carpenters, however, are shying away from what some call the traps of a possible weekly variety show of their own. "We don't want to over-expose or exhaust ourselves. It would be impossible doing a weekly. If we did we'd have to sacrifice everything else," says Richard.

"Tv might cause a brief spurt in album sales, but our own show would have to be done right," he adds.

Both Karen and Richard concede that their somewhat wholesome image has made for "closet Carpenter freaks."

"There are a lot of fans who kind of hide the fact they like the Carpenters," says Karen. Nevertheless, they receive stacks of mail from young people thanking them for straightening out their lives and giving encouragement through such songs as "Top Of The World" and "We've Only Just Begun."

"We like appealing to all ages," Karen says. "Everyone from young kids to their grandparents come to our shows."

What lies ahead for the Carpenters? Karen says she would like to do a film musical while Richard is eyeing other acts to produce.

BLOOD, SWEAT & TEARS DOUG OWEN

Exit/In, Nashville

Not too many more people could have squeezed into the Exit/In Aug. 4 for Blood, Sweat & Tears' early show. The audience came expecting something special and the legendary nine-piece band, featuring David Clayton-Thomas, did everything short of buying a round of drinks for the house to give it to them.

From the opening jazz-rock instrumental to "You've Made Me So Very Happy," the lone encore, Blood, Sweat & Tears lead the crowd through a 75-minute, nine song set of musical artistry.

The performance included such classics as "Lucretia Mac Evil," which featured nice solo work by Michael Stern on lead guitar and Mike Lawrence on flugelhorn; "And When I Die," with a jazz tuba solo by bandleader David Barger; "Hi-De-Ho," which featured Clayton-Thomas' superb vocal ability and proved to be the highlight of the evening, and an extended version of "Spinning Wheel," featuring an extremely tight instrumental break.

In addition to the old favorites, the audience was also given an unexpected treat as keyboard/arranger Larry Willis unveiled an instrumental composition, which featured the flute playing of Gregory Harper, and was so new that Clayton-Thomas called it the "Unnamed Samba."

Always in complete control of his voice and his audience, Clayton-Thomas is capable of producing either raw power, as in "Spinning Wheel" and "Lucretia Mac Evil," or a tender caress, as in "You're The One." And it is his audience control and stage presence which makes him such an essential part of the whole of Blood, Sweat & Tears.

Opening act Doug Owen displayed considerable writing talent but the arrangement of his 25-minute, seven-song set failed to showcase it to his best advantage. Three strong songs, "Back Together," "One More Time" and his current single "Highway Flyer," came in the middle of the set, consequently hurting the attention he needed to grab at the beginning.

DAVID SCARLETT

JOHNNY TAYLOR EDWIN STARR

Starwood, Los Angeles

Taylor's elegance shined alongside the raw power of Starr Aug. 25 for a brilliant contrast of two soul artists whose work draws basically from similar sources.

Opening with a weak but still swinging version of "Sir Duke," Taylor's lush group of six horns, two guitars, bass, drums and dancers bathed the stage in a warm and refined presence.

The group's precise and blending sound created a suave atmosphere for Taylor's polished, ever-smiling manner.

Mixing blues, r&b and disco, Taylor's soulful and velvety voice lays upon a bedrock of gospel raspiness combining the expressiveness of Otis Redding and the smooth ease of Sam Cooke.

Spanning his entire career with nine selections, Taylor began with "Who's Making Love" moving along pleasantly but uneventfully. Halfway through the 45-minute set, the excitement shot up for "Love Is So Much Better In The A.M." and remained at peak level through "Careless My Love," "Cheaper To Keep Her," "Your Love Is Rated X," and "Disco Lady" leaving the almost full house swaying to the subtle drive of Taylor's enormous hit.

Accessible and entertaining, the slick air of Taylor and his entourage lacked the basic excitement of Edwin Starr.

Starr, backed by his punchy and pulsating group Starrchild, an active band dressed in white and silver jump suits that includes a sizzling three-piece horn section, gave the audience a funky and vivid 40-minute set.

On both fast and slow numbers, Starr's gruff and sweaty voice was gripping, injecting every once in a while a bit of controlled recklessness into his harsh and pleading delivery.

Starr illustrated eight songs with his intense brand of rhythm 'n' blues that included his older hits "Twenty-Five Miles From Home," "War" and a newer piece, "On The Other Side," concerning the current issues raised by Anita Bryant, adding yet another song of controversy to Starr's repertoire.

KEVIN MERRILL

ISLEY BROTHERS SLAVE

Madison Square Garden, New York

After two previous Garden dates that were disappointing both musically and financially,

the Isleys finally delivered a set which satisfied everyone concerned.

Much of the boxoffice success was due to the strong second act, Teddy Pendergrass. But Pendergrass' act, which has improved greatly since his last local date, was tough to follow and the Isleys had to be at their best. The Brothers were up to the task as they too have improved their live act of late.

The Isleys have added an extra keyboard player and an extra guitarist and the new musicians help to fill out the group's previously thin live sound.

The group has also discontinued the curious practice of opening and closing with the same song and this helps the band hold the crowd's attention to the very end of the set.

The Aug. 26 set was still dominated by the guitar work of young brother Ernie Isley, an outstanding musician. The added musicians give keyboardist Chris Jasper more of a chance to shine but his talents are subordinate to his brother-in-law's Hendrixesque guitar.

Highlights of the 12-song, 70-minute set included the group's definitive soul rendering of Todd Rundgren's "Hello It's Me" and an extended version of "Living The Life," one of the strong soul rockers of all time.

Riding the crest of its gold debut album and hot single, "Slide," Slave, a young 10-piece band from Dayton, Ohio, opened the show with an impressive but short 30-minute five-song set. The band features a tight horn section, an interesting and funky rhythm section and strong vocals. Slave sounds as good live as it does on record and for a young band that's quite a feat.

Pendergrass was reviewed here recently.

ROBERT FORD JR.

RAY CHARLES

Belmont Park, New York

As part of a continuing series of weekend concerts this fabled racing venue presented the masterful Charles in a relaxed, picnic-like outdoor atmosphere. For nothing more than the standard \$2 or \$3.50 racetrack admission bettors could view a true music legend along with the daily racing card.

While Charles probably did little to improve the luck of his fans, he did make losing money a decidedly more palatable experience.

The Sept. 4 set was 45 minutes of Charles at his best as he zipped through a 10-song set which featured most of his classic numbers including "Busted," "Georgia On My Mind," "Can't Stop Lovin' You" and "What I Say." Age has apparently had no effect on Charles as his voice and piano playing seemed as potent as ever.

As always Charles was backed by a first class supporting cast which included his strong background singers, The Raelets, and a proficient big band.

All this combined with an excellent sound system and the restful park surroundings made this a pleasurable way to spend Labor Day in New York.

ROBERT FORD JR.

VASSAR CLEMENTS LARRY GATLIN & FRIENDS

Roxy, Los Angeles

On Aug. 25 a full house witnessed Gatlin slip through 45 minutes and nine tunes in a spectacular yet simple set.

He advised the crowd that his show was not fancy and it certainly wasn't but Gatlin doesn't need any props. He leans only on his own musical ability and occasionally on his six-piece backup band.

Gatlin, whose entire repertoire is self-penned, opened his set with "She's A Broken Lady."

His two brothers, in addition to being superb musicians, are also Gatlin's backup singers. The group's vocal harmony is tight and effective, while its musicianship confirms it has been together many years.

As would be expected, the audience's response to the singer/composer/musician was enthusiastic praise. When Gatlin sang or talked, the audience listened intently.

A mellow "Statues Without Heart" drew rousing applause as did "I Don't Wanna Cry."

Stripped of his band and background singers, Gatlin took a stool with only his guitar to pour out "Heart" and "Penny Annie." Not a soul in the house moved until he had finished.

"Love Is Just A Game," one of the best tunes in the show, demonstrated the group's ability to take on several tempos within the confines of one tune.

"Don't Blame Me For Colorado" was the only high energy country tune but on this number in-

(Continued on page 39)

Cason Comeback 'Buzz' Spawns 2nd Career For Nashville Studio Owner

By GERRY WOOD

NASHVILLE—Having gained notable success in every aspect of the

music business he has attempted, from songwriter to studio owner, Buzz Cason now has his sights set on being a pop star. Again.

Cason has been covering the nation, promoting his new D J M album "Buzz!" and is looking forward to a national tour of concerts set to start in November. Cason and Bruce Moser, national album promotion man for D J M Records and Amherst Records, are making promotional tours in the Northeast, Northwest, Southeast and Texas.

Early regional airplay indicates such favorite cuts as "Birthday Boy," "Emmylou" and "Don't Let Your Love Run Out On Me." However, if Cason hits with a single, it won't be his first big pop smash.

One of the most durable pop talents who's still only in his 30s, Cason enjoyed a big hit back in the '60s with "Look For A Star" under the name of Gary Miles. The hit came

after he began as a backup singer for Brenda Lee in a Nashville combo named the Casuals.

On the road, Cason was introduced to Snuff Garrett between engagements and became a vocalist for Garrett's first recording group, the Statues. He was later signed to Liberty in 1960 where he enjoyed the Gary Miles success.

Fascinated by songwriting, he joined a writing partnership with Bobby Russell, and the team soon hit with "Popsicle" recorded by Jan and Dean.

Cason moved to Los Angeles in 1964 as Garrett's assistant. Cason and Leon Russell produced a group called the Crickets.

One song, "La Bamba," did well in England, and Cason toured with the group. Back in his home town of Nashville in 1966, he worked for arranger Bill Justis, known for "Raunchy." Cason co-wrote "Sandy" with Bucky Wilkin and it became a hit for Wilkin's group, Ronnie and the Daytonas.

He started a publishing and record company with Fred Foster, now president of Monument Records. This association produced "Everlasting Love," co-written with Mac Gayden, recorded by Robert Knight in the U.S. and the group Love Affair in England.

Another Cason-Gayden song, "Love On A Mountain Top," sung by Robert Knight, was a hit in England.

In 1967, Cason and Russell formed their own publishing company, Russell-Cason Music. It be-

(Continued on page 57)

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| Rank | ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES | Total Ticket Sales | Ticket Price Scale | Gross Receipts |
|--|--|--------------------------|--------------------------|-------------------|
| Stadiums & Festivals (More Than 20,000) | | | | |
| 1 | GRATEFUL DEAD/MARSHALL TUCKER BAND/NEW RIDERS OF THE PURPLE SAGE—Monarch Entertainment, Raceway Park, English Town, N.J., Sept. 3 | 107,019 | \$10-\$12 | \$1,091,790 |
| 2 | PETER FRAMPTON/GEILS/DERRINGER—Gulf Artists, Baseball Stadium, Miami, Fla., Sept. 3 | 22,405 | \$10-\$12 | \$230,686* |
| 3 | WILLIE NELSON/ELVIN BISHOP/JERRY JEFF WALKER/CHARLIE DANIELS BAND/ASLEEP AT THE WHEEL/RUSTY WEIR/DELBERT McCLINTON—Feyline Presents Inc., Buffalo Bull, Canyon, Texas, Sept. 4 | 15,183 | \$10-\$12 | \$163,684 |
| Arenas (6,000 To 20,000) | | | | |
| 1 | FLEETWOOD MAC/SANFORD & TOWNSEND—Avalon Attractions, Forum, Inglewood, Calif., Aug. 29, 30, 31 (3) | 47,499 | \$7.75-\$9.75 | \$433,853* |
| 2 | YES/DONOVAN—Celebration/Flipside Prod., Int'l Amphitheatre, Chicago, Ill., Sept. 2, 3 (2) | 22,622 | \$6.50-\$8.50 | \$185,872 |
| 3 | LINDA RONSTADT—Blossom Music Center, Blossom Music Center, Cuyahoga Falls, Ohio, Sept. 1, 2 (2) | 33,459 | \$4.50-\$6.50 | \$161,347 |
| 4 | PETER FRAMPTON—Ruffino & Vaughn, Jefferson Civic Center, Birmingham, Ala., Sept. 1 | 19,000 | \$6.50-\$7.50 | \$136,236* |
| 5 | PETER FRAMPTON/DERRINGER—Alex Cooley Inc., Omni, Atlanta, Ga., Aug. 31 | 16,607 | \$6.50-\$8.50 | \$124,940* |
| 6 | PETER FRAMPTON/38 SPECIAL—Alex Cooley Inc., Omni, Atlanta, Ga., Aug. 30 | 15,322 | \$6.50-\$8.50 | \$119,702 |
| 7 | FLEETWOOD MAC/SANFORD & TOWNSEND—John Bauer Concerts, Col., Seattle, Wash., Sept. 3 | 15,000 | \$7.50 | \$112,500* |
| 8 | TED NUGENT/REX/REO SPEEDWAGON—John Bauer Concerts, Col., Seattle, Wash., Aug. 31 | 14,405 | \$7.50-\$8.50 | \$108,038 |
| 9 | TED NUGENT/REX/REO SPEEDWAGON—John Bauer Concerts, Col., Portland, Ore., Aug. 30 | 11,000 | \$7.50-\$8.50 | \$82,380* |
| 10 | MAZE/SLAVE/ENCHANTMENT/AALON/LENNY WILLIAMS/FLOATERS, "Family Jam"—Lewis Grey Prod., Pavilion, Concord, Calif., Sept. 4 (2) | 11,450 | \$6.50-\$7.50 | \$80,674 |
| 11 | YES/DONOVAN—Celebration Prod., Market Sq. Arena, Indianapolis, Ind., Aug. 30 | 11,757 | \$6.50-\$7.50 | \$78,706 |
| 12 | JACKSON BROWNE/THE SECTION—Electric Factory Concerts, Robin Hood Del West, Philadelphia, Pa., Aug. 31 | 10,400 | \$4-\$10 | \$69,554 |
| 13 | YES/DONOVAN—Star Date/Bamboo Prod., Arena, Milwaukee, Wisc., Sept. 1 | 8,800 | \$8-\$9 | \$67,600 |
| 14 | GEORGE BENSON/MINNIE RIPERTON—Feyline Presents Inc., Red Rocks Amphitheatre, Denver, Colo., Aug. 31 | 7,897 | \$7-\$8 | \$62,745 |
| 15 | MARSHALL TUCKER BAND/SEA LEVEL—Entam, Scope, Norfolk, Va., Sept. 4 | 8,869 | \$6.50-\$7.50 | \$60,108 |
| 16 | KRIS KRISTOFFERSON/RITA COOLIDGE/BILLY SWAN—Promotional Consultants, Civic Center, Hartford, Conn., Sept. 1 | 8,808 | \$5.50-\$6.50 | \$55,449 |
| 17 | BONNIE RAITT/JESSE COLIN YOUNG/NORTON BUFFALO—Bill Graham, U.C. Greek Theatre, Berkeley, Calif., Sept. 3 | 9,000 | \$6-\$7 | \$54,115* |
| 18 | BONNIE RAITT/LEO KOTTKE—Feyline Presents Inc., Red Rocks Amphitheatre, Denver, Colo., Aug. 30 | 7,169 | \$6.50-\$7.50 | \$52,780 |
| 19 | WILLIE NELSON/EMMYLOU HARRIS—Alex Cooley Inc., Col., Greensboro, N.C., Aug. 31 | 6,898 | \$5-\$7 | \$45,077 |
| 20 | TOM JONES—Star Date Prod., Brown County Mem. Arena, Green Bay, Wisc., Sept. 4 | 4,262 | \$6-\$10 | \$40,600 |
| 21 | PARLIAMENT-FUNKADELIC/BOOTSYS'S RUBBER BAND/C.J. & CO.—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Sept. 4 | 5,402 | \$6.50-\$7.50 | \$35,314 |
| 22 | TEX BENEKE/HELEN O'CONNELL/BOB EBERLY, "Sounds Of The 40's"—Blossom Music Center, Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 29 | 5,751 | \$3.50-\$6.50 | \$29,053 |
| Auditoriums (Under 6,000) | | | | |
| 1 | MARSHALL TUCKER BAND/SEA LEVEL—Entam, Civic Center, Charleston, W. Va., Sept. 5 | 3,301 | \$6-\$7 | \$21,615 |
| 2 | JOHNNY WINTER/HENRY GROSS—Monarch Entertainment, Convention Hall, Asbury Park, N.J., Sept. 4 | 2,723 | \$6.50-\$7.50 | \$19,796 |
| 3 | STANLEY CLARKE/CORYELL-MOUZON—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Aug. 30 | 3,100 | \$4.50-\$6.50 | \$18,377* |
| 4 | DAVE MASON/MICHAEL STANLEY BAND—Contemporary Prod./Chris Fritz, Mem. Hall, Kansas City, Kansas, Aug. 30 | 2,347 | \$6.50 | \$15,256 |
| 5 | MAHOGANY RUSH/REX—Wolf & Rissmiller, Civic Theatre, San Diego, Calif., Sept. 3 | 3,000 | \$2.50 | \$7,090* |

Talent

Talent In Action

• Continued from page 38

dividual musicians were spotlighted. The audience had not had enough of Gatlin and brought him back for an encore. He gave up a spiritual with his two brothers, an a capella version of "Our Never-Ending Praise."

Clements on the other hand didn't fare as well as Gatlin. He stumbled through 70 minutes and 15 tunes in a set which bordered on an amateur night at the Roxy.

While Clements is a superb fiddler, his six-piece band played as if it had not performed together before that evening. Each member had something to offer individually, but collectively there was little. By the end of Clements' set, almost half the audience had left.

He moved through a well-packaged list of tunes including "Rose Of San Antone," "Lonesome Fiddle Blues," "Mockingbird," "Will The Circle Be Unbroken," "Night Train," "Take The A Train," "Mixed Melody" the best tune of his headlining set; "Big City Woman," "Acropolis," "Won't Cha Come To Me," "Don't Mess With My Funk," "Jessica," "Boogie Medley" and closed with "Orange Blossom Special."

JEAN WILLIAMS

AURACLE

Donte's, Los Angeles

Amazingly, this relatively unknown group, all graduates of Eastman School of Music, Rochester, N.Y., packed Donte's on a tepid Aug. 15 night. All this, in spite of the fact it is to be signed to a record label and the fact it played only unfamiliar music, since it was 100% original by various members of the six-person group.

They weren't rocking, they play jazz. And the door tab was \$2.50 and there wasn't room for another jazz fan even in the doorway.

Auracle consists of Steve Kujala, woodwinds (and nearly all of them); Rick Braun, trumpet and flugelhorn; John Serry, acoustic and electric

Honor Count Basie

KANSAS CITY—A three-day fete honoring Count Basie is slated here Sept. 30-Oct. 2 by the Charlie Parker Memorial Foundation. Basie, whose band got its start here in the '30s, will be awarded an honorary doctor of music degree by the Univ. of Missouri, Kansas City.

In attendance will be Oscar Peterson and Ella Fitzgerald. Basie's band will perform and local jazz talent also will be showcased.

Huge Booker Fee

• Continued from page 36

Arts Center, negotiated in February 1972 and expiring this year. Previously, Nederlander was being paid \$25,000 a year fee plus two-thirds of gross ticket sales, after deductions for certain expenses.

The new contract was negotiated after the Arts Center reported a \$550,000 loss for its 1971 summer season. Jablonski points out that in handling all the contracts for the concerts, Nederlander must have \$20,000 to \$30,000 in expenses to fly to the West Coast to meet with the managers and arrange dates for the stars.

The booking agency also handles all labor negotiations with the house stagehands and musicians. Final say on all contracts belongs to Jablonski, who says he goes along with the agency in about 80% of the artists submitted.

Jablonski contends the present summer season would have been even better were it not for cancelled engagements by Sonny and Cher and by Olivia Newton-John, both with heavy advance sales.

Newton-John had sold out for an entire week in July but had to back out of the date because a movie came up. Among the pop stars booked here this season were Neil Sedaka, Seals and Crofts, Perry Como, Andy Williams, Liberace, Harry Chapin, Johnny Mathis, Leo Sayer and Judy Collins.

piano (there was a baby grand on the stage); Bill Staebell, bass; Steve Rehbein, percussion, and Ron Wagner, drums.

Out of the 60 original works that the group, all under 24 years of age, has in its repertoire, it performed six and an encore during its 70-minute set.

"Glider," in which the listener only has to close his eyes to see a winged craft soaring in dips and banks among the clouds, brought a tremendous ovation.

On "Kid Stuff," Kujala constantly switched instruments and neither he nor Braun hesitated, on occasion, to lay down their main instruments to add to the percussion sounds with cowbells and gourds. "Tom Thumb" brought spontaneous bursts of applause during and after the work.

In summation, the group is the most innovative, exciting jazz group in countless years. They combined musical knowledge (all are out of rock groups, but have classical experience as well) with a bit of showmanship (Serry played piano one-handed on a couple of occasions).

The group's publishing and production is in the hands of ATV Music; Ed Palmer is manager. Several record labels were strongly interested in the group as of press time.

CLAUDE HALL

B.J. THOMAS

Great Adventure Park, Jackson, N.J.

With the setting sun in front of him, and a roller coaster to his right, Thomas performed to about 2,000 amusement park attendees Aug. 20.

The hour-long show began with Thomas' backup band doing two soul blues numbers, strongly laced with Jeff Beck-influenced guitar. The band was joined by a three-man horn section and Wade Benson, the musical director, on trumpet.

By then the music shifted into a country vein with Thomas getting on stage to an enthusiastic hand. Though at first the p.a. system didn't seem up to handling Thomas' large vocals. As the show progressed the soundman got the balance right.

The show finally got into gear with "Raindrops Falling On My Head," a song which Thomas said was "my trademark for a long time."

Talent Talk

B.T. Express has reportedly been engaged to play on the White House lawn for a staff picnic Monday (12). The group has played for the king of Thailand, and for fans at a New York Mets baseball game where the group did its version of The Star-Spangled Banner. ... **Levon Helm** threw a picnic for friends and press at his Woodstock, N.Y. home. He and the RCO All-Stars entertained their guests with an evening performance that ended with a huge fireworks display. Among the guests were **Robbie Robinson**, **Albert Grossman**, **John Sabastian** and **Mick Ronson**.

Kenwood Dennard, drummer for **Brand X**, jammed with **Dizzy Gillespie**, at New York's Village Gate recently. ... **Dickie Betts** has a new songwriting partner in **Billy Ray Reynolds**, who wrote "My Heart Can't Stand Another You" for Tanya Tucker. ... **Sergio Mendes and Brazil 77** will play Carnegie Hall Sept. 29, Washington's Kennedy Center on Sept. 30 and the Shubert Theatre in Philadelphia Oct. 2. The group has done the soundtrack to "Pete," a film about the soccer superstar.

Signings

The Rowan Brothers to Lloyd Seagal & Associates for personal management. ... **Nigel Olsson** to Columbia. ... **Sparks** to CBS for worldwide distribution. ... **Tommy Mottola group, Network**, to Epic. ... **Motors** to Virgin Records in U.S. ... **James Jolis** and **John Simona** to Polydor. ... **Delbert McClinton** to Capricorn Records. ... **Randy Gurley** to ABC/Dot. ... **Riverrock** to the Jim Halsey Co. ... **Doug Oldham** to Impact Records. ... **Hughie Thomasson** re-signs with Hustlers Music. ... **Glen Hurley** to Atlas Artist Bureau. ... **Walt Mills** to Dharma Artist Agency for booking.

Campus

Students In Radio Gear For Boston

By ED HARRISON

LOS ANGELES—Session leaders and panelists have been firmed for the first national Student Broadcasters Convention at Boston's Park Plaza Hotel Oct. 14-16, hosted by WUMB-AM of the Univ. of Massachusetts at Dorchester.

Convention coordinator Nancy Acquide anticipates in excess of 400 college radio announcers, managers and producers as well as representatives from record companies, the FCC and hardware and software exhibitors.

In all, 24 sessions and seminars are scheduled. The record company panel, slated for Saturday (15), will be chaired by Eric Doctorow, director of the college division, CBS Records.

Other record company attendees will be Bob Frymire, national college director, A&M Records; Judy Libow, director college promotion, Atlantic Records; Kathy Kenyon, Island Records; Jeri Baker, MCA Records; Ellen Feldman, Capitol Records; Marilyn Lipsius, Arista Records, and Don Masters, Polydor Records.

Other guest speakers include Allen Meyer, broadcast analyst, educational broadcasting branch, FCC, Washington; Susan Stamber, co-host of the national public radio show "All Things Considered"; Tom Hall, engineer, WMEX, Boston; Roger Allen, news director, WRKO, Boston; Jim Cameron, news director, WCOZ, Cambridge, Mass.; Lisa Karlin, announcer and newscaster, WCOZ.

Also, Ann Marie Rowan, newscaster, WHDH, Boston; Ed Perry, owner and general manager, WATD, Duxbury, Mass.; Danny Schecter, news reporter and public affairs producer, WBCN, Boston; Jeff Tellis, general manager, WPKN, Bridgeport, and president of IBS; George Meier, editor Walrus magazine; Judy Brackley, news director, WCAS, Cambridge, Mass.

And Max Schaefer, public affairs producer, WCAS; Clark Smidt, program director, WEEI-FM, Boston; Arnold Zenker, attorney and broadcasting law instructor; Richard Vaughan, general manager, WARE, Ware, Mass.; Bonnie Cronin, general manager, WBUR, Boston Univ.; Gail Fuhrer, radio theatre producer, WBUR; and John Miller and Richard Sher, Evergreen Audio.

Because of FCC license renewals, John Spencer, chief of license renewal branch of the FCC, will give a special seminar on the subject.

There will also be an open forum entitled "Is Everyone Down On College Radio?" dealing with ways to heighten college radio credibility.

The Rat, Boston's punk rock club, will offer entertainment during the convention. Depending on availability, record company acts may also perform.

Toward late September an extensive guidebook will be mailed to 1,200 college stations, complete with a schedule of events and 24 articles touching all phases of student broadcasting.

Registration is still open. For further convention information write Nancy Acquide or station manager Pat Riccio Monteith at WUMB, Univ. of Massachusetts, Harbor Campus, Dorchester, Mass. 02125, (617) 287-1900 ext. 2250.

Soul Sauce

Bates Won't Call Staffers Promo Folk

By JEAN WILLIAMS

LOS ANGELES—Wendell Bates, who joined MCA Records a short while ago as head of its r&b division, is quickly but quietly building the formerly non-existent department with what he calls "qualified marketing managers."

Bates notes that he has not hired any promotion persons and doesn't plan to. "My people must direct the product in their respective areas, deal with advertising, a&r, aspects of sales plus promotion. So how can I call them promotion people when they're doing everything else?"

Last week he brought in Willie Bean, who most recently headed up his own independent promotion firm. He also worked with Bates when Wendell headed the r&b promotion team at London Records.

Bean has been named Southwest regional marketing manager, maintaining his Memphis home base, while Sparkle Kemp, who joined Bates' staff last month, coming from Whitfield Records, is West Coast regional marketing manager in Los Angeles. And Bernie Hayes holds down the fort in St. Louis.

★ ★ ★

The O'Jays concluded their 20th anniversary, four-month nationwide concert tour last weekend only to resume with a new fall tour in October.

The Philadelphia International recording group is also set to re-enter the studio in October to cut a new LP. The O'Jays recently signed for personal management with Dan Cleary of Katz/Gallin/Cleary for representation in all areas.

★ ★ ★

Conductor/arranger/pianist Horace Tapscott, founder of the Pan Afrikan Peoples Arkestra, a Los Angeles-based orchestra made up of professional and student musicians, has signed with the Warren Lanier p.r. firm. Lanier is believed to have the largest black-owned p.r. firm in Los Angeles.

★ ★ ★

Frank Johnson, owner of Southwest Distributors in Los Angeles, is reportedly prepping to heavily stock gospel product.

A source also reports that over the Labor Day weekend, Barry White was Johnson's biggest selling artist with his new LP "Barry White Sings For Someone You Love."

In 1½ days of operating time, Southwest reportedly moved 550 White LPs and 150 tapes. Other big holiday sellers were Millie Jackson, Commodores, Sergio Mendes & Brasil '77 and Shirley Caesar.

★ ★ ★

Nashboro Records has come up with a new promo vehicle in double sampler LPs to be played in retail outlets.

The two gospel LPs begin with a Nashboro spoken message advising potential customers of the different gospel categories: quartets, choirs, soloists, instrumentalists and contemporary.

The LP also breaks down the acts in different categories, while asking the customer to browse through the gospel section.

The company is also planning to distribute Nashboro shopping bags to retailers to pass on to their customers.

The firm will hold its second Los Angeles (Continued on page 42)

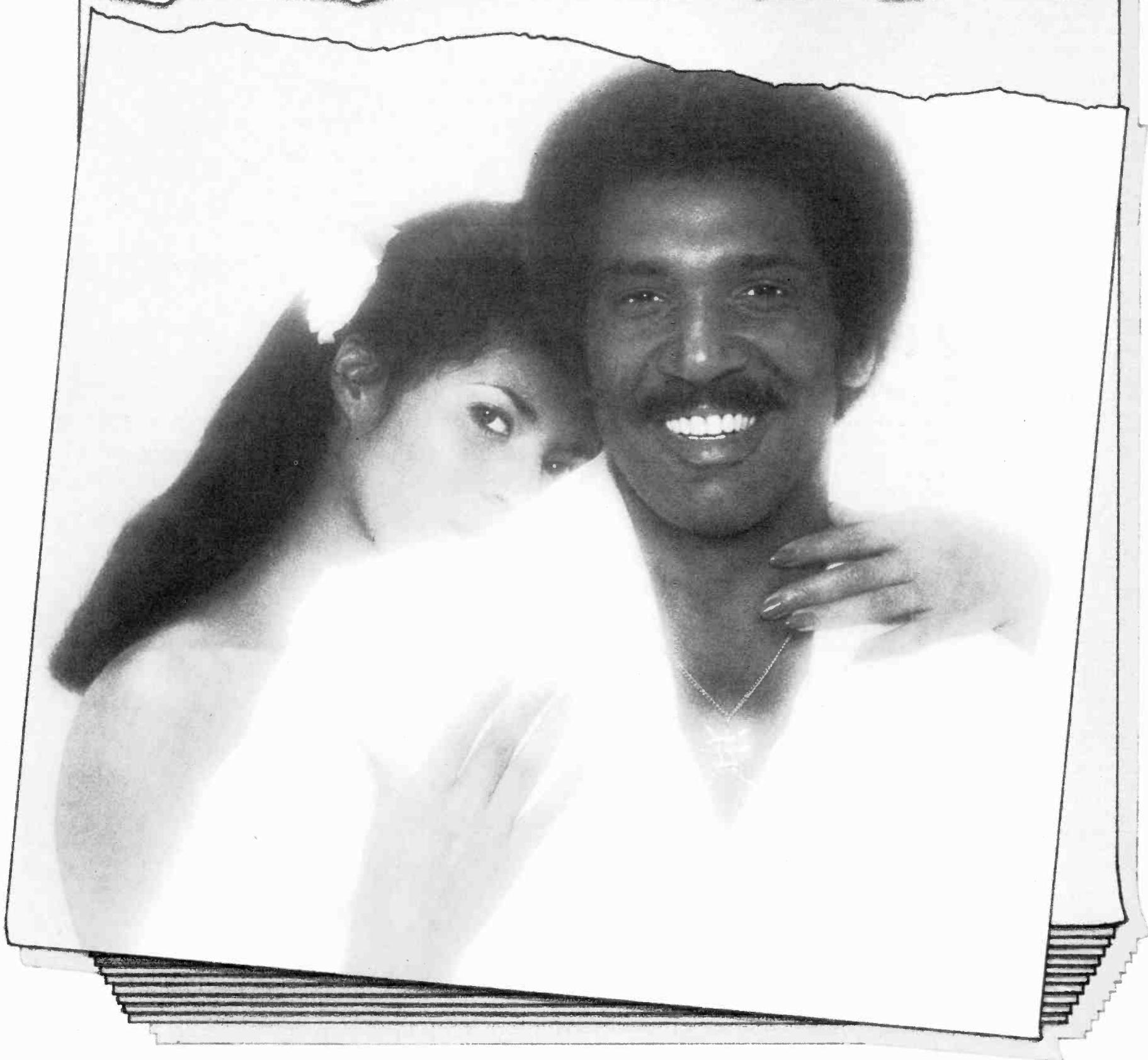
Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 9/17/77

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| This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) |
|-----------|-----------|----------------|--|-----------|-----------|----------------|---|-----------|-----------|----------------|--|
| 1 | 1 | 13 | FLOAT ON —Floaters (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC-Dunhill/WoodSongs, BMI) | 35 | 28 | 8 | CHALK IT UP —Jerry Butler (P. Wilson), Motown 1421 (Iceman/Stone Diamond/Padavon-Portolio, BMI) | 68 | 81 | 2 | BACK IN LOVE AGAIN —L.T.D. (L.R. Hanks, Z. Grey), A&M 1974 (Iceman, BMI) |
| 2 | 2 | 10 | THE GREATEST LOVE OF ALL —George Benson (M. Masser, L. Creed), Arista 0251 (Columbia Pictures, BMI) | 36 | 44 | 5 | 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) | 69 | 54 | 17 | SEE YOU WHEN I GET THERE —Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3623 (Epic) (Mighty Three, BMI) |
| 3 | 7 | 8 | KEEP IT COMIN' —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1023 (Sherlyn/Harrick, BMI) | 37 | 25 | 18 | SLIDE —Slave (S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, O. Wilhoite, C. Bradley), Cotillion 44218, (Atlantic), (Spartree, BMI) | 70 | 67 | 6 | MUTHA FUNK —Shotgun (T. Steals, G. Ingram, E. Lattimore, W. Gentry, W. Talbot, L. Austin), ABC 12292 (Alnal, BMI/Mother Pearl, ASCAP) |
| 4 | 4 | 12 | 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 | 9 | STOMPED, BEAT-UP & WHOOPED —Graham Central Station (L. Graham Jr.), Warner Bros. 8417 (Nineteen Eighty-Four, BMI) | 71 | 71 | 4 | GOTTA GET A HOLD ON ME —Margie Alexander (T. Tuto, J. Tribbie, L. Simon), Chi-Sound 1033 (ADPA, ASCAP/Silo, BMI) |
| 5 | 5 | 12 | BOOGIE NIGHTS —Heatwave (R. Tempton), Epic 8-50370 (Rondor/Almo, ASCAP) | 39 | 39 | 10 | 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 | RIGHT PLACE, WRONG TIME —Bobby Patterson (B. Patterson), All Platinum 2371 (Gambi, BMI) |
| 6 | 6 | 14 | STRAWBERRY LETTER 23 —Brothers Johnson (S. Otis), A&M 1949 (Kidada/OH The Wall, BMI) | 40 | 56 | 3 | ANOTHER STAR —Stevie Wonder (S. Wonder), Tamla 54286 (Motown) (Stone Diamond, Black Bull-ASCAP) | 73 | 83 | 2 | I'M AT THE CROSSROADS —Vernon Garrett (F. Robertson, Z. Tee), ICA 003 (Alzert, BMI) |
| 7 | 15 | 6 | IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME —Barry White (N. Pigford, E. Paris), 20th Century 2350 (Sa-Vette, BMI) | 41 | 35 | 16 | NIGHTS ON BROADWAY —Candi Staton (B. Gibb, R. Gibb, M. Gibb), Warner Bros. 8387 (Casseroles/Unichappell/Stamm, BMI) | 74 | 63 | 9 | NO ONE COULD LOVE YOU MORE —Phyllis Hyman (S. Scarborough), Buddah 577 (Unichappell, BMI) (RCA) |
| 8 | 9 | 13 | I BELIEVE YOU —Dorothy Moore (D. Adrissi, D. Adrissi), Malaco 1042 (TK) (Musicways/Flying Adrissi, BMI) | 42 | 32 | 10 | EXODUS —Bob Marley & The Wailers (B. Marley), Island 089 (Bob Marley/Almo, ASCAP) | 75 | 93 | 3 | SHOO DOO FU FU OOH —Lenny Williams (L. Williams, B. Thompson), ABC 12300 (Len-Lo, BMI) |
| 9 | 3 | 13 | LA. SUNSHINE —War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), Blue Note 1009 (United Artists) (Far Out, ASCAP) | 43 | 53 | 5 | YOU CAN DO IT —Arthur Prysock (Eve Sands, R. Cerninoro, B. Weissman), Old Town 01 1002 (Every Little Tune/Eve Sands/Bien/American Dream, ASCAP) | 76 | 86 | 3 | STAR WARS THEME/CANTING BAND —Meco (J. Williams), Millennium 604 (Casablanca) (Fox Fanfare, BMI) |
| 10 | 11 | 9 | WE NEVER DANCED TO A LOVE SONG —Manhattans (G. Alston, E. Bivins), Columbia 3-10586 (Manhattans/Blackwood, BMI) | 44 | 46 | 6 | THIS COULD BE THE NIGHT —R. B. Hudson (D. Daley), Atlantic 3413 (Unart/Sunshine Rabbit, BMI) | 77 | 87 | 2 | I'VE NEVER BEEN TO ME —Nancy Wilson (R. Miller, K. Hirsch), Capitol 4476 (Stone Diamond, BMI) |
| 11 | 8 | 9 | WORK ON ME —O'Jays (K. Gamble, L. Huff), Philadelphia International 3631 (Epic) (Mighty Three, BMI) | 45 | 58 | 3 | DO YOU DANCE Pt. 1 —Rose Royce (N. Whitfield, D. Turner), Whitfield 8440 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI) | 78 | 88 | 9 | CHECK IT OUT (Part 1) —Sophisticated Lady (B. Womack), Mayhew 532 (Bareback) (B. Womack/Unart, BMI) |
| 12 | 16 | 10 | DO YA WANNA GET FUNKY WITH ME —Peter Brown (P. Brown, R. Ransel), Drive 6258 (TK) (Sherlyn/Deibel, BMI) | 46 | 38 | 13 | CAN'T STAY AWAY —Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8403 (Rubber Band, BMI) | 79 | 89 | 2 | A STAR IN THE GHETTO —A.W.B. & Ben E. King (P. Mitchell), Atlantic 342 (Hot Stuff, BMI) |
| 13 | 10 | 17 | BEST OF MY LOVE —Emotions (M. White, A. McKay), Columbia 3-10544 (Sagittaire, BMI/Steelchest, ASCAP) | 47 | 49 | 5 | LOVING YOU (Is The Best Thing) —Little Milton (M. Campbell), Glades GL 1743-4 (Trice, BMI) | 80 | 80 | 8 | MUSIC —The Family (T. Brunson, R. Marsh), Little City 10106 (Little City, BMI) |
| 14 | 20 | 7 | I FEEL LOVE —Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 884 (Pick's, BMI) | 48 | 36 | 17 | EASY —Commodores (L. Riche), Motown 1418 (Jobete/Commodores, ASCAP) | 81 | 90 | 4 | IT'S ALL OVER —Walter Jackson (C. Mayfield), Chi-Sound 1044 (Warner-Tamerlane, BMI) |
| 15 | 12 | 12 | 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) | 49 | 59 | 6 | I JUST WANT TO BE YOUR EVERYTHING —Andy Gibb (B. Gibb), RSO 872 (Stigwood/Unichappell, BMI) | 82 | 85 | 8 | SO YOU WIN AGAIN —Hot Chocolate (R. Ballard), Big Tree 16096 (Atlantic) (Island, BMI) |
| 16 | 22 | 6 | WHEN I THINK ABOUT YOU —Aretha Franklin (A. Franklin), Atlantic 3418 (Springtime, BMI) | 50 | 66 | 5 | CREAM CITY —Aaon (Aaon, Jerry Goldstein), Arista AS-0249 (Milwaukee Music, Inc./Far Out Music, Inc., ASCAP) | 83 | NEW ENTRY | | DON'T BE AFRAID —Ronnie Dyson (C. Jackson, M. Yancy), Columbia 310599 (Jay's/Chappell, ASCAP) |
| 17 | 13 | 15 | DEVIL'S GUN—C.J. & Co. (B. Green, R. Roker, G. Shury), Westbound 55400 (Atlantic) (ATV, BMI) | 51 | 52 | 7 | THE REAL THING —Sergio Mendes (S. Wonder), Elektra 45416 (Jobete/Black Bull, ASCAP) | 84 | NEW ENTRY | | DISCO 9000 —Johnnie Taylor (J. Taylor, J. Avery), Columbia 3-10610 (Not Listed) |
| 18 | 24 | 8 | JUST LET ME HOLD YOU FOR A NIGHT —David Ruffin (C.H. Kippis, Jr.), Motown 1420 (Charles Kippis, BMI) | 52 | 65 | 3 | THE WHOLE TOWN'S LAUGHING AT ME —Teddy Pendergrass (S. Marshall, T. Wortham), Philadelphia International 34390 (Epic) (Mighty Three, BMI) | 85 | 92 | 3 | FINALLY FOUND SOMEONE —Side Effect (E. Joyner), Fantasy 796 (At Home, ASCAP) |
| 19 | 14 | 9 | GOODNIGHT MY LOVE (Pleasant Dreams) —Tavares (G. Motola, J. Marascalco), Capitol 4453 (Tri/Freddy Bienstock/Unichappell, BMI) | 53 | 41 | 14 | LIVIN' IN THE LIFE —Isley Brothers (R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper), T-Neck 2267 (Epic) (Bovina, ASCAP) | 86 | NEW ENTRY | | LOVING ARMS —Bo Kirkland & Ruth Davis (T. Jans), Claridge 427 (Almo, ASCAP) |
| 20 | 34 | 3 | BRICK HOUSE —Commodores (Commodores), Motown 1425 (Jobete, Commodores, ASCAP) | 54 | 64 | 3 | FUNK, FUNK —Cameo (L. Blackmon), Chocolate City-011 (Casablanca) (Better Days, BMI) | 87 | NEW ENTRY | | "THEME FROM BIG TIME" —Smokey Robinson (W. Robinson), Tamla 54288 (Motown) (Berlam, ASCAP) |
| 21 | 17 | 12 | MAKE IT WITH YOU —Whispers (D. Gates), Soul Train 10996 (RCA) (Colgems, EMI, ASCAP) | 55 | 47 | 8 | CAN'T GET ALONG —Impressions (Ellis, Richmond), Cotillion 44222 (Atlantic) (High Class, BMI) | 88 | NEW ENTRY | | GLAD YOU COULD MAKE IT —Archie Bell & The Drells (V. Carstarphen), Philadelphia International 83632 (CBS) (Mighty Three, BMI) |
| 22 | 26 | 9 | OH LET ME KNOW IT (Pt. 1) —Special Delivery (G. Parker, C. Fortune, R. Ross), Shields-6307 (TK) (Special Delivery/Sherlyn, BMI) | 56 | 68 | 3 | IF YOU'RE NOT BACK IN LOVE BY MONDAY —Millie Jackson (G. Morton, S. Throckmorton), Spring 175 (Phonogram) (Tree, BMI) | 89 | NEW ENTRY | | DEEPER—New Birth (J. Footman, F. Wilson, J. Wieder), Warner Bros. 8422 (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP) |
| 23 | 29 | 7 | LADY OF MAGIC —Maze Featuring Frankie Beverly (F. Beverly), Capitol 4456 (Pecle, BMI) | 57 | 45 | 9 | INTO SOMETHING (Can't Shake Loose) —D.V. Wright (E. Randle, J. Shaw), Hi 77501 (Cream) (Jec, BMI) | 90 | 94 | 3 | RAINY DAYS, STORMY NIGHTS Pt. 1 —Impact (Deith Barrow), Fantasy 798 (Miss Thang, BMI) |
| 24 | 30 | 7 | EVERLASTING LOVE —Rufus Featuring Chaka Khan (K. Murphy, D. Wolinski, D. Bellfield), ABC 12296 (American Broadcasting/Mother Pearl/Dennis Earl, ASCAP) | 58 | 76 | 3 | HEAVEN ON EARTH (So Fine) —Spinners (C. James), Atlantic 3425, (Mighty Three, BMI) | 91 | 95 | 2 | IF IT DON'T FIT DON'T FORCE IT —Kellee Patterson (C. Johns, L. Farrow), Shadybrook 451041 (Sutton/Miller) (Funks Bump, BMI) |
| 25 | 31 | 8 | GIVE ME SOME SKIN —James Brown & The J.B.'s (D. Brown, Y. Brown), Polydor 14409 (Dynatone/Belinda/Unichappell, BMI) | 59 | 61 | 4 | OHH, BABY, BABY —Shalamar (W. Robinson, W. Moore), Soul Train 11045 (RCA) (Jobete, ASCAP) | 92 | 98 | 2 | WHY MUST WE SAY GOODBYE —Al Hudson & Soul Partners (Soul Partners), ABC 11294 (Perk's, BMI) |
| 26 | 19 | 11 | I DON'T WANNA GO—Moments (B. Roberts, C. Sager), Stang 5073 (All Platinum) (Begonia Melodies/Fedora, BMI) | 60 | 70 | 3 | 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) | 93 | 96 | 3 | HEAVEN ON THE SEVENTH FLOOR —Mighty Pope (Bugatti, Musker), Private Stock 45157 (Keyboard Pendulum/Chappell, ASCAP) |
| 27 | 18 | 17 | SUNSHINE —Enchantment (M. Stokes, B. Johnson), Roadshow 991 (United Artists) (Desert Moon/Willow Girl, BMI) | 61 | 77 | 3 | RUNNING AWAY —Roy Ayers Ubiquity (R. Ayers, E. Birdsong), Polydor 4415 (Roy Ayers Ubiquity/Michelle Bird, ASCAP) | 94 | 97 | 2 | KEEP DOING IT Pt. 1—Showdown (C. Blandon, M. Monardo, J. Ellis), Honey Bee 2005 (Prelude) (Elbomo, BMI) |
| 28 | 42 | 5 | SHAKE IT WELL —Dramatics (Eddie Robinson, Don Davis), ABC AB 12299 (Groovesville Music, BMI/Conquistador Music, ASCAP) | 62 | 72 | 3 | YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On) —High Inergy (P. Sawyer, M. McLeod), Gordy 7155 (Motown) (Jobete, ASCAP) | 95 | 99 | 2 | LOVE BALLAD —Gary Bartz (S. Scarborough), Capitol 4462 (Unichappell, BMI) |
| 29 | 37 | 7 | BETCHA NEVER BEEN LOVED (Like This Before) —Dells (R. Kersey, A. Felder, P. Harris, R. Tyson), Mercury 73901 (Phonogram) (Six Strings, BMI) | 63 | 73 | 4 | WE GONNA PARTY TONIGHT —Willie Hutch (W. Hutch), Motown 1424 (Stone Diamond, BMI) | 96 | NEW ENTRY | | OUR LOVE GOES ON FOREVER —Dennis Coffey (D. Coffey), Westbound 55402 (Atlantic) (Bridgeport, BMI) |
| 30 | 48 | 4 | DUSIC —Brick (R. Ransom, R. Hargis, J. Brown), Bang 734 (Web IV) (Calber/Good High, ASCAP) | 64 | 62 | 8 | I'M AFRAID TO LET YOU INTO MY LIFE —Freddie Waters (T. Jarrett, R. Holmes, F. Waters), October 1011 (Ankh, ASCAP/All Night, BMI) | 97 | NEW ENTRY | | YOU MAKE MY LIFE COMPLETE —Eddie Holman (R. Tyson, R. Baker), Salsoul 2043 (Lucky Three/Burma East, BMI) |
| 31 | 21 | 13 | LOVE IS SO GOOD WHEN YOU'RE STEALING IT —Z.Z. Hill (J. Lewis, F. Johnson), Columbia 3-10552 (Jalew, BMI) | 65 | 75 | 3 | JUST FOR YOUR LOVE —Memphis Horns (J. Gadsdon, C. McDonald, A. Abrahams), RCA 11064 (Penne Ford, ASCAP) | 98 | NEW ENTRY | | COME SOFTLY TO ME —Brenton Wood (G. Troxel, B. Ellis, G. Christopher), Cream 7718 (Cornerstone, BMI) |
| 32 | 40 | 9 | DOCTOR LOVE —First Choice (N. Harris, A. Felder, R. Tyson), Gold Mind 4004 (Salsoul), (Lucy Three/Six Strings, BMI) | 66 | 60 | 8 | FANTASY IS REALITY —Parliament (G. Clinton, B. Worrell, L. Ware), Casablanca 892 (Rick's/Malbiz, BMI) | 99 | NEW ENTRY | | LET'S FOOL AROUND —General Johnson (G. Johnson), Arista 0264 (Music In General, BMI) |
| 33 | 23 | 10 | TURN THIS MUTHA OUT (Pt. 1) —Idris Muhammad (D. Matthews, Sarafino), Kudu 940 (CTI) (Char-Liz, BMI) | 67 | 50 | 14 | THE SOUL OF A MAN —Bobby Bland (B. Bland, A. Braggis), ABC 12280 (Don/ABC-Dunhill, BMI) | 100 | 100 | 5 | LOVE MUSIC —Regal Dewey (D. Randall, I. Levine), Millennium 603 (Sashimi/West/L. Levine, BMI) |
| 34 | 27 | 8 | I CAN'T HELP IT —Michael Henderson (M. Henderson), Buddah 578 (Electrocard, ASCAP) (RCA) | | | | | | | | |

Adam Wade. A Decade's Gone By.



Ten years ago Adam Wade was considered more than just a contender in the recording industry. In fact, he received *Cashbox's* award for "Most Promising New Male Vocalist" two years running.

That was in the era of million selling hits like "Tell Her That I Love Her" and "Ruby."

Suddenly, new outlets opened for Adam's creative energies. Namely, the theater, motion pictures, and television, leaving him with no chance to record.

Feeling that an important part of him lay dormant, he recently decided to return to the studio, with producers Gene Allan and Gary Knight.

The result is Adam Wade's first recording in a decade.

The combination of his silken voice and a tough rhythm section recorded at Philly International's Sigma Sound means a triumphant return to his number one love: music.

"Adam Wade" – the first album in a decade.
PZ 34919 **On Kirshner Records and Tapes.**

⊞ Distributed by CBS Records.

BUT WON'T 'SERIOUSLY' SING ON TV SHOW

'Kotter' Actor Tapes An LP

By JEAN WILLIAMS

LOS ANGELES—Lawrence Hilton-Jacobs of the ABC-TV series "Welcome Back Kotter," who has cut his first ABC Records LP with Lamont Dozier producing, vows to never seriously sing on the series. But he will nonetheless promote his LP through television.

Jacobs, who has co-written the r&b-oriented LP feels he will not be able to tour or accept concert engagements for at least a year. "I just won't be ready but I know that I must support my product in some way so I will do a lot of variety and talk shows. Fortunately I can do just about any tv show that's on. I will also do state fairs and other such events," says Jacobs.

He claims that with a successful tv series going, it would still be a mistake to exploit his product through the series.

"When I decided to become an active recording artist, my first thoughts were of tv and what it can do by either having your own variety series or singing on a comedy series."

"I knew that from the record industry's point of view it would feel that here is a kid in a hot series with popularity of his own. We can just put out an LP on him and sell at least 250,000 copies based on his popularity. And I have been approached by several labels."

"But we have found that the tv audience tends to say, 'oh hell, here comes another one of those tv guys trying to sing.' That attitude can immediately kill sales on an LP," he says.

On the other hand he believes that an actor/singer dealing with films generally can balance both careers and be successful at both, citing Frank Sinatra, Sammy Davis Jr. and Barbra Streisand, none of whom got their start in pictures.

But he admits at the same time that many recording artists turned tv personalities fail. Of this he says, "There are some shows that work such as Sonny & Cher but there are a lot of elements which go into that type of show and many times these elements are missing."

"It's not always the appeal of the performers. Often scripts are the worst, direction is off, the time slot may be bad, not enough or the wrong type of promotion, and often there are too many of the wrong types of things going on in the show which makes it dull."

As far as singing on "Welcome Back Kotter" he says, "I won't do that. They (tv executives) tried to get John (Travolta) and me to sing during the first year of the show and I



TV Support: Lawrence Hilton-Jacobs plans to promote his LP through television.

said no. When they asked why, feeling that my singing would add flavor to the series, I told them the singer is Larry Jacobs and in the

series the character is Freddy 'Boom Boom' Washington.

"That character is a street guy who doesn't give a damn about anything. His only interest is getting out of school and partying. You can't fit a straight singer into that role. We would be exploiting something phony. If I sing on the show, I'm mocking and singing off key. That fits."

Jacobs expects his LP to be released in October, noting ABC has given him an almost unheard of budget for a new artist.

"They (ABC) really seem to be interested in this LP. We're taking a long time to do it, selecting the right material, adding unique sounds and being careful with its production. But the company has given us a free hand."

Actress/singer Daborah Pratt, formerly with the Goldiggers, is also assisting Jacobs vocally on the LP.

2 8-Track Pirates Convicted In Texas

LOS ANGELES—Two Mexican dealers in illicit 8-track tapes are awaiting sentence in El Paso following their conviction by a Federal District Court jury there Aug. 16.

Testimony by the two men when arrested resulted in the revocation of a probationary sentence accorded Roy Lopez, who served as a witness in the Los Angeles trial of alleged pirates Raymond A. Jennings and Janos L. Novotoni (Billboard, Sept. 3, 1977).

Alfred Casado Saldana, 26, and Ramiro Garcia Cruz, 30, both residents of Juarez, Mexico, were found guilty in a jury trial prosecuted by assistant U.S. Attorney Mike Milligan in El Paso. The two were under surveillance by FBI special agents for several months prior to their arrest last May 13.

When apprehended, the two possessed 2,000 alleged pirate 8-tracks and admitted ownership of an additional 1,500 tapes stored in an El Paso garage. They named Lopez as their broker contact. They said they obtained about 3,000 tapes from Lopez each time they visited the U.S.

As a result, Lopez, who had served one month of a one-year sentence for tape piracy in May 1976, had his probationary sentence of one year revoked. He is now serving that sentence in La Tuna federal correctional institution near El Paso.

Saldana and Cruz were accused of nine counts of recorded perform-

ance copyright infringement. Eight counts held up. Seven of the infringed titles were English while one was Latin. They will be sentenced by Judge William S. Sessions Tuesday (13).

Fantasy Revives Galaxy As Jazz

SAN FRANCISCO—Galaxy Records, erstwhile r&b label specializing in singles, will be reactivated this fall as a mainstream jazz label and a subsidiary of Fantasy Records.

Initial product includes five albums, all produced by Ed Michel. Artists are Hank Jones, Shelly Manne, Richard Davis, Stanley Cowell and Ray Brown.

According to Fantasy president, Ralph Kaffel, the move to reactivate Galaxy was influenced by the success of Fantasy's twoffer jazz series.



Continued from page 40

Angeles retail/label meeting at the Airport Marriott Hotel Sept. 29. Unlike its first dealer meeting, which was predominately a product presentation, this meeting is being structured as a rap session topped by entertainment. Harrison Johnson is set to perform, with approximately 100 dealers expected to be onhand.

Black America, the East Coast weekly newspaper, has for the first time endorsed a music person for an award. The firm has endorsed Phyllis Hyman, the Buddah recording artist for the American Rock Music's best new female vocalist award.

Also in the category with Hyman are Denise Williams, Yvonne Elliman, Marlena Shaw, Mary Kay Place and Mary McGregor.

Remember... we're in communications, so let's communicate.

SEPTEMBER 17, 1977, BILLBOARD

Ex-Labelle Soloist Joins Gabriel Tour

NEW YORK—Nona Hendryx, first of the former trio Labelle to debut a solo act, is joining art rocker Peter Gabriel on his current European tour.

An album on Epic, with all tunes except one written by her, is planned for initial release in September in Europe, to be followed by release here shortly thereafter. A single, "Winning," penned by Russ Ballard, is also planned.

Labelle appealed to soul, disco and rock fans, but Hendryx makes it clear her new act is strictly rock, with a return to the outre fashions the group was noted for.

Erte, legendary Parisian designer, has created part of her new stage wardrobe, along with designer Norma Kamali.

4 Musical Shows Go To Macmillan

NEW YORK—Macmillan Performing Arts has acquired publishing rights to four new musicals. They are "Green Pond" with book and lyrics by Robert Montgomery and music by Mel Marvin; "Bodo," book by Hugh Wheeler, music by Lee Pockriss and lyrics by Ann Crosswell; "Funeral March For A One Man Band," book by Ron Whyte, music by Mel Marvin and lyrics by Moose 100; and "Chapeau," book and lyrics by Alfred Uhry and music by Robert Waldman.

Another Macmillan property, "The Robber Bridegroom," also by Uhry and Waldman and a Tony award winner, will tour nationally this fall.

Billboard Soul LPs

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| This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|---|-----------|-----------|----------------|---|
| 1 | 1 | 12 | REJOICE Emotions, Columbia PC 34762 | 31 | 33 | 4 | MUTHA'S NATURE James Brown, Polydor PD 16111 |
| 2 | 2 | 13 | FLOATERS ABC AB 1030 | 32 | 32 | 27 | TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic) |
| 3 | 3 | 24 | COMMODORES Motown M7-884R1 | 33 | 30 | 7 | DOROTHY MOORE Malaco.6353 (TK) |
| 4 | 4 | 18 | RIGHT ON TIME Brothers Johnson, A&M SP 4644 | 34 | 34 | 14 | FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029 |
| 5 | 5 | 9 | TOO HOT TO HANDLE Heatwave, Epic PE 34761 | 35 | 31 | 25 | ANGEL Ohio Players, Mercury SRM 1 3701 (Phonogram) |
| 6 | 6 | 28 | MAZE featuring FRANKIE BEVERLY Capitol ST 11607 | 36 | 35 | 13 | LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052 |
| ★ | 11 | 4 | IN FULL BLOOM Rose Royce, Whitfield WH 3074 | ★ | 48 | 2 | FEELIN' BITCHY Millie Jackson, Spring SP1G6715 (Polydor) |
| 8 | 7 | 23 | GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic) | ★ | 38 | 4 | BELIEVE Mass Production, Atlantic SD 9918 |
| ★ | 13 | 8 | SOMETHING TO LOVE LTD, A&M SP 4646 | 39 | 39 | 8 | CHOOSING YOU Lenny Williams, ABC AB 1023 |
| 10 | 8 | 9 | PLATINUM JAZZ War, Blue Note BN-LA690 J2 (United Artists) | ★ | NEW ENTRY | | STAR WARS & OTHER GALACTIC FUNK Meco, Millennium MNLP 8001 (Casablanca) |
| 11 | 10 | 13 | LIFELINE Roy Ayers Ubiquity, Polydor PD 1-6108 | ★ | 44 | 2 | STORMIN' Brainstorm, Tabu BQ11-2048 (RCA) |
| ★ | 12 | 44 | BRICK Brick, Bang BLP 409 (WEBl) | 41 | 36 | 9 | INTO SOMETHING (Can't Shake Loose) O.V. Wright, Hi-HLP 6001 (Cream) |
| 13 | 14 | 6 | SHAKE IT WELL Dramatics, ABC AB 1010 | ★ | NEW ENTRY | | PATTI LABELLE Epic PE 34847 (Columbia) |
| 14 | 12 | 14 | SWEET PASSION Aretha Franklin, Atlantic SD 19109 | 44 | 42 | 8 | LIVE! LONNIE LISTON SMITH RCA APL1-2433 |
| 15 | 9 | 25 | SLAVE Cotillion SD 9914 (Atlantic) | 45 | 43 | 5 | MORE STUFF Stuff, Warner Bros. BS3061 |
| 16 | 15 | 22 | A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DJLPA7 (Amherst) | 46 | 45 | 14 | HAVIN' A HOUSE PARTY Willie Hutch, Motown M6-87451 |
| 17 | 22 | 15 | I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056 | 47 | 47 | 10 | FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737H (United Artists) |
| 18 | 16 | 14 | ENCHANTMENT Roadshow RS-LA682-G (United Artists) | 48 | 37 | 6 | FEEL THE FIRE Jermaine Jackson, Motown M6-888S1 |
| 19 | 19 | 12 | DEVIL'S GUN C.J. & Co. Westbound WB 301 (Atlantic) | 49 | 40 | 6 | BIG TIME/ORIGINAL MOTION PICTURE SOUNDTRACK Smokey Robinson, Tama T6-355S1 (Motown) |
| 20 | 18 | 8 | BENNY AND US Average White Band & Ben E. King, Atlantic SD 19105 | 50 | 46 | 9 | FIRST LADY Shirley Caesar, Roadshow RS-LA744-G (United Artists) |
| 21 | 21 | 6 | GOIN' PLACES Michael Henderson, Buddah BDS 5693 (RCA) | 51 | 50 | 7 | MUSIC SPEAKS LOUDER THAN WORDS Candi Staton, Warner Bros. BS 3040 |
| 22 | 17 | 7 | 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) | 52 | 52 | 47 | PART 3 K.C. & The Sunshine Band, TK 605 |
| 23 | 23 | 12 | CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca) | 53 | 53 | 11 | THE GREATEST/ORIGINAL MOTION PICTURE SOUNDTRACK George Benson, Mandrill & Michael Masser, Arista AL 7000 |
| 24 | 20 | 16 | TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI) | ★ | NEW ENTRY | | DUNE David Matthews, CTI 75005 |
| 25 | 25 | 17 | TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34684 (Epic) | 55 | 49 | 11 | SHOTGUN ABC AB 979 |
| 26 | 26 | 5 | THE TWO OF US Marilyn McCoo & Billy Davis Jr., ABC 1026 | 56 | 56 | 20 | PARLIAMENT LIVE—P. FUNK EARTH TOUR Casablanca NBLP 7053 |
| 27 | 24 | 13 | EXODUS Bob Marley & The Wailers, Island ILPS 9498 | 57 | 51 | 16 | HOT Big Tree BT 89522 (Atlantic) |
| 28 | 28 | 20 | FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists) | 58 | 54 | 4 | LOVE & KISSES Love & Kisses, Casablanca 7063 |
| 29 | 29 | 24 | MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tama, T7-352R2 (Motown) | 59 | 59 | 15 | HERE AT LAST... LIVE Bee Gees, RSO RS 23901 (Polydor) |
| 30 | 27 | 9 | DPEN UP YOUR LDVE Whispers, Soul Train BVL1-2270 (RCA) | 60 | 60 | 3 | LOVE STORM Tavares, Capitol STAO 11628 |

Washington Club's Lure More Than Lights & Sound

By BORIS WEINTRAUB

WASHINGTON—Lights and lasers and a \$50,000 sound system may be important to a disco, but none of these things is as important as having a successful design concept and a properly marketed image, says Mike O'Harro, a nationally known disco consultant who operates Washington's most successful disco, Tramps.

O'Harro, who has operated Tramps in the nation's capital's fashionable Georgetown section, is a firm believer in setting a proper tone for a disco, and then aggressively using marketing and public relations techniques to keep the disco's name in the public eye in the best possible manner.

As an example, he cites his own disco, whose full name is Tramps Discotheque And Backgammon Club. That, he says, sets the tone for the club immediately as a center for the sophisticated Washington set.

Then he tries to make Tramps the place where things happen, where, for example, a press conference to announce the signing of pro basketball players is held.

"We want our club to be known as a place where you can go for a total evening of entertainment," he says. "We are located in a quality restaurant, Billy Martin's Carriage House, that has been here for more than 20 years, and

people can come here for good food, disco, entertainment and backgammon."

But equally as important is the way the disco staff relates to the customers, who are the ones who make a disco a success, O'Harro says.

"The personality of the people up front running it is crucial," he says. "We try to make patrons feel important as soon as they walk in."

"We say 'good evening' or 'let me get you a table' or 'are you on our mailing list?' when they come in, and 'did you have a nice time?' when they leave. It's a matter of training employees to help the customer have a good time."

"I walked into a place not long ago, and the first thing that happened was this big bouncer of a bouncer greeted me by telling me I had to check my coat. Then he ran over to demand that two girls show their IDs. Well, I wouldn't want to go back there."

"Another thing: we welcome fantastic dancers, but we don't cater to them. We don't want our guests to feel that they're always on display and to feel self-conscious if they stumble. I don't want to feel put down by the crowd or by the other dancers if I stumble. Our dancers are not a floor show."

O'Harro says another important aspect is to have what he calls "continuity," having a disco be the same every night, so that a customer knows what to expect.

"We have no gimmicks, no price vacillation from one night to another," he says. "We don't have any special contests. We won't have a wet T-shirt contest, for instance, because that won't fit in with our image. When people find us, they know what we are, and if they fit, they come back."

O'Harro characterizes Tramps as being "neither adolescently trendy nor stuffy." He says that an important part of running a disco successfully is to stay on top of the industry at all times.

"A lot of disco operators tell me they don't go to disco conventions like Billboard's because they're already running a successful club," he says.

"Well, so am I, but I can always learn something new to help me do it better. Maybe I can go to a Billboard forum and give somebody 90 new ideas, but if one person there can give me one new idea, it's worth it to me."

Citing Washington as an example once more, O'Harro sees the current period as one in which the disco industry is "solidifying." He notes that several popular Washington discos have closed or undergone changes of ownership or name.

"We have better operators now," he says, "and the places they are running are classier, more sophisticated. The fly-by-night operators just aren't making it any more."

In Washington, he notes, many discos are concentrating on an oldies concept, but he says Tramps has been successful playing purely contemporary disco product.

"We get almost all the new disco product, and I carefully follow the Billboard disco charts religiously," he says.

Another factor in Tramps' success, O'Harro says, is to publish a newsletter and to maintain good relations with the Washington press, which reports frequently on doings at Tramps.

"We let them tell our story," he says. "An ad alone just doesn't do the job."

Despite the ups and downs of the disco business, O'Harro is convinced that the disco concept is here to stay.

"It will never go away," he says firmly. "There are too many people making too much money and attracting too many people. Who can duplicate all the great records? Who can afford to pay live entertainment? But the really important thing is that the disco is the revival of chic—in clothes, in music, in attitudes. That's why it's got to stay."

O'Harro does have one minor quibble, however.

"I don't like the word 'disco,'" he says. "It's become less meaningful than it was. I prefer to use 'discotheque.'"

New Dallas Club

DALLAS—Alireza "Jack" Ekhtiar, a native of Iran and former part owner and general manager of Papillon Restaurant, has purchased the former Oz Restaurant here.

DISCO VIDTAPES

'Disco 77' Is Syndicated

NEW YORK—"Disco 77," a syndicated weekly television program featuring major disco artists, will now be available to clubs on videocassettes, it was announced recently at Billboard's Disco III Forum. It is the first major video programming to reach the market.

Distribution will be a joint venture of Disco Vision Productions, Inc., producers of the Florida-based program, and Digital Lighting Corp., a New York company. Russ Kagen, director of broadcast operations for Disco Vision, says that 13 half-hour shows are already on cassettes. Digital Lighting will offer equipment packages of Advent VideoBeam projection equipment and videocassette players.

The plan calls for leasing the cas-

settes to clubs on a monthly basis with no limit on the number of times each tape may be played. Tapes will employ the Copy-Guard feature to protect against unauthorized recording.

A sample tape of a previous "Disco 77" broadcast viewed at the Forum featured Rose Royce ("Car Wash"), "I Want To Get Next To You", Gloria Gaynor ("Never Can Say Goodbye"), Harold Melvin & the Blue Notes ("Reachin' For The World") and Carol Douglas ("Midnight Love Affair").

Commercials will be edited out of the cassettes and production is expected to start at the end of this month on a new season of 26 shows. Programs will be available on 3/4-inch U-Matic cassettes about one to two months after airing. U-Matic cassettes are playable on several different brands of equipment but Sony Betamax cassettes may also be used later "if the demand warrants."

"Video is being widely used in discos and will be an integral part of their entertainment facilities," according to Kagen. He adds that "prior to the introduction of our tapes, the hardware was available but the software wasn't."

Prior to production of each program, Disco Vision Productions obtains synchronization licenses from the appropriate music publishers. "In most cases," reports Kagen, "we have blanket usage for broadcast, cable and non-theatrical exhibition."

Since the use of large screen television equipment in discos raises several legal questions (Billboard, Sept. 3, 1977), Kagen was asked if his firm inquires if customers have ASCAP, BMI and SESAC licenses for their clubs. "It's not our responsibility," he declares, "but we make them aware of it" (the license requirement).

More On the Way

LOS ANGELES—Complete story and photographic coverage of Billboard's Disco III Forum will appear in our Oct. 1 issue.

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ATLANTA

- This Week**
- 1 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 2 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 4 HOLD TIGHT—Vickie Sue Robinson—RCA (LP)
 - 5 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 6 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 7 COCOMOTION/GOT THAT FEELING—El Coco—AVI (LP)
 - 8 LOCKED IN THIS POSITION—Barbara Mason & Bunny Sigler—Curton (12-inch remix)
 - 9 DR. LOVE—First Choice—Gold Mind (12-inch/LP)
 - 10 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 11 MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—Salsoul (LP)
 - 12 MAGIC FLY (JOURNEY INTO LOVE)—Kebekelektrik—TK (12-inch)
 - 13 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 14 EROTIC SOUL/I'M HOOKED ON YOU—Larry Page Orchestra—London (12-inch remix)
 - 15 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)

BALT./WASHINGTON D.C.

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 3 HOLD TIGHT—Vickie Sue Robinson—RCA (LP)
 - 4 FROM HERE TO ETERNITY (Medley)/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 5 COCOMOTION—El Coco—AVI (LP)
 - 6 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (12-inch/LP)
 - 7 JE TAIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 8 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
 - 9 MUSIC—Montreal Sound—TK (12-inch)
 - 10 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 11 SPIRIT OF SUNSHINE—Chuck Davis Orchestra—Westend
 - 12 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 13 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 14 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 15 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)

BOSTON

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 3 COCOMOTION—El Coco—AVI (LP)
 - 4 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
 - 5 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 6 ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 7 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 8 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 9 MAKE IT WITH YOU/I FEEL IN LOVE AT THE DISCO—Whispers—Soul Train (LP)
 - 10 NO WHERE TO RUN—Dynamic Superiors—Motown (12-inch)
 - 11 CHOOSING YOU/PLEASE DON'T TEMPT ME—Lenny Williams—ABC (LP)
 - 12 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 13 LET'S CLEAN UP THE GHETTO—Philadelphia Allstars—Philadelphia International (12-inch)
 - 14 I FOUND LOVE—Love & Kisses—Marlin (LP)
 - 15 NOW THAT I FOUND LOVE—Danny White—TK (12-inch)

CHICAGO

- This Week**
- 1 QUIET VILLAGE/AFRICAN QUEENS/VOODOO—Ritchie Family—Marlin (LP)
 - 2 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 3 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 4 I FEEL LOVE/THEME FROM "THE DEEP" + LOVE'S UNKIND—Donna Summer—Casablanca (12-inch/LP)
 - 5 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 6 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 7 FROM HERE TO ETERNITY (Medley)/I'M LEFT, YOU'RE RIGHT SHE'S GONE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 8 DR. LOVE—First Choice—Gold Mind (12-inch/LP)
 - 9 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century—(12-inch)
 - 10 CARRY ON, TURN ME ON/TANGO IN SPACE/FASTEN YOUR SEAT BELTS—Space—United Artists (12-inch)
 - 11 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 12 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 13 JE TAIME/ON A RIEN A PERDRE—Saint-Tropez—Butterfly (LP)
 - 14 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 15 DOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)

DALLAS/HOUSTON

- This Week**
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 2 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 3 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 4 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 5 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 6 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 7 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 8 I FEEL LOVE/THEME FROM "THE DEEP" + LOVE'S UNKIND—Donna Summer—Casablanca (12-inch/LP)
 - 9 JE TAIME—Saint-Tropez—Butterfly (LP)
 - 10 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 11 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
 - 12 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 13 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 14 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 15 CHERIE AMOUR—Soul Train Gang—Soul Train (LP)

DETROIT

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 3 I FEEL LOVE/THEME FROM "THE DEEP" + LOVE'S UNKIND—Donna Summer—Casablanca (12-inch/LP)
 - 4 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 5 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 6 DR. LOVE—First Choice—Gold Mind (12-inch/LP)
 - 7 BRAZILLIAN LULLABY/THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 8 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 9 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 10 DEVIL'S GUN/WE GOT OUR OWN THING/SURE CAN'T GO TO THE MOON—C.J. & Company—Westbound (LP)
 - 11 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 12 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (12-inch/LP)
 - 13 WINGS OF FIRE/FREE SPIRIT—Dennis Coffey—Westbound (12-inch)
 - 14 DISCO CONGO DANCE/MANHATTAN LOVE SONG/SALSOL SISTER—King Errison—Westbound (LP)
 - 15 NATIVE NEW YORKER—Odyssey—RCA (12-inch)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 3 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 4 FROM HERE TO ETERNITY (Medley)/I'M LEFT YOU'RE RIGHT SHE'S GONE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 5 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 6 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 7 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
 - 8 COCOMOTION/WE CALL IT DISCO/LOVE TO THE WORLD—El Coco—AVI (LP)
 - 9 MUSIC—Montreal Sound—TK (12-inch import)
 - 10 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 11 CHOOSING YOU/SHOO DOO FU FU OOH—Lenny Williams—ABC (LP)
 - 12 I FEEL LOVE/THEME FROM "THE DEEP" + LOVE'S UNKIND—Donna Summer—Casablanca (12-inch/LP)
 - 13 WATCH OUT FOR THE BOOGIE MAN/BREATHLESS/ANYWAY YOU WANT IT—Trax—Polydor (LP-import)
 - 14 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 15 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)

MIAMI

- This Week**
- 1 FROM HERE TO ETERNITY (Medley)/FIRST HAND EXPERIENCE IN SECOND HAND LOVE/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 2 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 3 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—Marlin (LP)
 - 4 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 5 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 6 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 7 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 8 COCOMOTION/GOT THAT FEELING—El Coco—AVI (LP)
 - 9 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 10 THE BULL/BRAZILLIAN LULLABY/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 11 DOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
 - 12 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (LP-import)
 - 13 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (LP/12-inch)
 - 14 PIPELINE—Bruce Johnston—Columbia (LP)
 - 15 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)

NEW ORLEANS

- This Week**
- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 2 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 4 I FEEL LOVE/THEME FROM "THE DEEP" + LOVE'S UNKIND—Donna Summer—Casablanca (12-inch/LP)
 - 5 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 7 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/I'M LEFT YOU'RE RIGHT SHE'S GONE—Giorgio—Casablanca (LP)
 - 8 DEVIL'S GUN—C.J. & Company—Westbound (LP)
 - 9 CARRY ON, TURN ME ON/TANGO IN SPACE/FASTEN YOUR SEAT BELTS—Space—United Artists (12-inch)
 - 10 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 11 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 12 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 13 DOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
 - 14 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
 - 15 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)

NEW YORK

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 3 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 4 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 5 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 7 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 8 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 9 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 10 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch/LP)
 - 11 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (LP-import)
 - 12 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 13 THE BULL/COSMIC WIND/AIN'T NOTHING TO IT—Mike Theodore Orchestra—Westbound (LP)
 - 14 I WANNA STAY WITH YOU—Carol Douglas—Midsong International (LP)
 - 15 PIPELINE—Bruce Johnston—Columbia (LP)

PHILADELPHIA

- This Week**
- 1 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 2 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 4 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 5 FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)
 - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 7 COCOMOTION—El Coco—AVI (LP)
 - 8 PIPELINE—Bruce Johnston—Columbia (LP)
 - 9 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 10 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 11 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 12 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 13 TROPICAL NIGHTS—Liza Minnelli—Columbia (LP)
 - 14 DR. LOVE/LOVE HAVING YOU AROUND—1st Choice—Gold Mind (LP)
 - 15 DO YOUR DANCE—Rose Royce—Whitfield (LP)

PHOENIX

- This Week**
- 1 JE TAIME/VIOLATION/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 4 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 5 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 6 MA BAKER—Boney M—Atlantic (12-inch)
 - 7 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 8 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
 - 9 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 10 COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 11 COCOMOTION—El Coco—AVI (LP)
 - 12 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 13 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (LP/12-inch)
 - 14 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 15 SPIRIT OF SUNSHINE—Chuck Davis Orchestra—Westend

PITTSBURGH

- This Week**
- 1 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 2 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 4 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 5 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 6 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 7 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 8 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 9 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 10 GET ON THE FUNK TRAIN (Medley)—Munch Machine—Casablanca (LP)
 - 11 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 12 THE MAGIC IS YOU (Medley)—John Davis & The Monster Orchestra—Sam (LP)
 - 13 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 14 COCOMOTION—El Coco—AVI (LP)
 - 15 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)

SAN FRANCISCO

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 MUSIC—Montreal Sound—TK (12-inch)
 - 3 FROM HERE TO ETERNITY (Medley)/I'M LEFT YOU'RE RIGHT SHE'S GONE—Giorgio—Casablanca (LP)
 - 4 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
 - 5 DOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
 - 6 I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (12-inch/LP)
 - 7 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 8 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 9 LOCKED IN THIS POSITION—Barbara Mason & Bunny Sigler—Curton (12-inch remix)
 - 10 COCOMOTION/GOT THAT FEELING—El Coco—AVI (LP)
 - 11 COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 12 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
 - 13 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 14 WATCH OUT FOR THE BOOGIE MAN/ANYWAY YOU WANT IT—Trax—Polydor (LP import)

SEATTLE/PORTLAND

- This Week**
- 1 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 2 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 3 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 4 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 5 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 6 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 7 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 8 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 9 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 10 DOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
 - 11 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 12 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 13 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 14 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (LP/12-inch)
 - 15 THE MAGIC IS YOU (Medley)—John Davis & The Monster Orchestra—Sam (LP)

MONTREAL

- This Week**
- 1 MAGIC FLY (Journey Into Love)—Kebekelektrik—RCA (12-inch)
 - 2 DANCING FEVER—Claudia Barry—London
 - 3 SHOPPING BABY/BURNING LOVE—D.D. Sound—RCA (12-inch)
 - 4 LET'S CLEAN UP THE GHETTO—M.F.S.B.—CBS (LP)
 - 5 DANCE ON DISCO DARLING—Randy Raider—RCA (12-inch)
 - 6 LOVING YOU—Patrick Norman—RCA (12-inch)
 - 7 DISCO LOVE AFFAIR/DISCO SYMPHONY—Mystic—RCA
 - 8 OU SONT LES FEMMES—Patrick Juvet—Polydor (12-inch)
 - 9 MUSIC—Montreal Sound—TK (12-inch)
 - 10 LULLABY—D.R.U.M.—Polydor (12-inch)
 - 11 RUN TO ME—Elaine Overholt—RCA (12-inch)
 - 12 HELP HELP—Gilla—RCA (12-inch)
 - 13 HEY YOU SHOULD BE DANCING—Gene Farrow—RCA (12-inch)
 - 14 WATCH OUT—Trax—Polydor (LP)
 - 15 CHASE—M.B.T. Soul—Polydor (LP)

National Disco Action Top 40

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- 1 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
- 2 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
- 3 FROM HERE TO ETERNITY/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
- 4 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
- 5 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
- 6 THEME FROM "STAR WARS"—Meco—Millennium (LP)
- 7 I FEEL LOVE/THEME FROM "THE DEEP" + I REMEMBER YESTERDAY—Donna Summer—Casablanca (12-inch/LP)
- 8 JE TAIME/VIOLATION/ON A RIEN PERDRE—Saint-Tropez—Butterfly (LP)
- 9 COCOMOTION/LOVE TO THE WORLD/GOT THAT FEELING—El Coco—AVI (LP)
- 10 CHOOSING YOU/SHOO DOO FU FU OOH—Lenny Williams—ABC (LP)
- 11 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
- 12 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
- 13 CARRY ON, TURN ME ON/TANGO IN SPACE/FASTEN YOUR SEAT BELTS—Space—United Artists (12-inch)
- 14 COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
- 15 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
- 16 MUSIC—Montreal Sound—TK (12-inch)
- 17 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
- 18 DOWN DOWN DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
- 19 DR. LOVE—First Choice—Gold Mind (12-inch/LP)
- 20 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
- 21 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
- 22 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
- 23 DEVIL'S GUN/WE GOT OUR OWN THING/SURE CAN'T GO TO THE MOON—C.J. & Company—Westbound (LP)
- 24 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (LP/12-inch)
- 25 LOCKED IN THIS POSITION—Barbara Mason & Bunny Sigler—Curton (12-inch remix)
- 26 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
- 27 BEST OF MY LOVE—Emotions—Columbia (LP)
- 28 MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—Salsoul (LP)
- 29 PIPELINE—Bruce Johnston—Columbia (LP)
- 30 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
- 31 MA BAKER—Boney M—Atlantic (12-inch)
- 32 WATCH OUT FOR THE BOOGIE MAN—Trax—Polydor (LP import)
- 33 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
- 34 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
- 35 SPIRIT OF SUNSHINE—Chuck Davis Orch.—Westend
- 36 GET ON THE FUNK TRAIN/MEDLEY—Munch Machine—Casablanca (LP)
- 37 MAKE IT WITH YOU/I FELL IN LOVE AT THE DISCO—Whispers—Soul Train (LP)
- 38 I WANNA STAY WITH YOU—Carol Douglas—Midsong International (LP)
- 39 FREE SPIRIT/WINGS OF FIRE—Dennis Coffey—Westbound (12-inch)
- 40 TWO HOT FOR LOVE—T.H.P. Orchestra—RCA (12-inch import)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

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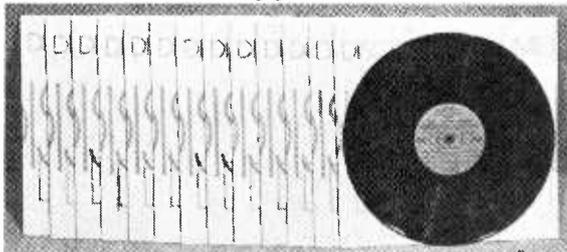
Be the first in town to play the latest releases from top recording companies.

Every week, Disconet provides the very newest music, hot off the presses. Often before national release. Guttadaro, Savarese and Guilmet pick the best, and in one long sweat-hard session, they sequence the music just the way they want it for their own programs. As soon as they're done, Disconet presses the whole program and fires it out to you.

Be a direct, first hand influence on the kind of music put out by America's top recording artists. Disconet is a two way street. Part of the deal that makes our superstar programming service such a bargain is that giant recording companies want to know what you think are the best of the new songs. Every week, we ask you to fill out a card telling us which songs are going over best in your area, in your kind of disco. That's priceless information to the music makers. It tells them what to concentrate on, what kind of music people are reacting to. *It tells them what tomorrow's hits will be.* And they'll get that information from the people who know best...you.

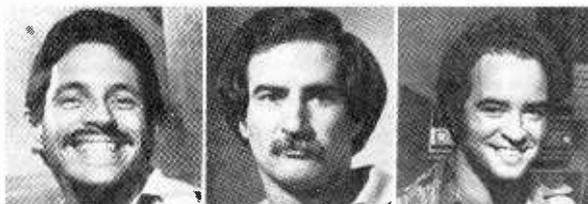
All the complication is eliminated. You get only the best of the newest. The name of the game in disco programming is picking the winners and dumping the duds. You get the benefit of pre-screening by the smartest minds in the business. No time wasted playing songs nobody likes. Your disco programming will become known as being right on. With your own collection of current hits, you'll be playing the songs your customers will be buying tomorrow or next week. *And chances are, they'll hear them first from you!*

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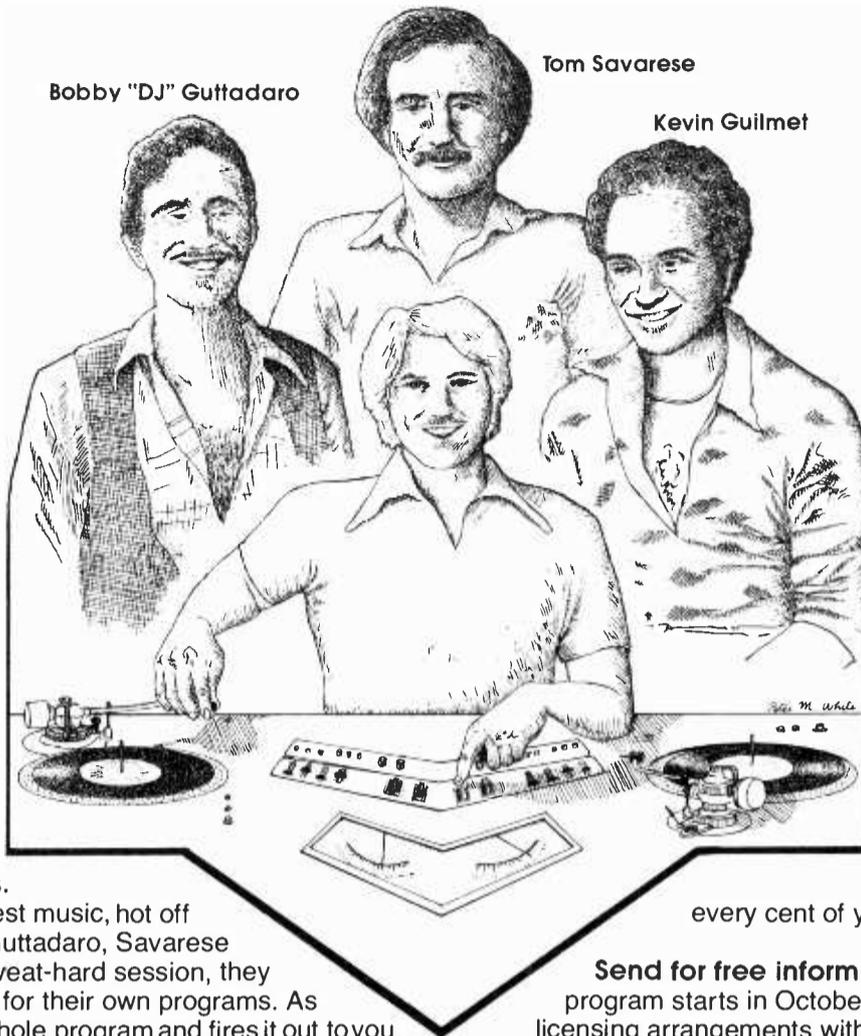


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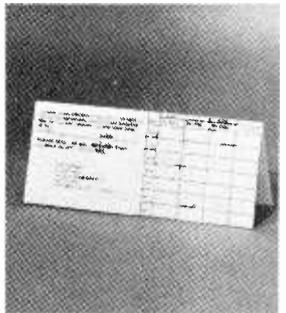


2. The experience and savvy of the best show biz brains on the disco circuit. Between them, Bobby Guttadaro, Tom Savarese and Kevin Guilmet have made hundreds of thousands of dollars doing disco the way it should be done. Now you can have their smarts for a fraction of the cost. Stampede your disco crowd



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MK Disco Program

• Continued from page 10

ductions of Los Angeles in cooperation with a major consultant specializing in the production of Top 40 programs for radio.

According to Marc Kreiner, president of MK Productions, the show which will be aired on a 7 p.m. to 10 p.m. time slot on either a Friday or Saturday night, will draw its material from Billboard's National Disco Action Top 40 charts, as well as from other sources.

Audience response will play an important role in determining the length of time a record stays on the playlist. Records will be dropped from the playlist as soon as they begin to get Top 40 radio airplay, or as

soon as they appear on Billboard's Hot 100 charts, states Kreiner.

The show, to be backed by a massive media promotion program, has the support of most of the disco-oriented record labels, according to Kreiner.

The MK Productions executive states that the test markets, most of which have already been selected, will not necessarily be big disco markets.

"The idea," states Kreiner, "is to help disco to transcend the barrier which now exists between its format and the format of Top 40 radio.

The show, which will borrow its format from the popular weekly "America Top 40" radio show, will be carefully monitored in test markets, with a view to expanding the network nationwide early in 1978.

MK Productions is one of the largest disco promotion companies in the country.

Distrib Pact For Lasers By Rarefied

NEW YORK—Rarefied Media of New York has entered into an agreement with Capitol Stage Lighting Co. under which the latter company will distribute Rarefied's Laser Graph Series 1 packaged laser systems for discotheques.

The newly formed company, co-owned by Norman Ballard and Ronald Bates, is also offering laser projection systems designed for use on tour with its own inflatable environment and claims the capacity to rig a laser transmission network on location through use of a remote satellite scanner system.

According to Mark Pencar, national sales manager, the company also will test market a line of consumer laser products beginning this fall.



LUSH SETTINGS—Visitors to the new Studio 54 discotheque in Manhattan, are swept away by lush settings, and an extravaganza of light and sound. Club is favorite hangout of entertainers and jet-setters.

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Color is Love; Linda Clifford, Linda; Evelyn "Champagne" King, Smooth Talk; Allspice; Archie Bell, Hard Not to Like It; Syreeta & GC Cameron, Rich Love, Poor Love, 12"—Anthony White, Block Party; Love Committee, Cheaters Never Win; Gene Farrow, Hey You Should Be Dancing, 7" imp's—Sheila B. Devotion, Love Me Baby; Bus Connection, Superdance; dom's—High Energy, You Can't Turn Me Off; Claudia Barry, Dancing Fever.

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DOWNSTAIR RECORDS

Disco Mix

By TOM MOULTON

NEW YORK—Island Records will release Grace Jones' debut LP titled "Portfolio." The "A" side is a medley of three Broadway Show tunes, "Send In The Clowns" (from "A Little Night Music"), "What I Did For Love," (from "A Chorus Line") and "Tomorrow," (from "Annie").

"Send In The Clowns" starts off with a circus-type of instrumentation then builds to a 4/4 tempo, although on the slow side it is still quite danceable.

The tune also features a nice instrumental break with horns and strings and builds up to a vamp that is on the funky side.

This goes into "What I Did For Love," the most beautiful song of the medley, with creative arrangements by Vincent Montana Jr. There is a rhythm break and an instrumental break that are both very haunting.

This song is faster than the first. "Tomorrow" is an uptempo tune with lyrics which creates a positive mood. Montana has done strong and melodic arrangements on this side.

Side two starts off with "La Vie En Rose," the Edith Piaf classic, and most of it is sung in French. Some advance copies of this cut were aired in some clubs when it was believed that a single was in the offing.

Many disco deejays feel this is one of the strongest things Jones has ever done. The album also includes, "I Need A Man," "Sorry" and "That's The Trouble." It will be available in two weeks.

Casablanca Records is rush-releasing "Don't Let Me Be Misunderstood," the French Philips LP by Santa Esmeralda. The "A" side runs 16:05 minutes and is a new version of the Animals hit of the 1960s. The tune was arranged by Don Ray, who has also arranged Love & Kisses and the Sphinx. His distinct sound is in evidence in this tune which features a number of breaks, some with percussion and others with guitars.

The tune is different enough to go beyond disco. It has a strong rock feel to it, and additionally should be big in New York City as the group is Latin.

Roy Ayres' new 12-inch 33 1/3 r.p.m. disco disk "Running Away" on Polydor is an interesting song with background vocalists repeating a simple chorus line over an easy laidback track. The tune has a hypnotic effect with the voices, and goes through a number of changes which create the effect of building with momentum. The tune grows on the listener.

Evelyn "Champagne" King has a new LP on RCA Records titled "Smooth Talk." There are several good cuts. "Shame" is the strongest and, as with all the songs on this album, features Bunny Sigler's rhythm section called Instant Funk, a group which is making it on its own with a unique sound.

Also featured are the Sweethearts of Sigma, Barbara, Carla and Evette, on most of the vocal background. The song incorporates a good, uptempo pop style, with an easiness that is very appealing. There is a good break that adds to the over-all excitement.

"Dancin', Dancin', Dancin'" sounds like a song the Jacksons would do. It does, in fact, have a lot of qualities of "Forever Came Today." "Nobody Knows" is a Memphis-sounding tune with its horn arrangements and background vocals. The track is extremely funky and there is a good breakdown.

Plan Discotheques In Atlantic City

ATLANTIC CITY, N.J.—A sizable chunk of the \$7 million earmarked for expansion of the entertainment and casino complex of the Resorts International Hotel here will go into the creation of a number of discotheques and bars on the ground floor of the 180,000-square foot addition.

Officials of Resorts International (formerly Haddon Hall) stress that the role of the disco on the entertainment scene cannot be ignored, and will not be neglected in the push for the establishment of casino facilities.

The complex, expected to be ready for operation for New Year's eve, will also feature a 2,000-seat dinner theatre offering live entertainment.

Chicagoans Read Rainbo Report

CHICAGO—The top 30 discos here are reporting product response in a new survey sheet, "Feedback," published by the Rainbo Group, a Chicago marketing consultant firm.

The four-page report, with two editions under its belt, also covers disco product distribution and retailing in an effort to provide a total and reliable picture of disco activity here. Rainbo Group is working closely with all strata of the disco market, including the city's two disco pools, in its compilation.

Harry Webber, Rainbo chief, says the purpose of the report is to shed light on disco marketing problems here. "A lot of product has been dumped in this market, and it's cost the record companies," he observes.

Webber, a former Leo Burnett agency account exec and producer, says Rainbo also will supply test marketing data directly to labels.

"Feedback" is being mailed to the entire list of labels in Billboard's Disco Sourcebook.

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PICKWICK OUTLETS

Musicland Is Adding Video Games, 'Carts'

By ALAN PENCHANSKY

FONTANA, Wis.—Fisher component stereo and Jensen home speakers were among new electronic lines introduced to the recent Pickwick retail division at its national convention here.

Pickwick's Musicland mall record stores also were introduced to micro-processor games by Atari and Fairchild, which the chain will begin carrying. Plan is for Musicland outlets also to stock video game cartridges from all manufacturers, Sam Yarosh, general manager of Pickwick's electronics division, revealed here at the Abbey resort gathering.

"It seems ideal for us, because we have a natural way of distributing them (video game carts) similar to the way we distribute our prerecorded tapes," says Yarosh.

The electronics division manager chaired a convention seminar at which the retail managers were versed on the new offerings, including five Fisher component systems and three Jensen home speakers at \$79, \$119 and \$169 price points.

Yarosh says the Jensen reproducers fill Pickwick's need for a

"quality image" type speaker. The Fisher component line, which is controlled distribution and discount, represents an "upgrade" over Pickwick's Lloyds, Emerson and Panasonic offerings, he notes. Fisher components will go to higher volume Musicland outlets only, Yarosh indicates.

The retail division meeting hosted seminars in which Emerson, Panasonic, Lloyds, Sanyo, Craig and BSR, among others, were represented.

In car stereo, says Yarosh, Musicland stores will handle a greater percentage of in-dash this year than last. The stores carry no CB.

Pickwick's electronics division, in addition to supplying company-owned outlets, has more than 1,000 distributor accounts in Minnesota, the Dakotas and Western Wisconsin.

Musicland stores, however, are the division's largest customer. Pickwick retail also includes AuraSound and Discout Records stores and various leased departments, but these are not into electronics.

Sony, Quasar React To RCA Video Bow

NEW YORK—As anticipated, the debut of RCA's 2 1/4-hour VHS-format home videocassette recorder at a suggested \$1,000 list (Billboard Sept. 3, 1977), has produced solid reactions from Sony and Quasar, the other two basic formats in the U.S. market.

Sony chairman Akio Morita was here last week to announce the availability by early spring of a three-hour Beta-format tape—50% as long as the existing two-hour cassette: in the same shell—that could extend recording time to six hours with the new changer.

Quasar, a subsidiary of Matsushita (which is manufacturing the RCA VHS decks to that firm's specifications), just announced price cuts of more than 23% at retail for its 60, 100 and 120-minute cassettes for its third-format omega-loop "Time Machine," still \$995.

Across the Pacific, Akai became the newest VHS licensee, in addition

to its own 1/4-inch system, with a debut in Japan and Europe in early 1978, and in the U.S. later in the year. And Panasonic has shown its version of the 2 1/4-hour VHS recorder to be bowed in the U.S. by year-end, markedly similar to the RCA model debuted recently.

Sony management, from Morita on down, also acknowledge that their dealers will have to sell competitively in fighting the \$1,000 RCA price—at a lower profit margin than from the existing \$1,300 "suggested list" level, but still a reasonable 20-25%. Actual selling price will vary, depending on market conditions.

Similar "realistic pricing" is anticipated from Zenith, licensee of Sony-produced Betamax 2 decks, Sanyo's Betacord and Toshiba's Beta-format, which all have announced a \$1,300 suggested retail price.

The anticipated Sony extended-

(Continued on page 48)



RCA VIDEO PROMOS—Latest in a continuing series of RCA Records' promotional videotapes is shot in New York's Bryant Park for the debut contemporary gospel LP of "The New York Community Choir." Behind the camera are Steve Kahn, label audio-video productions manager, and assistant Ronnie Jordan. RCA is providing promotional in-store videocassettes of its artists for various chains, including the Oz stores (Billboard, July 9, 1977), and a new production is in the works for the Peaches group.

'SOUNDTRACK' Dayton's Hi Fi Centers Push Service, Clinics To Boost \$

By IRENE CLEPPER

(This two-part profile on Dayton's Soundtrack operations began last week with buyer Dieter Pape's philosophy on increasing sales—with the emphasis on personnel.)

MINNEAPOLIS—Pricing has to be competitive but it is not the main thrust of the advertising for the eight Soundtrack hi fi departments of the Dayton's chain headquartered here.

Dieter Pape, stereo components buyer, along with other retailers in the area, says that the Twin Cities has not experienced the cutthroat competition of other areas.

"We're dealing with savvy consumers who recognize value when they see it," he emphasizes.

It's a consumer who also expects service and Dayton's is quick to provide it. The credit card is one obvious service, which is a definite aid to upgrading the customer. But Dayton's goes much further. The salesman will set up the system in the customer's home, if the customer wants this. "We've gone as far as working with the architect and the builder in planning for components to be built into the customer's new home," Pape says. "Wiring was set into the walls and areas planned as built-ins for speakers."

Salesmen are able to adapt this versatile service role because they



Billboard photo by Irene Clepper

Salesman in Dayton's Soundtrack shows off one of eight package systems ranging from \$300 to \$1,200. Component groupings account for 80% of chain's volume.

are audio specialists. Pape points out. "They are commissioned, professional salesmen who spend 90% of their time just selling audio. They are not switched over to selling washing machines or television sets. They sell audio and they know what they're selling."

There are 17 or 18 audio salesmen

(Continued on page 49)

RIAA Aids In Producing NBC Centenary Telecast

LOS ANGELES—The RIAA has committed its assistance in the way of personnel and resources to the Pierre Cossette production of a two-hour television spectacular. "The 100th Anniversary Of Recorded Sound." The show is scheduled Dec. 15 on NBC-TV.

RIAA president Stanley M. Gortikov describes the role of the association as that of "national liaison in marshalling recording industry cooperation and in bringing the producers into personal contact with industry leaders."

RIAA also will help assure accuracy in factual representations about the history of the industry.

Ray Charles has been signed as musical director for the special which, according to Cossette's projected format, will include an invitational, black-tie affair at NBC with no less than 30 top stars and a guest list of the recording industry's brightest luminaries.

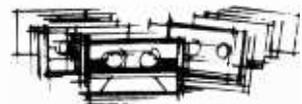
"This is a spectacular that has never been done before, and will never be done again," says Cossette. "Our presentation must be mounted

on a grand scale and draw heavily upon the participation of artists, ranking executives and the RIAA itself to profile authentically the immense recording industry for the first time on tv."

Buz Kohan and Walter Miller will produce the anniversary special for Pierre Cossette Productions. Rod Warren will script.

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RCA Prices Up

CAMDEN, N.J.—Price increases averaging 8.3% on RCA-manufactured radio and television broadcast equipment, effective Sept. 15, are announced by J.E. Hill, RCA Broadcast Systems division vice president.

Ampex & Western Electric Agree On Duping Contract

LOS ANGELES—Ampex Corp. has received a one-year contract from Western Electric, Greensboro, N.C., to custom duplicate audio tape cassettes for use in training programs.

The Redwood City, Calif., firm will custom duplicate and package taped training programs that will be used in conjunction with its slide presentations and other visual aids to train operators and other telephone company personnel in correct business procedures and operation of equipment.

The Western Electric cassettes will be produced at the Ampex Custom Services facility in Elk Grove Village, Ill., a fully automated plant which can produce up to 12 million custom cassettes a year.

In another Ampex development, entry blanks for the company's \$26,000 "ultimate" stereo system sweepstakes featuring a stereo system valued at more than \$12,000 as

top prize have become available to retail outlets which merchandise the firm's consumer blank tape products across the country.

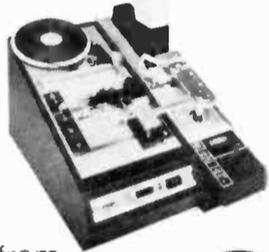
The contract, in support of Ampex tape, awards 100 prizes to winning customers in addition to national, regional and district prizes to dealers participating in the in-store display contest.

The sweepstakes program is backed with point of sale materials, a heavy schedule of industrial trade advertising and a new radio advertising campaign designed to reach several new markets.

"We are supporting the sale of Ampex consumer tapes with a new annual advertising budget in excess of \$1 million," says a spokesman for the company's consumer tape products division. "and on top of this we are fielding high interest events such as the sweepstakes to continue to build consumer interest in Ampex tape."

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Rep Rap

ERA is providing an expanded marketing services program at WESCON, Sept. 19-21 in San Francisco. Manufacturers, sales and marketing managers can get advice and aid in establishing and working with rep networks, and information on ERA's Lines Available Service, a pipeline to reps interested in new lines. Free 1977 National Directory of Manufacturers Representatives also will be available.

After 11 years, U.S. Pioneer Electronics and New York metro area rep Gilbert E. Miller Assoc. are parting ways as of Oct. 1. The report was confirmed by Ken Kai, marketing vice president at Pioneer, with a new rep firm to be announced in about a month, dispelling conjecture that the firm was going direct to key accounts in the important hi fi market.

Morris Adato, formerly sales/marketing director with Fanon-Courier Corp., has become associated with Roman Marketing, newly formed rep firm in Newport Beach, Calif. (Billboard, Aug. 27, 1977). Principals of the firm are Jerry Duro and Howard Kopelson.

New appointments at Raymond Rosen, Philadelphia-based consumer electronics distributor, include Terrence Sukalski as general manager of the RCA division, and Richard Nigen, field sales manager. President Ed Rosen made both announcements.

TEAC Corp. of America plaque to its rep firm with the greatest volume increase for the 1975-76 sales year goes to Steindler & Co., 13 Glen Head Rd., Glen Head, N.Y. 11545. Allen Novick, TEAC marketing vice president, made the presentation to Bob Steindler and his sales force, including Harry Koumas, Larry Eisen, Robin King and Ken Zielasny.

Hart Electronics, Allentown, Pa., is the new eastern Pennsylvania distributor for SBE, Watsonville, Calif.-based manufacturer of CB radios and scanning monitors.

New Video Bids By Sony, Quasar

• Continued from page 47

tape cassette, using a thinner formulation to get approximately 50% more tape in the same size case, would also give the firm a leg up in the home sweepstakes race. It will be manufactured at the new \$50 million Dethan, Ala., magnetic tape plant, and available early next spring.

With the promised changer for one-hour Betamax machines due in the U.S. soon at \$100 list (cost price for prior buyers), the extension of record time to a maximum six hours would be another marketing plus for the Beta system.

Pricing of the software is a key element, as the suggested RCA list prices of \$25 for the 2 1/4-hour cassette and \$16 for the 1 1/2-hour tape give dealers approximately a 33% and 25% markup, respectively. Anticipated discount to the current \$20 price JVC lists for the 2 1/4-hour cassette would still give RCA dealers a healthy 14-15% profit.

Quasar obviously anticipated the same reaction, with its Aug. 31 announcement of a 23%-25% drop in suggested list for its three Time Machine tapes. The VC120 is now \$24.95, versus \$33.95 previously, while a VC100 is \$19.95 and the VC60 is \$16.95, equivalent to other one-hour tapes. Dealers are getting a price credit for their current stock of cassettes, and will be guaranteed virtually the same profit margins.

These are just the first steps in the ongoing round of marketing adjustments that will keep consumers shopping for the best values in the emerging home video mart.



Billboard photo by Earl Paige

CAR COMPONENTS—KLH California rep John Steinberg (dark shirt) tells visitors to his recent open house that high end audio stores can now push car stereo with systems that retail for up to \$170 and more suggested list. Others (from left) Steinberg salesmen Jack Proctor, Larry Stromberg and KLH regional sales manager Charles "Chuck" Harper.

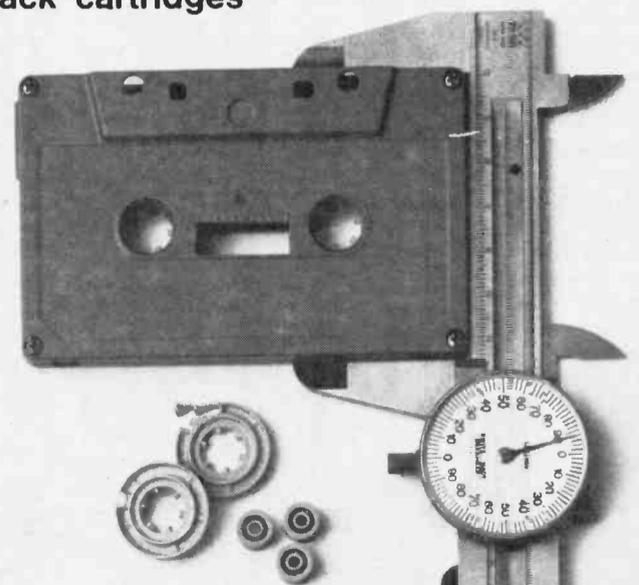
"Your Future In Electronic Distribution," a special report on how 100 industry leaders feel about this subject, will be detailed by consultant Edward Altshuler as a highlight of the Dixie Distributor-Manufacturer-Rep affair aboard the t/s Flavia, Nov. 14-18. He will also report on a new project, an Electronic Business Communications Center offering a variety of electronic devices for inter and intra-city communications. Information on Dixie D-M-R registration is available from Douglas Cowden, Travel Planners Int'l, One Perimeter Way, N.W., Atlanta, Ga. 30339.

Pioneer 'Slide Rule'

LOS ANGELES—Pioneer Electronics of America car stereo/CB dealers have available a new "product slide rule" application and features chart. Included are AM/FM car stereo, 8-track, cassette and the two CB units—a total of 22 models, including the new Supertuners. They are available on a first-come, first-served basis.

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Dayton's Soundtrack Builds On Service

• Continued from page 47

in the chain, assigned as needed in the eight stores which comprise Dayton's. The number varies: the downtown Minneapolis store has three; Southdale has four; Ridgedale has two and Brookdale recently went from one to two salespeople. Traffic is regularly assessed and the sales force is assigned accordingly.

Special events often take the form of clinics for consumers. Last fall, Technics conducted a clinic for turntables and amplifiers and, in two days, 90 people flocked to just one Dayton's store to take advantage of the free consultation. This fall there will be clinics for turntables and amplifiers again and, in addition, tape and cartridge seminars.

Each Dayton's store except the one in St. Cloud, Minn., has a Soundtrack room, most of them following a basic dimension of: one 20-

foot wall, one 14-foot, one 12-foot and one 18-foot. (Pape observes that a square or rectangular room does not offer the best acoustical environment.) Each of the separate package systems has its own lighting and there is one master switch from system to system.

The sound rooms look like living rooms: they're fully accessorized, with wall hangings and paintings. The color schemes are muted—greys and beiges, so as to be restful and not to detract from the audio systems. Selection of the packages is done after the Summer CES in June. Input from both salesmen and reps is invited.

What is the market Dayton's is aiming for? Two years ago, the average purchaser was 35 years old; the latest figures show the customer to be younger—into the 20's. "But there is an incredible market in the 35-

year-old and up group—people who have a console or compact and could be trading up. If there is a young person in the home, 60 to 70% of the time he or she will be the influence in making the decision about what components or what system to buy, so we must aim our advertising at both market segments."

As Pape looks to the innovations coming on the market, he lauds the BSR ADC Accutrac Plus-6 turntable, a programmable unit that the customer can stack six records on instead of just one. He also likes the Bose 601 speaker, which fills a price-point gap the firm had.

There is no foreseeable limit to the audio market, which Dayton's began to tap forcibly about six years ago and is continuing to see "on-the-grow" as the chain becomes more and more identified as an audio headquarters.



MARANTZ ON TAPE—Audio pioneer Saul Marantz of Dahlquist Speakers is flanked by Gerry Hubeny, left, and Bob Blanck, BASF audio marketing director and vice president, respectively, as they discuss the concept of audio "accuracy." Marantz recently recorded another group of radio commercials for the blank tape firm keyed to this subject for broadcast this fall, after the initial series' success earlier this year.

GOVT. ACTION

EIAJ Denies CB Charges

By MILDRED HALL

WASHINGTON—The International Trade Commission's decision to investigate charges by the E.F. Johnson Co. that Japanese CB and CB/car stereo combination imports are injuring the domestic industry has brought angry denials from the Electronic Industries Assn. of Japan (EIAJ).

The Johnson petition asks for protective tariff hikes or quotas on the imports. The commission scheduled a hearing for Tuesday, Nov. 1, in Washington, to determine if U.S. tariff laws have been violated by the rising flood of CB imports.

In 1976 Japanese CB imports jumped 220% for a dollar value of \$528 million.

That was also the year which brought such an influx of Japanese television sets that the commission recommended stiff countervailing tariffs. But a "voluntary agreement" on cutbacks of Japanese imports was arranged at the behest of President Carter, in preference to formal quotas or countervailing duties.

The Japanese electronics group argues that the CB market in the U.S. has been dominated by imports from the start, and that Japanese products made no inroads on the already limited U.S. manufacture of CB radios and combination units.

E.F. Johnson Co. has argued that the voluntary reduction in Japanese tv set exports to this country caused the Japanese manufacturers to take up the slack with CB production.

EIAJ calls this argument unfeasible and says it would be "technically difficult" for a manufacturer to change an assembly line for tv sets over to CB radios.

EIAJ says that the U.S. manufacturers of CB radios and a growing number of combination units probably suffered diminished output because of the switchover from 23- to 40-channel service in the U.S. market.

In any case, Japanese imports of CB radios are "markedly" down from 1976 so far this year, continues EIAJ, so there is no good reason to invoke quotas or tariffs at this point.

Recommendations for action by the commission must reach the President by next February, to comply with the 1974 trade set's requirement limiting investigation of unfair acts and practices to six months in all but extraordinary cases.

Tape Duplicator

"M*A*S*H" and "The French Connection" are among 50 feature films licensed on a non-exclusive basis from 20th Century-Fox Film Corp. for U.S. distribution on half-inch videocassettes by Magnetic Video Corp., Farmington, Mich. (Billboard, Aug. 27, 1977).

To be available in both Beta and VHS formats, the catalog will be marketed this fall, with both direct mail and point-of-sale being considered by Magnetic Video. No pricing has been announced, but plans are being firmed, according to the company.

Fuji Photo Film U.S.A. magnetic tape division has bowed its first Beridox mini U-Matic videocassettes, in 20-minute length as KCS-20 and 10-minute as KCS-10. They will be "competitively priced," the firms says. The exclusive Fuji formulation available in 30- and 60-minute standard lengths, is claimed to offer improved sensitivity, output, frequency response and signal-to-noise ratio.

Morton Levine, formerly president of Tape Duplicators in Farmingdale, N.Y., and Avery & Elkins Duplicating, Manhattan, has been named director of educational services for RKO Sound and RKO National Tape Service, duplicating division president Hugh Wallace announced. The wholly owned subsidiary of RKO General in New York is part of RKO's radio division.

Continuing to expand its sales department, Reliance Audio Visual in New York has named Bob Marco a special sales rep to deal with the A/V needs of the still growing corporate video market. Charles Spataro, Reliance sales/leasing vice president, cited Marco's prior experience in sales and marketing management, in announcing the appointment.

3M Co.'s magnetic audio/video products division has added four new titles to its Sight and

BASF 25% Off Pre-Pack Promo

BEDFORD, Mass.—A 25% pre-packed baggie promotion on BASF Performance Series C-90 cassette and 90-minute 8-tracks will run in September and October. They are packed two-up in poly bags reading "Buy One . . . Get 2nd At Half Price," with suggested \$5.39 on the C-90s (normally \$7.18), and \$5.24 on the 8-tracks (usually \$6.98).

The firm's 10% advertising allowance has been made more effective with the use of computerized accrual accounting, notes Robert Blanck, vice president, audio marketing and sales. This helps retailers "turn their ad dollars faster," including those used to promote to new pre-pack deal, he notes.

Sound series of instructional videotapes. Each is available free with the cumulative purchase of \$800 in blank Scotch-brand videotapes, retroactive to Jan. 1, 1977.

New programs, each running 12 to 15 minutes and available in ¾-inch U-Matic or ½-inch EIAJ reel, are "Portable Video Tape Production Techniques," "Preparation of Titles and Artwork for Video Tape Production," "Audio Techniques for Video Tape Production" and "Program Formats for Instructional Video Tapes."

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SEPTEMBER 17, 1977, BILLBOARD

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Easy Listening

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

This Week
Last Week
Weeks on Chart

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

| | | | |
|----|------------------|----|--|
| 1 | 1 | 10 | NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI) |
| 2 | 3 | 13 | DON'T WORRY BABY B.J. Thomas, MCA 60735, (Irving, BMI) |
| 3 | 5 | 22 | ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI) |
| 4 | 4 | 9 | STAR WARS (Main Theme) London Symphony Orchestra, 20th Century 2345 (Fox Fanfare, BMI) |
| 5 | 2 | 14 | HANDY MAN James Taylor, Columbia 3-10557, (Unart, BMI) |
| 6 | 6 | 16 | JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP) |
| 7 | 14 | 5 | DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP) |
| 8 | 8 | 13 | IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP) |
| 9 | 11 | 11 | I'M DREAMING Jennifer Warnes, Arista 0252 (Almo, ASCAP/Irving, BMI) |
| 10 | 13 | 6 | JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI) |
| 11 | 12 | 9 | SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP) |
| 12 | 10 | 16 | MY HEART BELONGS TO ME Barbra Streisand, Columbia 310555 (Kiki/Koppelman-Bandier, BMI) |
| 13 | 7 | 11 | SUNFLOWER Glen Campbell, Capitol 4445 (Stonebridge, ASCAP) |
| 14 | 15 | 11 | EASY Commodores, Motown 1418 (Jobete/Commodores, ASCAP) |
| 15 | 9 | 8 | HARD ROCK CAFE Carole King, Capitol 4455 (Colgems-EMI, ASCAP) |
| 16 | 18 | 7 | DAYTIME FRIENDS Kenny Rogers, United Artists 1027 (Ben Peters, BMI) |
| 17 | 17 | 7 | ALONE AT LAST Neil Sedaka, Elektra 45421 (Leba/Kirshner, ASCAP) |
| 18 | 16 | 12 | WAY DOWN Elvis, RCA 10998 (Ahab, BMI) |
| 19 | 34 | 2 | CIRCLES Captain And Tennille, A&M 1970 (Moonlight and Magnolias) |
| 20 | 19 | 8 | I CAN'T GET YOU OUTA MY MIND Yvonne Elliman, RSO 877 (Polydor) (Perren-Vibes, ASCAP) |
| 21 | 33 | 4 | THE LIGHT OF MY LIFE Starland Vocal Band, RCA 11067 (Cherry Lane, ASCAP) |
| 22 | 22 | 8 | DON'T STOP Fleetwood Mac, Warner Bros. 8413 (Gentoo, BMI) |
| 23 | 39 | 2 | IT'S IN HIS KISS (The Shoop Shoop Song) Kate Taylor, Columbia 3-10596 (Hudson Bay, BMI) |
| 24 | 25 | 11 | PIANO DANCIN' George Fischhoff, Columbia 310533 (April, ASCAP) |
| 25 | 23 | 21 | HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI) |
| 26 | 24 | 20 | I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor) (Stigwood/Unichappell, BMI) |
| 27 | 46 | 2 | YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8446 (Big Hill, ASCAP) |
| 28 | 26 | 6 | ALL THAT KEEPS ME GOING Jim Weatherly, ABC 12288 (Kece, ASCAP) |
| 29 | 43 | 3 | I BELIEVE YOU Dorothy Moore, Malaco 1042 (TK) (Musicways/Flying Address, BMI) |
| 30 | 30 | 5 | THE GREATEST LOVE OF ALL George Benson, Arista 0251 (Columbia Pictures, BMI) |
| 31 | 31 | 4 | STAR WARS TITLE THEME Meco, Millennium 604 (Casablanca) (Fox Fanfare, BMI) |
| 32 | 36 | 3 | 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) |
| 33 | 45 | 2 | BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acuff-Rose, BMI) |
| 34 | 35 | 5 | SMOKE FROM A DISTANT FIRE Sanford-Townsend Band, Warner Brothers 8370 (Salmon/Muhon/Unichappell/Turkey Tunes, BMI) |
| 35 | 21 | 20 | LOOKS LIKE WE MADE IT Barry Manilow, Arista 0244 (Irving, BMI) |
| 36 | 20 | 11 | IT'S A CRAZY WORLD Mac Macnally, Ariola 7665 (I've Got The Music, ASCAP) |
| 37 | 40 | 3 | THE RIGHT FEELING AT THE WRONG TIME Hot, Big Tree 16099 (Atlan.) (I've Got The Music, ASCAP/Song Tailors, BMI) |
| 38 | 29 | 8 | HOW MUCH LOVE Leo Sayer, Warner Bros. 8319 (Screen Gems-EMI/Summerhill/Chrysalis, ASCAP) |
| 39 | 27 | 9 | ARIANNE Johnny Mathis, Columbia 3-10574 (E.H. Morris, ASCAP) |
| 40 | 47 | 2 | HEAVEN ON THE 7th FLOOR Paul Nicholas, RSO 878 (Polydor) (Keyboard Pendulum/Chappell, ASCAP) |
| 41 | 41 | 4 | STRAWBERRY LETTER 23 Brothers Johnson, (Kidada/Off The Wall, BMI) A&M 1949 |
| 42 | 42 | 3 | KEEP IT COMIN' LOVE K.C. & The Sunshine Band, TK 1023 (Sherlyn/Harrick, BMI) |
| 43 | 44 | 4 | EDGE OF THE UNIVERSE Bee Gees, RSO 880 (Polydor) (Casserole/Unichappell, BMI) |
| 44 | 32 | 10 | ROLLIN' WITH THE FLOW Charlie Rich, Epic 8-50392 (Algee, BMI) |
| 45 | 48 | 2 | INDIAN SUMMER Poco, ABC 12295 (Fool's Gold, ASCAP) |
| 46 | NEW ENTRY | | ANOTHER STAR Stevie Wonder, Motown 54286 (Jobete/Blackball, ASCAP) |
| 47 | NEW ENTRY | | SILVER LADY David Soul, Private Stock 45163 (Almo/Macaulay, ASCAP) |
| 48 | 49 | 3 | MY FAIR SHARE Seals & Crofts, Warner Bros. 8405, (Warner Bros., ASCAP/Warner-Tamerlane, BMI) |
| 49 | NEW ENTRY | | I FEEL LOVE Donna Summer, Casablanca 884 (Rick's/Sunday, BMI) |
| 50 | NEW ENTRY | | TRY A SMILE Cliff Richard, Rocket 40771 (MCA) (Colgems-EMI, ASCAP) |

SEPTEMBER 17, 1977, BILLBOARD

Sound Business



Studio B: Part of the busy, expanding Woodland complex.

Automated Mastering In Future

• Continued from page 1

Glenn Snoddy, president and technical director of Woodland, who attributed one major cause to the lack of knowledgeable personnel.

"Studios can't find the personnel for one, that has an interest in mastering or has the knowledge to do it. We have actually had to train our personnel and some studios don't want to take the time.

"Denny Purcell, our mastering engineer, is one of the people who has been with us some four years. While he had been in the business, he had never addressed himself to mastering records. He happened to pick it up immediately—some people have a knack for it, some don't—and he has become a great mastering engineer."

The feeling at Woodland is that mastering is a vital part of its services. "It's nice for a producer to be able to come into your studio and complete his recording project and walk out with a disk that he has personally been involved with," says Snoddy.

Woodland first introduced a custom disk mastering system to the Nashville area in 1969, and its efforts for the next five years concentrated on introducing producers to the possibilities inherent in the process of custom disk mastering.

"Up until about 10 years ago, when the producer was through with his tape, he never really heard it again until he received the record. And all this time, he kept wondering what it was going to sound like.

"Producers like to be in on the final step, and there was really no place in Nashville that they could go that with modern up-to-date equipment. So we built a place for them and they just flocked in, spurring the interest in custom disk mastering."

In 1974, Woodland planned for a second room, for which they called in Tom Hidley of Westlake Audio. Together with Woodland's engineering staff, they designed the best possible mastering facility and brought in a Neumann SAL 74 cutting system complete with Studer playback machines to complement the oval room design.

"Since the initiation of full service of the new room, we have mastered many hit singles and albums for top artists and record companies," claims Snoddy.

"No one has a fully automated disk mastering system at this point in time," claims Snoddy, "but we're keeping abreast of what's going on and we're very actively involved in this with a number of manufacturers and others on a continual basis.

"In effect, it would involve taking

a tape into a mastering room and having computers analyze the music and adjusting itself to the same thing that it was adjusted to when you
(Continued on page 56)

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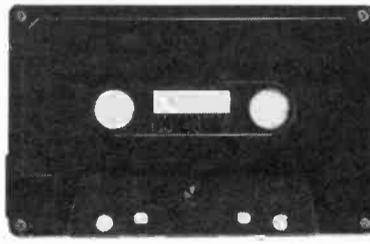
Get rid of the limitations of cords for once and for all... you can enter the house from behind, playing all the way, and never get shocked again. Call.

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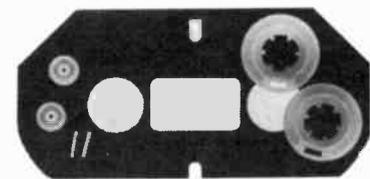


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New Disk/Book Pairing By Tolkien Coming Sept. 15

By IS HOROWITZ

NEW YORK—Caedmon Records may normally serve as the disk equivalent of a reprint house for literary properties, but come Sept. 15 its album of a "new" J.R.R. Tolkien work will hit the market day and date with first publication of the book.

The book is "The Silmarillion," described as both a forerunner and sequel to the best selling Tolkien trilogy "The Lord Of The Rings." It was completed by Christopher Tolkien (son of J.R.R.) from papers left by the author, who died in 1973. In book form, publication is by Houghton Mifflin.

Christopher Tolkien also reads a key chapter from "Silmarillion" on the Caedmon record, in a production taped Aug. 3 and rush-processed to coordinate with the book publication date. Ward Botsford, Caedmon producer, supervised the recording session in Winnipeg.

Initial pressing order is 60,000 albums, says Botsford, an unusually heavy commitment for a spoken-word record. Promotional support is also setting precedents for the company.

Consumer advertising is scheduled in Time Magazine and the book review section of The New York Times. Additional ads are set in science fiction publications to reach out to the audience for fantasy material which has swelled the ranks of Tolkien fans.

While Caedmon markets through book outlets as well as record retailers, the company has been pushing to increase its penetration of the disk trade. Dealers are contacted via direct company label representatives and selected distributors.

Caedmon is also making available a gift-box edition of Tolkien's collected works including its recordings of "The Hobbit," "Poems And Songs Of Middle Earth" and "The Lord Of The Rings," in addition to "Silmarillion," at a suggested list of \$24.95 for either disk or cassette versions.

Palm Springs Site For Golf & Tennis

LOS ANGELES—The music industry's 18th annual golf and tennis tournament has been set for Oct. 28 through 30 with headquarters for the event at the Riviera Hotel in Palm Springs.

Aside from the scheduled matches, a banquet is slated for the second day with an awards dinner capping the three-day affair. All participants must register in advance (Music Industry Golf Tournament, P.O. Box 2456, Hollywood, Calif. 90028). Deadline is Oct. 15.

Distrib Discounts

LOS ANGELES—Inner City, Classic Jazz and Guitar World Records, part of the MMO Music Group, are offering special discounts to its distributors from Wednesday (10) through Aug. 31.

During this period the labels are offering one free LP for every 10 purchased including catalog and the company's 10 upcoming releases.

West End Labels Fete Anniversary

LOS ANGELES—West End Music Industries, Inc., celebrated its first anniversary as a New York company last week with president Mel Cheren and vice president Ed Kushins claiming steady industry inroads for the firm's three labels.

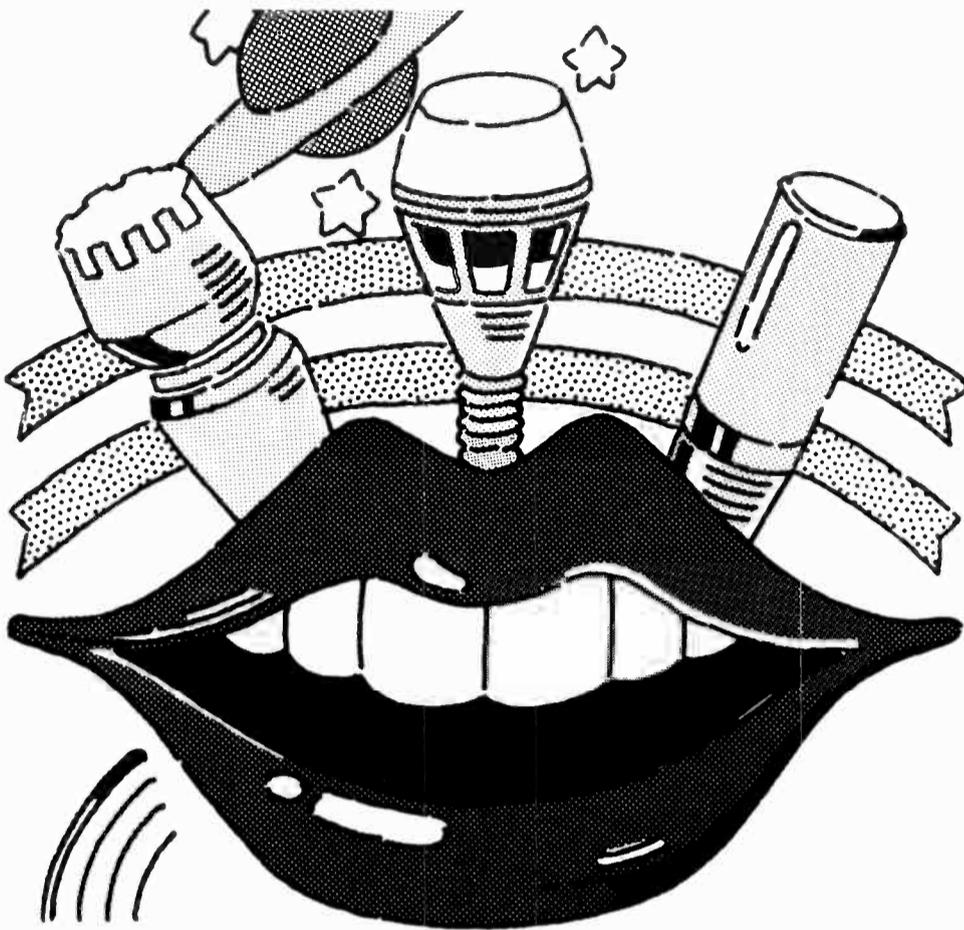
"Silmarillion" prepacks, holding 25 albums and designed to be used as display units, will be made available to dealers. Ad allowance money

is also built into the marketing plan, says Botsford.

As exclusive record producer of Tolkien material, the label anticipates added promotional impetus

from a two-hour animated television special being prepared for Thanksgiving Day viewing by Xerox, and a film production of "Lord Of The Rings" now underway in London.

Additional Tolkien books and records by the deceased author are yet to come, says Botsford, from manuscripts being edited by son Christopher.



Billboard International Recording Equipment & Studio Directory 1977-78 Edition

The Most Complete Listing of Recording Studios in the World.

Lists every major professional recording studio in the world and its facilities, staff, services and hours of operation.

The Most Complete Listing of Recording Studio Equipment in the World.

From microphones to cutting lathes . . . noise reduction units to consoles — 40 categories of equipment plus studio designers and builders. Tape blank loaded and tape bulk raw sections will also be featured along with an "in depth" listing of independent record producers.

It's the only International Directory of its type . . . The SOURCE for artists, producers, ad agencies, programming consultants, recording studios, production houses, sound engineers, radio and television engineers and many others.

New in this Year's Edition.

Studio Equipment Usage Survey covering 20 categories of equipment used in recording studios. Graphs will demonstrate brand preferences. The Billboard International Recording Equipment and Studio Directory is a complete reference manual that is self-contained, yet supplements Billboard's regular weekly coverage of the sound business including professional and industrial sound, hi-fi and recording studio activities of all types.

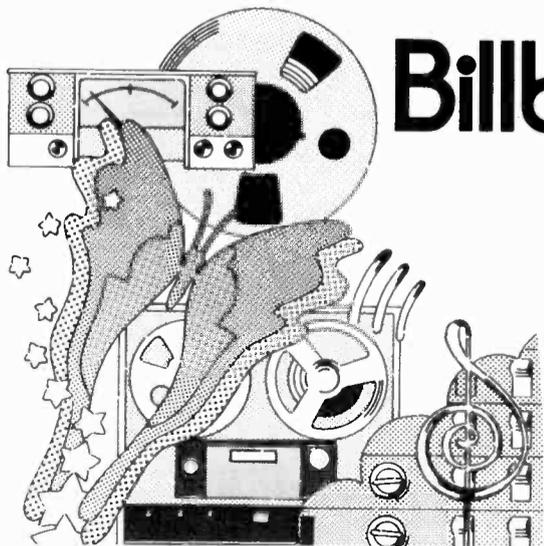
Bonus Circulation

Bonus distribution at the Audio Engineering Society convention to be held at the Waldorf-Astoria Hotel in New York City in November, 1977.

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More "Extra" Bonus Circulation — direct single copy sales through Billboard Magazine throughout the year make this Directory the most "in demand" of all Billboard's Directories.

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SEPTEMBER 17, 1977, BILLBOARD

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Box Number, c/o BILLBOARD, figure 10 additional words and include \$1.00 service charge

DEADLINE—Closes 4:30 p.m. Monday, 12 days prior to date of issue.

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CALL TOLL FREE (Except NY State)
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ADDRESS ALL ADS—BILLBOARD, Classified Ad. Dept., 1515 Broadway, New York, N.Y. 10036 or telephone (212) 764-7433.

Check heading under which ad is to appear
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| <input type="checkbox"/> Help Wanted | <input type="checkbox"/> Professional Services |
| <input type="checkbox"/> Used Coin Machine Equipment | <input type="checkbox"/> For Sale |
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**Morris Agency
Sues Burl Ives**

NORRISTOWN, Pa.—The William Morris Agency has filed suit in Montgomery Court here against Burl Ives and his music company, Gemini Game Music, Inc., for back commissions. The Morris agency claims it is due nearly \$14,000 in commissions on wages earned by Ives in the past three years.

Reason for the legal action being taken here is that the talent agency wants to garnish a percentage of the \$200 weekly salary Ives gets from the Academy Life Insurance Co. of King of Prussia in this county. Ives has been the company's commercial spokesman since 1973 and is a member of its board.

Morris Agency alleges Ives signed a three-year contract in 1972 guaranteeing the agency 10% of all monies earned in that period by Ives and his music company.

Although the contract was ended by mutual consent in 1974, the agency contends it is still entitled to its share of Ives' earnings as a condition of the contractual termination. This includes 10% of the consultant fees paid Ives by the insurance company.

Perry Selected

LOS ANGELES—The production firm of Don Perry Enterprises, Inc., has been selected to score the music for a half-hour animated television series "Hangin' Out" to air on CBS.

John Tartaglia will compose and conduct the music for the series, a Ralph Bakshi production.

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'GRAND OLE OPRY' BIRTHDAY CELEBRATION

DJs In Spotlight At October Nashville Music Week Gala

By GERRY WOOD

NASHVILLE—The emphasis is going to be on the deejay during this year's country music week festivities.

Free registration for deejays, a new deejay/programmers/artists cocktail buffet and more time for the popular artist-deejay tape sessions are in the books for those attending the Grand Ole Opry Birthday Celebration which features events running from Oct. 7 to Oct. 16.

When WSM decided to honor the "Grand Ole Opry's" birthday in 1952, 90 deejays from across the country came to Nashville for the event. The festivities grew, drawing fans and music industry leaders from all parts of the nation, until—in recent years—the deejay has almost been lost in the shuffle of country music week activities.

Now the focus is returning to the deejay. Registration fees for deejays, normally \$35, will be free. "We're getting a lot more deejay registrations," notes Jerry Strobel of the "Opry."

CMA and WSM have released a tentative agenda, showing some major changes. For the first time, some of the label shows are being moved from the downtown Municipal Auditorium to Opryland. And the CMA banquet and show will be

moved from the Grand Ole Opry House to the Auditorium.

The CMA talent buyers seminar

BIG PROMO FOR ATKINS?

NASHVILLE—The new Chet Atkins single, "Me And My Guitar," contains multiple promotion features for three different companies for three different reasons.

For RCA Records, the album of the same name has been so successful it prompted the release of the single which was written by James Taylor. It has also prompted many in-store displays and local sales tie-ins.

For the first time for recording purposes, Atkins used a new Gretsch guitar, The Super Axe, which he designed for the company. The guitar, now available in music stores, retails for approximately \$800.

When cutting the title song, Atkins used an Eventide Clockworks Harmonizer H-910 Model on his vocal tracks. Many Nashville studios are using the relatively new device on instruments but Atkins used it on his voice to provide a different sound of Atkins singing with Atkins.

at the Hyatt Regency Hotel opens the meet. Oct. 7-10. On Oct. 10, the 11th annual CMA awards show will be telecast live from the Grand Ole Opry House at 8:30 p.m. The fourth quarterly CMA board meeting will be held Oct. 11 at 9 a.m.

The music making begins Oct. 12 with the Earlybird Bluegrass concert, 2 p.m., at the Grand Ole Opry House. At 5:30, it's the Grand Ole Opry dinner, followed by the Grand Ole Opry spectacular at 7 p.m. and the Sho-Bud/Baldwin/Gretsch Birthday Show at 9:30.

On Oct. 13, the tentative schedule calls for the CMA annual membership meeting at Opryland at 9:30 a.m. RCA Records, which has traditionally hosted a breakfast show, will now stage a lunch and show at the Grand Ole Opry House at 11:30 a.m.

MCA Records will follow with its show in the same site at 3:30 p.m. At 5:30, the special deejay/programmers/artists cocktail buffet, by invitation only, will be held at the Gaslight Dinner Theatre at Opryland. The night closes with the site shifting to the Municipal Auditorium for the United Artists Party at 8 p.m.

Oct. 14 begins with the artist-deejay tape session at 8:30 a.m. in the

(Continued on page 57)



HOT TOPIC—Columbia Records artist Johnny Duncan, right, resorts to liquid refreshment as he's roasted by music industry executives and friends at the Hyatt Regency in Nashville. Les Acree of WKDA radio delivers some pointed comments about Duncan as Janie Fricke and Fred Carter enjoy roast Duncan for dinner.

Cap Promo Shifting To Tower In Calif.

NASHVILLE—"By having our promotion staff right in the Capitol Tower, it gives us an even bigger thrust in the field," says Frank Jones, vice president, country division, commenting on Capitol's major country restructuring (see Executive Turntable).

Announced by Don Zimmermann, executive vice president and chief operating officer, the realignment involves an addition to the

staff, several national level promotions and (though not announced) one departure.

Vince Cosgrave has been hired as director, country a&r/marketing and will work out of Los Angeles. Chuck Flood is now director, talent acquisition, Nashville. Bd Keeley has been named national country promotion manager, moving from Nashville to Los Angeles. Cathy

(Continued on page 57)

SEPTEMBER 17, 1977, BILLBOARD

Silver Anniversary of the BMI Country Music Awards

BMI—that early champion of Country Music—inaugurated its annual Citation of Achievement Awards to the most performed Country songs twenty-five years ago.

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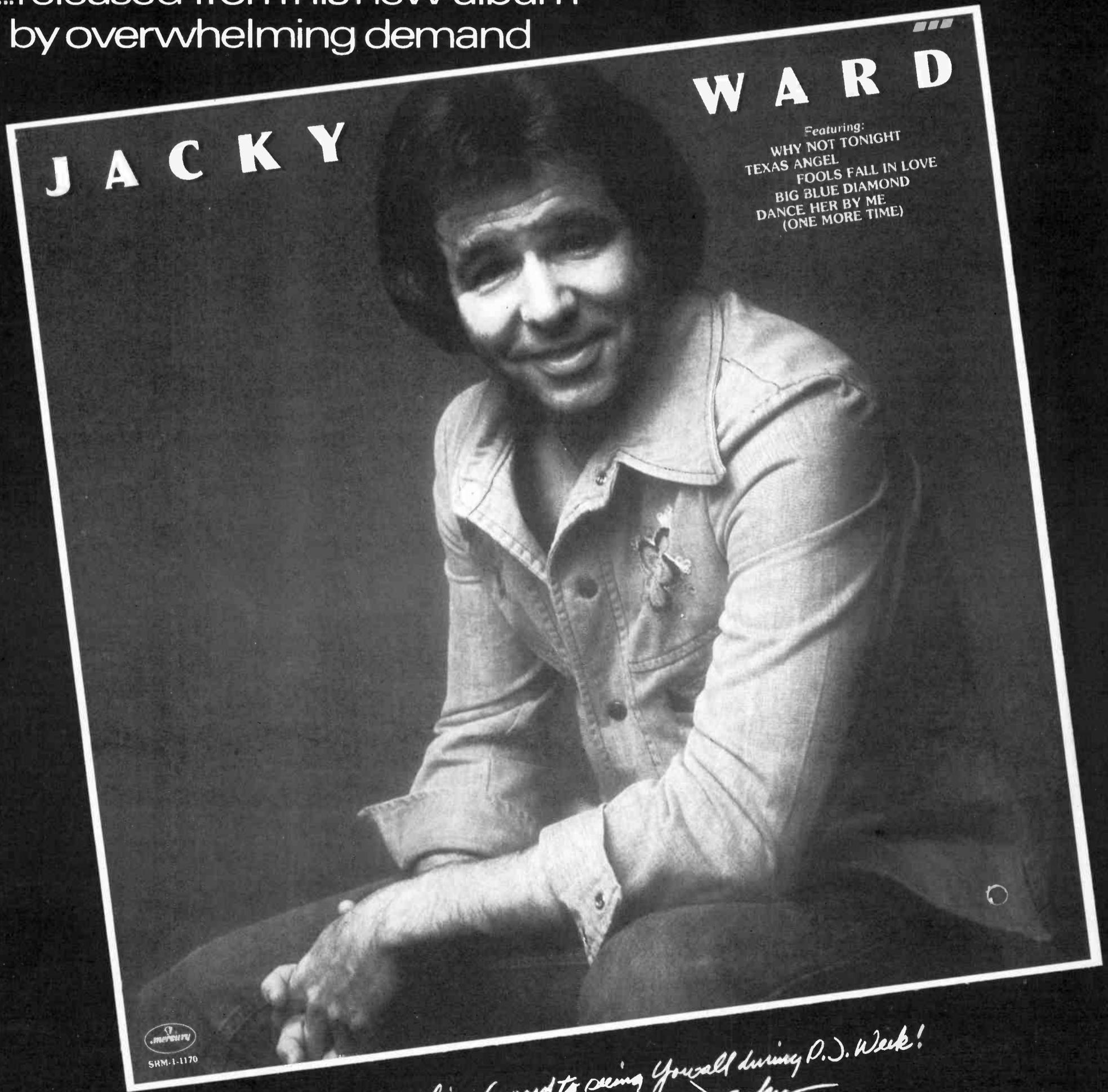
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Automated Mastering Projected

• Continued from page 50

made the first lacquer, rather than having it done by ear, and effecting a transfer from tape to disk that was identical to the first lacquer.

"As it is now, if you're duplicating a lacquer, most facilities simply make notations on cards and file them away with the tape. This would eliminate that kind of paper work. So ideally, you can take a tape out and once you put it on, the data would be available to set the equipment to make the lacquer, and it would be identical to the one you had made previously.

"There would be some additional equipment involved but what exactly we really don't know yet. But it will make it much easier for a mastering engineer to do his job."

Besides its mastering facilities, the complex offers two studios, one of which contains a custom built console.

Studio B houses a Rupert Neve 24-track console, an English built console considered to be the Cadillac of the industry, and Studer recorders.

With the complexity of equipment inside the complex, a full-time maintenance staff is required to maintain and service.

"There is just no way we can operate without having full-time maintenance," says Snoddy. "Jim Pugh, our chief engineer, and his assistant, Mike Porter, who is our technical engineer, have a full-time job between the two of them.

"We've had very few problems, and I believe that since our oper-

ational beginnings, almost 10 years ago, we've lost a total of 15 minutes of down time, at one time, in our studios."

Among the artists that have recorded at the complex are Kansas, Ronnie Milsap, Barbara Mandrell, Lynn Anderson, Jimmy Buffett, Roy Clark, Charlie Daniels, Tom T. Hall, Joan Baez, Linda Ronstadt, Lily Tomlin, Johnny Cash, Conway Twitty and the Oak Ridge Boys.

Woodland has also been involved with television sound tracks, movie scoring, demos and jingle work, including Seven Up, Burger King, R.C. Cola, Pan Am, Juicy Fruit Gum, Dr Pepper and United Airlines, among others.

"I think we've done everything here except a symphony orchestra," notes Snoddy.

Taking into account down time for general maintenance of equipment and time allotted for use by steady clients, Snoddy estimates his

complex is kept busy approximately 70% of the time.

"You do have to have some down time for maintenance, and it's impractical to book up the studio full-time from the standpoint if one of your steady clients calls and wants some time, you'd better have it available for him or he'll take his business elsewhere.

"But we're really not trying to increase business. We're trying to increase the quality of clients and increase the quality of our services more than anything."

Woodland's other staffers include mixing engineers David McKinley, Rex Collier and Les Ladd, who was named engineer of the year by NARAS in 1976; assisting Denny Purcell in the mastering department is Hank Williams, mastering engineer; Danny Hilley, recording engineer; Ena Jean Bean, traffic manager; Sissy Gregory, mastering secretary.

Oklahomans In Music Conclave

NASHVILLE—The Oklahoma Country Music Assn. will be hosting its annual convention Sept. 23-25 at the Oklahoma City Ramada Inn Central.

The three days of activities will include four hours of workshops, consisting of radio, booking and promotion, lead guitar, steel guitar and song co-writing; an unpublished song contest, special entertainment by Donny Huffman and Clinton Caldwell and jam sessions.

An awards banquet will top off

Sept. 24 with presentations going to best female singer, best male singer, lead guitar, steel guitar, keyboards, bass guitar, fiddle, best female singer under 16 years of age and best male singer under 16 years, among others.

Highlighting the Sept. 25 activities will be the super picker extravaganza, which is expected to feature David Anthony, Tommy O'Day, Alvin Crow and Norma Jean.

Registration for the three days of activities is \$15.



TENNESSEE TOAST—"Grand Ole Opry" stars, the Four Guys, celebrate the second anniversary of their Four Guys Harmony House in Nashville with a party for club staffers and other music industry personalities. Toasting, left to right, are Sam Wellington, Brent Burkett, Glen Bates and Gary Buck.

Seals Publishing Firm Flourishes

NASHVILLE—Troy Seals, previously with Danor Music, is proving successful with his new publishing company Down 'n Dixie, financially backed by Almo/Irving.

Seals drew writers Joe New and Eddie Setser into the company that also contains his own new works. They've hit with such artists as Ronnie Milsap, Jerry Lee Lewis, Elvis Presley, Charlie Rich, Loretta Lynn, Jeannie Pruitt and Conway Twitty.

Seals has co-written two hits for Lynn and Twitty—"Feelings" and "Can't Love You Enough"—and one solo Twitty number, "Honky Tonk Angel."

Mississippi Plans Salute To Industries

NASHVILLE—The state of Mississippi has announced plans for a major salute to the film and recording industry in mid-December and is inviting top executives to the state for the event.

The salute is scheduled to begin with a series of events beginning Dec. 17, culminating with a concert on the evening of Dec. 20 in the Jackson City Auditorium.

According to Malcolm Greenwood, president of the Jackson NARAS organizational committee, the Jackson recording industry is one of the city's fastest growing industries.

"Two years ago, there were only two professional recording studios, one 8-track and one 16-track," notes Greenwood. "Now there are more than 15 recording facilities in the state, including 10 8-track, four 16-track and one 24-track."

"All of these have experienced financial growth as a result of the recording business, and we believe Jackson is on the verge of becoming another Memphis or Muscle Shoals in the eyes of the international recording industry market."

In the last six years, records recorded in Mississippi have sold more than 15 million units, and producers have been awarded one platinum and six gold records for their

(Continued on page 57)

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Date of Issue: October 15, 1977
Advertising Deadline: September 16, 1977



JAILHOUSE JAM—Epic artist Johnny Paycheck becomes the first entertainer to perform at the Federal Women's Reformatory in Alderson, W. Va., gaining an enthusiastic reaction with such songs as "I'm The Only Hell My Mama Ever Raised."

'Buzz' Spawns Cason Comeback

• *Continued from page 38*
came one of Nashville's hottest firms.

Its first song, "The Joker Went Wild," was recorded by Brian Highland as a success. Soon came "Honey" recorded by Bobby Goldsboro—a huge pop and country smash.

Then "Little Green Apples" recorded by O.C. Smith and Roger Miller. Their careers turned in opposite directions so Cason and Russell sold the publishing firm for a handsome profit.

Soon Buzz Cason Enterprises included a small studio, offices and a publishing and production company. Cason was one of the first Nashville music executives to recognize the talent of Jimmy Buffett, signing him to the publishing firm, helping land a contract with Barnaby Records (which came out with Buffett's first LP "Down To Earth") and gave the down-on-his-cash Buffett a job when the situation looked grim.

A unique mixture of a successful creative type and a business executive, Cason began writing for his own company, penning "Ann, Don't Go Running," a No. 1 country song by Tommy Overstreet and "Another Woman," co-written with Dan Penn, and a top 10 country song by T. G. Sheppard.

As a producer, Cason is now concentrating on the career of his discovery Steve Gibb, and as a session singer, his voice is on numerous LPs and singles by such artists as Roy Orbison, Billy Swan, Kris Kristofferson and Buffett.

His voice has also been heard on

Mississippi Salute

• *Continued from page 56*
efforts, along with being nominated for some 11 Grammy awards.

In addition, the Mississippi Entertainment Committee is currently sponsoring the first annual State of Mississippi Songwriter's Competition. The deadline for the competition is Sept. 16 and is being sponsored in conjunction with the April-Blackwood Music Publishing Company.

Winners of the competition will be presented during the event.

many commercials, including the 7-Up "Wet And Wild" series, which have been financially lucrative.

Creative Workshop Studio has grown into one of Nashville's most popular studios. Olivia Newton-John chose it for her Nashville sessions.

Cason keeps his bankers biting their fingernails by continuing to enjoy his hobby of racing cars. He's a driver with the International Motor

Sports Assn., and has a racing team called Music City Racing. He combined both interests by writing the music and performing in a film produced by Goodrich Radial Tires. Cason races in many of the big national events.

He has stocked his various companies with capable executives who can mind the store should his LP spring a hit single and push him out to the road.

Cap Promo Shifting

• *Continued from page 54*
Roszell has been switched to the press and artist relations department as Southeastern press and artist relations coordinator.

Jones will help coordinate the new national staff by working closely with Capitol's promotion, marketing and a&r areas.

"Country music has an ever increasing marketplace," says Zimmermann. "By bringing Cosgrave and Keeley into the Tower, we're expanding the promotion and marketing of our country product on a national level as never before and integrating the development of our country artists into the mainstream of our operations on a larger scale."

Cosgrave, who moves into a newly created position, will assist in West Coast a&r, assemble product presentations and help coordinate country product marketing. Flood will work with Jones on a&r functions.

Cosgrave, Flood and Jones are under the general direction of Rupert Perry, vice president, a&r. Keeley will coordinate national promotion for country product under the direction of Bruce Wendell, vice president, promotion. He'll also work closely with the sales department.

Under the direction of Dan Davis, vice president, creative services/merchandising & advertising/press & artist relations, Roszell will continue to handle country press functions out of Nashville, and will coordinate Capitol's artist relations activities in the Southeastern portion of the country. She'll report to Bruce Garfield, director of press & artist relations.

"This is a strengthening move all around," comments Jones. "In no

way does it take anything away from Nashville except the promotional direction which will be right on hand with the marketing people.

"It allows Keeley and others to get more input to the marketing areas since they're in the same building. This day-to-day awareness can provide a bigger thrust toward getting country product exposed and promoted."

Jones notes that Keeley, despite being based now in Los Angeles, will also "be visible in and out of Nashville." He also praised the addition of Cosgrave.

Bill Williams, who has been directing Capitol's country promotion effort from Nashville, is no longer with the label.

"We have a great deal of autonomy here and we work closely together," notes Jones. "We have the complete cooperation of the home office."

Will the restructuring force changes in the label's roster? Jones feels it won't. "We have no intention of cutting roster—and we'll be looking for new additions."

Capitol's move is similar to that of MCA Records which uprooted John Brown from his Nashville promo position to a post doing the same job at the label's L.A. headquarters. Does Jones see a trend developing of labels shifting promotion personnel and operations from Nashville to L.A.?

"It depends on other companies, their point of view and how they're structured," he answers. "We feel it's a positive move for us, having the promotion in close contact with the marketing and sales people because it's all part of the same game."

GERRY WOOD

DJs In Spotlight At October Nashville Music Week Gala

• *Continued from page 54*

lower level of the Auditorium. This popular feature allows deejays to tape interviews and promos with top country music stars. The ABC/Dot lunch and show will be held in the Auditorium at 11:30. CMA activities capture the night with a 6 p.m. cocktail reception, 7:30 banquet and 9 p.m. CMA anniversary show at the Auditorium.

Oct. 15 starts with the second session of the artist-deejay tape session

at 8:30 a.m. in the lower level of the Auditorium. At noon, it's the Capitol Records lunch and show in the Auditorium. The same site will host the 5 p.m. CBS dinner and show. The week of performing comes to a rousing climax at 9:30 p.m. during the Grand Ole Opry's 52nd anniversary show.

On Oct. 16, registrants are allowed to visit Opryland U.S.A. and tour the Opryland Hotel which is nearing completion.

Spring continues into the long hot summer...

Loretta Lynn

Her second hit single from

I Remember Patsy

"Why Can't He Be You"

MCA-40747



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 | 11 | DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (R. Leigh, United Artists 1016. (United Artists, ASCAP)) | 35 | 18 | 10 | WHERE ARE YOU GOING, BILLY BOY—Bill Anderson and Mary Lou Turner (G. Martin, D. Kirby, MCA 40753. (Tree, BMI)) | 68 | 56 | 7 | I DON'T WANT TO BE ALONE TONIGHT—Ray Sanders (R. Sanders, D. Hall, Republic 0003 (Singletree/Country Pickers, BMI)) |
| 2 | 2 | 9 | I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty (C. Twitty, MCA 40754, (Twitty Bird, BMI)) | 36 | 27 | 9 | ALL THAT KEEPS ME GOING—Jim Weatherly (J. Weatherly, ABC 12288. (Keca, ASCAP)) | 69 | NEW ENTRY | NEW ENTRY | ROSES FOR MAMA—C.W. McCall (J. Wilson, G. Dobbins, W. Sharpe, Polydor 14420, (Chappell, ASCAP)) |
| 3 | 4 | 7 | DAYTIME FRIENDS—Kenny Rogers (B. Peters, United Artists 1027 (Ben Peters, BMI)) | 37 | 45 | 5 | LET ME DOWN EASY—Cristy Lane (Lobb, LS 131 Kaiser/ (Famous, ASCAP)) | 70 | 75 | 6 | DON'T TAKE MY SUNSHINE AWAY—Ava Barber (Foster/Rice, Ranwood 1080 (Jack & Bill/ T. B. Harms, ASCAP)) |
| 4 | 3 | 13 | WAY DOWN/PLEDGING MY LOVE—Elvis Presley (L. Martine Jr./F. Washington, D. Robey, RCA 10998, (Ahab Wemar/Lion, BMI)) | 38 | 46 | 4 | LITTLE OLE DIME—Jim Reeves (J. Carroll, RCA 11060 (Tuckahoe, BMI)) | 71 | 43 | 15 | THINGS I TREASURE—Dorsey Burnette (D. Burnette, Calliope 8004 (Beachwood, BMI)) |
| 5 | 5 | 10 | SOUTHERN CALIFORNIA—George Jones and Tammy Wynette (B. Sherrill, G. Richey, R. Bowling, Epic 8-50418, (ATV/Algee, BMI)) | 39 | 58 | 3 | HOLD ME—Barbara Mandrell (G. Ray, ABC/Dot 17716 (Gator, SESAC)) | 72 | 82 | 2 | NOBODY CARES BUT YOU—Freddy Weller (F. Weller, Columbia 3-10598 (Young World, BMI)) |
| 6 | 9 | 10 | Y'ALL COME BACK SALOON—Oakridge Boys (S. Vaughn, ABC/Dot 17710, (Jack and Bill, ASCAP)) | 40 | 53 | 3 | WHAT A WAY TO GO—Bobby Borchers (B. David, J. Rushing, Playboy 5816 (Epic) (Vogue, BMI/Bibo, ASCAP)) | 73 | 54 | 11 | CRUTCHES—Faron Young (L. Anderson, Mercury 73925 (Phonogram) (Fred Rose, BMI)) |
| 7 | 7 | 10 | THAT'S THE WAY LOVE SHOULD BE—Dave and Sugar (M. Blackford, D. Gilson, J. Dougherty, RCA 11034, (Famous, ASCAP)) | 41 | 77 | 2 | THE KING IS GONE—Ronnie McDowell (R. McDowell, L. Morgan, Scorpion 0543 (Midnight/Birm, SESAC)) | 74 | 49 | 11 | BEHIND BLUE EYES—Mundo Earwood (M. Earwood, True 104 (Worldwide), (Times Square/Ray Moondo, BMI)) |
| 8 | 10 | 7 | WHY CAN'T HE BE YOU—Loretta Lynn (H. Cochran, MCA 40747 (Tree, BMI)) | 42 | 67 | 2 | LOVE IS JUST A GAME—Larry Gatlin (L. Gatlin, Monument 45226 (Phonogram) (First Generation, BMI)) | 75 | NEW ENTRY | NEW ENTRY | DAYS THAT END IN "Y"—Sammie Smith (E. Stevens, J. Malloy, Elektra 45429 (Deb/Dave, BMI)) |
| 9 | 11 | 8 | I LOVE YOU A THOUSAND WAYS—Willie Nelson (L. Frizzell, J. Beck, Columbia 3-10588, (Peer International, BMI)) | 43 | 48 | 6 | WE CAN'T BUILD A FIRE IN THE RAIN—Roy Clark (B. Reneau, ABC/Dot 17712 (Chess, ASCAP)) | 76 | 72 | 17 | IT WAS ALMOST LIKE A SONG—Ronnie Milsap (A. Jordan-H. David, RCA 10976, (Chess/Casa David, ASCAP)) |
| 10 | 14 | 6 | I GOT THE HOSS—Mel Tillis (J. House, MCA 40764 (Sawgrass, BMI)) | 44 | 63 | 3 | ERES TU—Johnny Rodriguez (J. Calderon, Mercury 512 (Radmus, ASCAP)) | 77 | 79 | 4 | I LOVE IT (When You Love All Over Me)—Wayne Kemp (B. Killen, S. Wooley, United Artists 1031 (Tree, BMI/ Cross Keys, ASCAP)) |
| 11 | 17 | 7 | HEAVEN'S JUST A SIN AWAY—Kendalls (J. Gillespie, Ovalton 1103 (Lorville, SESAC)) | 45 | 50 | 5 | SO CLOSE AGAIN—Margo Smith & Norro Wilson (N. Wilson-M. Wilson, Warner Bros. 8427 (Al Gallico/Jidobi/Algee, BMI)) | 78 | 89 | 2 | ENDLESSLY—Eddie Middleton (C. Otis, B. Benton, Epic 8-50431 (Vogue, BMI)) |
| 12 | 12 | 8 | IF YOU DON'T LOVE ME (Why Don't You Just Leave Me Alone)—Freddy Fender (T. McLain, ABC/Dot 17713, (Crazy Cajun, BMI)) | 46 | 47 | 7 | LADY—Johnny Cash (J.R. Cash, Columbia 3-10587 (House Of Cash, BMI)) | 79 | NEW ENTRY | NEW ENTRY | WHAT'RE YOU DOING TONIGHT—Janie Fricke (B. McDiil, Columbia 3-10605 (Hall-Clement, BMI)) |
| 13 | 16 | 6 | 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)) | 47 | 57 | 4 | HOLD ON TIGHT—Sunday Sharpe (R. Bourke, G. Dobbins, J. Wilson, Playboy 85813 (Epic) (Chappell, ASCAP)) | 80 | 90 | 2 | BABY ME BABY—Roger Miller (R. Miller, Windsong 11072 (RCA) (Roger Miller, BMI)) |
| 14 | 15 | 7 | IT'S ALL IN THE GAME—Tom T. Hall (C. Sigman, C.C. Dawes, Mercury 55001 (Phonogram) (Warner Bros., ASCAP)) | 48 | 59 | 3 | A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard (M. Haggard, Capitol 4477 (Shadtree, BMI)) | 81 | NEW ENTRY | NEW ENTRY | BLUE BAYOU—Linda Ronstadt (R. Orbison, J. Meislin, Asylum 45431 (Elektra) (Acuff-Rose, BMI)) |
| 15 | 19 | 5 | WE CAN'T GO ON LIVING LIKE THIS—Eddie Rabbitt (E. Rabbitt-E. Stevens, Elektra 45418 (Briarpatch/Deb Dave, BMI)) | 49 | 22 | 13 | TILL THE END—Vern Gosdin (C. Gosdin, Elektra 45411, (Hookit, BMI)) | 82 | 88 | 4 | I WANNA BE WITH YOU TONIGHT—Alabama (T. Gentry, R. Owen, J. Cook, R. Scott, GRT 129 (Buzzerb, BMI/God Token, ASCAP)) |
| 16 | 20 | 7 | DON'T SAY GOODBYE—Rex Allen Jr. (R. Allen Jr., Warner Bros. 8418 (Boxer, BMI)) | 50 | 37 | 12 | IF YOU EVER GET TO HOUSTON (Look Me Down)—Don Gibson (M. Newbury, ABC/Hickory 54014, (Acuff-Rose, BMI)) | 83 | NEW ENTRY | NEW ENTRY | SOUL OF A HONKY TONK WOMAN—Mel McDaniel (B. Morrison, H. Coleman, Capitol 4481 (Music City, ASCAP)) |
| 17 | 21 | 8 | SHAME, SHAME ON ME (I Had Planned To Be Your Man)—Kenny Dale (W. W. Wimberly, Capitol 4457, (Publicare, ASCAP)) | 51 | 66 | 3 | HE AIN'T YOU—Lynn Anderson (B. Burg, D. Holneinz, J. Barry, L. Hartman, Columbia 3-10597 (Kirshner, ASCAP/Don Kirshner, BMI)) | 84 | NEW ENTRY | NEW ENTRY | THIS TIME I'M IN IT FOR THE LOVE—Tommy Overstreet (B. McDiil, ABC/Dot 17721 (Hall-Clement, BMI)) |
| 18 | 6 | 12 | SUNFLOWER—Glen Campbell (N. Diamond, Capitol 4445, (Stonebridge, ASCAP)) | 52 | 41 | 12 | I MISS YOU ALREADY—Jerry Wallace (J. Wallace, K. Young, BMA 7-002 (WIG), (Jerry Wallace/Ken Sheldon, ASCAP)) | 85 | 91 | 3 | THIS KINDA LOVE AIN'T MEANT FOR SUNDAY SCHOOL—Carl Smith (J. Walker, ABC/Hickory 54016 (Acuff-Rose, BMI)) |
| 19 | 24 | 8 | THE DANGER OF A STRANGER—Stella Parton (E. Stevens, Silverstein, Elektra 45410, (Deb Dave/evil eye, BMI)) | 53 | 55 | 6 | IT DIDN'T HAVE TO BE A DIAMOND—Susan Raye (G. Richey, R. Bowling, R. J. Jones, United Artists 1026 (ATV, BMI)) | 86 | 86 | 5 | IT ALWAYS BRINGS ME BACK AROUND TO YOU—Billy Walker (S. Owens-G. Vowell, MRC 1003 (Tuckahoe, BMI)) |
| 20 | 25 | 6 | DANCING THE NIGHT AWAY—Tanya Tucker (R. Smith, J.H. Brown Jr., MCA 40755 (Fourth Floor/Rick Hall, ASCAP)) | 54 | 38 | 17 | ROLLING WITH THE FLOW—Charlie Rich (J. Hayes, Epic 8-50392, (Algee, BMI)) | 87 | NEW ENTRY | NEW ENTRY | ANOTHER LONELY NIGHT—Jody Miller (J. Crutchfield, L. Butler, Epic 8-50432, (Dixie Jane/Tree, BMI)) |
| 21 | 26 | 6 | SILVER MEDALS AND SWEET MEMORIES—Stallier Brothers (D. Reid, Mercury 55000 (Phonogram) (American Cowboy, BMI)) | 55 | NEW ENTRY | NEW ENTRY | MORE TO ME—Charley Pride (B. Peters, RCA 11086, (Pi-Gem, BMI)) | 88 | 85 | 4 | CHEATERS KIT—Willie Rainford (J. Wilson, R. Bourke, G. Dobbins, Louisiana Hayride 7629 (RPA) (Chappell, ASCAP)) |
| 22 | 28 | 5 | IF IT AIN'T LOVE BY NOW—Jim Ed Brown & Helen Cornelius (J. Barry-D. Haywood, RCA 11044 (Steeplechase, BMI)) | 56 | 83 | 2 | SHAME ON ME—Donna Fargo (L. Williams, B. Enis, Warner Brothers 8431 (Regent/Fort Knox, BMI)) | 89 | 92 | 3 | I LIKE EVERYTHING ABOUT YOU—Lori Parker (C. Davis, B. Deaton, Con-Brio 122 (NSD) (Wilcox, ASCAP)) |
| 23 | 23 | 11 | BABY, DON'T KEEP ME HANGIN' ON—Susie Allanson (L. Schoonmaker-R. Broome, Warner/Curb 8429, (Calente, ASCAP)) | 57 | 40 | 12 | BABY, I LOVE YOU SO—Joe Stampley (B. Sherrill, N. Wilson, Epic 8-50410, (Algee, BMI)) | 90 | NEW ENTRY | NEW ENTRY | TOUCH ME—Howdy Glenn (W. Nelson, Warner Bros. 8447 (Tree, BMI)) |
| 24 | 35 | 3 | I'M JUST A COUNTRY BOY—Don Williams (M. Barer, F. Brooks, ABC/Dot 17717 (Folkways, BMI)) | 58 | 60 | 6 | WHEN I DIE, JUST LET ME GO TO TEXAS—Ed Bruce (E. Bruce, B. Borchers, P. Bruce, Epic 8-50424 (Sugar Plum/Tree, BMI)) | 91 | 93 | 3 | GREENBACK SHUFFLE—King Edward IV (K. Edward Smith, Soundwaves 4550 (NSD) (Hipkit/Yegads, BMI)) |
| 25 | 29 | 6 | PUT 'EM ALL TOGETHER AND I'D HAVE YOU—George Jones (E. Stevens, Epic 8-50423 (Deb Dave, BMI)) | 59 | 61 | 5 | I'M NOT RESPONSIBLE/(HONEY WON'T YOU) CALL ME—Hank Williams Jr. (M. Kilgore-A. Mulkey, Warner Bros. 8410 (House of Cash, BMI)) | 92 | NEW ENTRY | NEW ENTRY | CHEATIN' TURNS HER ON—David Willis (J. Payne, B. Holmes, United Artists 1042 (Clancy, BMI)) |
| 26 | 32 | 6 | ONCE IN A LIFETIME THING—John Wesley Ryles (J. Foster, B. Rice, ABC/Dot 17698 (Jack & Bill, ASCAP)) | 60 | 44 | 10 | DREAMS OF A DREAMER—Darrell McCall (D. Brown, Columbia 3-10576, (Mull Ti Hit, BMI)) | 93 | 95 | 5 | STOP AND THINK IT OVER—Mike Boyd (J. Graffagnino, Calliope 8010 (Red Stick/Crazy Cajun, BMI)) |
| 27 | 33 | 6 | THE OLD MAN AND HIS HORN—Gene Watson (D. Harms, Capitol 4458 (Doubleday, BMI)) | 61 | 52 | 16 | (After Sweet Memories) PLAY BORN TO LOSE AGAIN—Dottys (K. Robbins, RCA 10982, (Pi-Gem, BMI)) | 94 | 94 | 2 | OUR OLD MANSION—Buck Dwens (N. Wilson, C. Taylor, G. Richey, Warner Brothers 8433 (Al Galileo/Algee, BMI)) |
| 28 | 8 | 12 | 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)) | 62 | 76 | 2 | YOU OUGHT TO HEAR ME CRY—Willie Nelson (W. Nelson, RCA 11061 (Pamper, BMI)) | 95 | NEW ENTRY | NEW ENTRY | LEAVIN'—Kenny Price (J. Davis, MRC 1004 (Doom, BMI)) |
| 29 | 36 | 5 | TOO MUCH IS NOT ENOUGH—Billie Jo Spears (K. O'Dell, United Artists 1041 (Hungry Mountain, BMI)) | 63 | 51 | 15 | I'M THE ONLY HELL (Mama Ever Raised)—Johnny Paycheck (M. Vickery, W. Kemp, B. Borchers, Epic 8-50391, (Tree, BMI)) | 96 | 96 | 2 | WHY DIDN'T I THINK OF THAT—Gene Simmons (R. Bowling, Deitone 1201 (NSD) (ATV, BMI)) |
| 30 | 30 | 7 | AMBUSH—Ronnie Sessions (L. Martine Jr., MCA 40758 (Ray Stevens, BMI)) | 64 | 74 | 3 | DO YOU HEAR MY HEARTBEAT—David Rodgers (D. Burgess, D. Pfimmer, Republic 006 (IRDA) (Singletree, BMI)) | 97 | 97 | 2 | CRAZY LITTLE MAMA (At My Front Door)—Alvin Crow (J.C. Moore, F. Abner, Polydor 14410 (Conrad, BMI)) |
| 31 | 39 | 5 | TO LOVE SOMEBODY—Narvel Felts (B. Gibb-R. Gibb, ABC/Dot 17715 (Nemperor, BMI)) | 65 | 42 | 16 | A SONG IN THE NIGHT—Johnny Duncan (B. Springfield, Columbia 3-10554, (House Of Gold, BMI)) | 98 | 99 | 2 | HELL YES I CHEATED—James Pastell (G. Sutton, L. Cheslier, Paula 425 (Jewel) (Flagship, BMI)) |
| 32 | 31 | 8 | 'TIL I CAN'T TAKE IT ANYMORE—Pal Rakes (C. Otis/U. Burton, Warner Bros. 8416, (Eden/Times Square, BMI)) | 66 | 78 | 2 | FOOLS FALL IN LOVE—Jacky Ward (J. Leiber, M. Stoller, Mercury 511 (Phonogram) (Chappell/Quintel/Beinstock, ASCAP)) | 99 | NEW ENTRY | NEW ENTRY | HOW DO YOU TALK TO A BABY—Dugg Collins (W. Walker, W. Pierce, SCR 147 (Cedarwood, BMI)) |
| 33 | 34 | 7 | I'M A HONKY TONK WOMAN'S MAN—Bob Luman (J. Foster, B. Rice, Polydor 14408 (Jack And Bill, ASCAP)) | 67 | 70 | 4 | OLD TIME LOVIN'—Kenny Starr (G. House, MCA 40769 (Duchess, BMI)) | 100 | 100 | 2 | SAIL AWAY—Sam Neely (R. Van Hoy, Elektra 45419 (Tree, BMI)) |
| 34 | 13 | 10 | THE PLEASURE'S BEEN ALL MINE/IT'S HEAVEN LOVING YOU—Freddie Hart (J. Nixon/J. Lebeck, F. Hart, Capitol 4448, (ATV, BMI/Hatline/Jack Lebeck, BMI)) | | | | | | | | |

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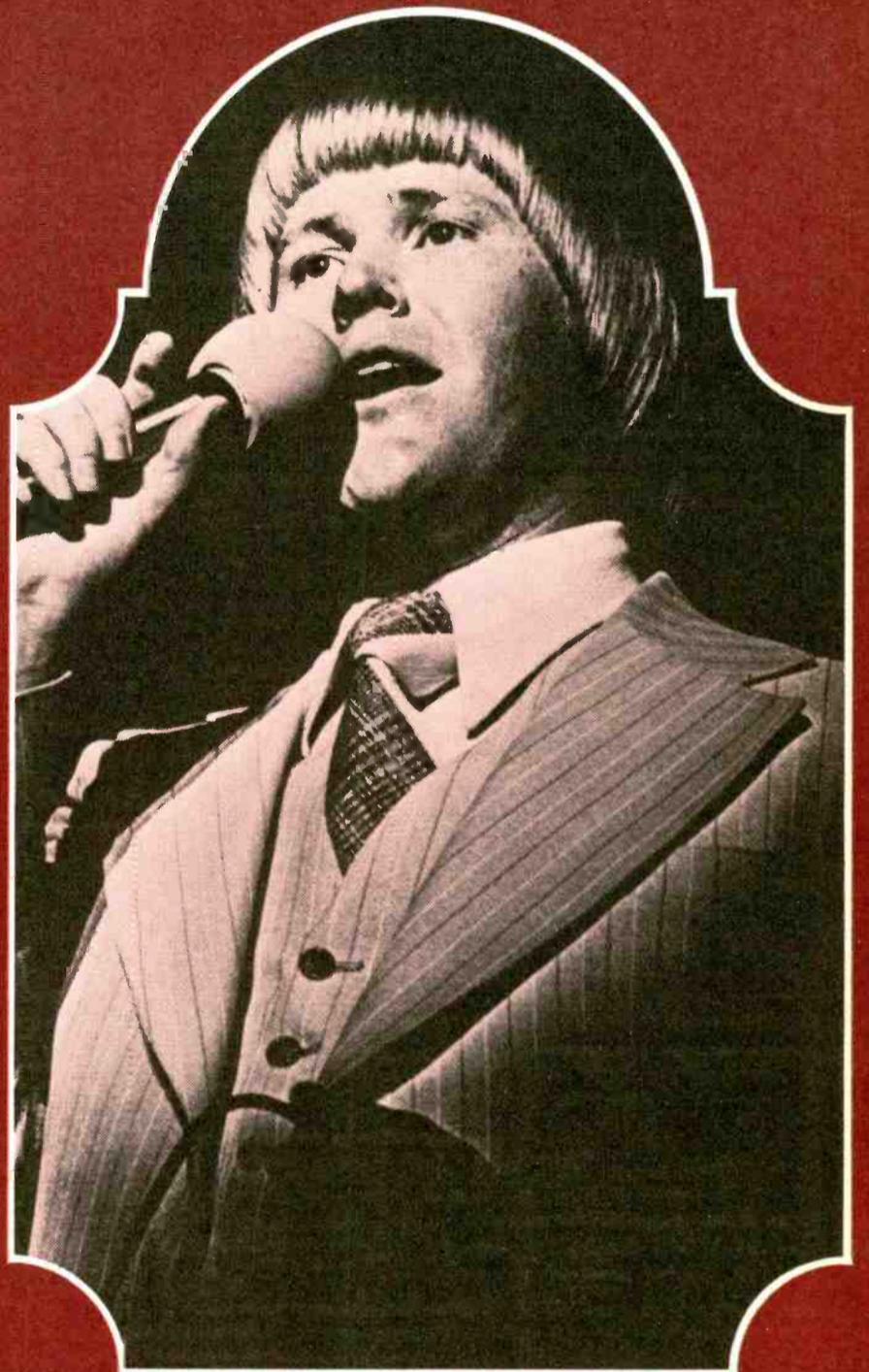
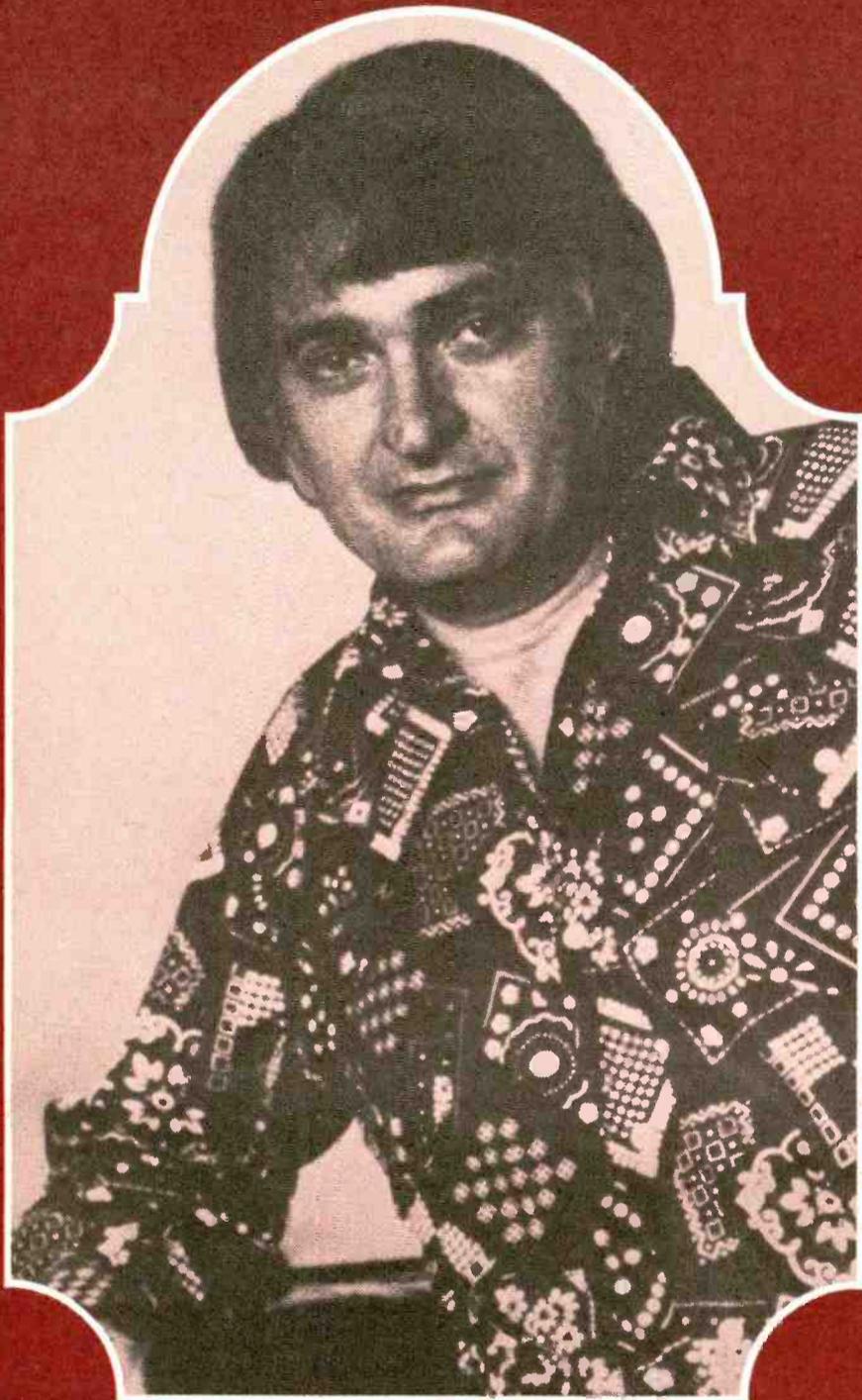
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 Dot Records
and GRT Tapes

Change Of Label Aids Quartet

Oak Ridge Boys Watch Single Zoom Up Country Chart

By PAT NELSON

NASHVILLE—The Oak Ridge Boys, recognized in previous years for innovative contributions to the gospel music field, are rapidly gaining notoriety in the country market with the group's debut single on ABC/Dot Records, "Y'All Come Back Saloon," which jumps to the starred number six position in its tenth week on Billboard's Hot Country Singles chart.

"We're expanding our music rather than completely changing it," Duane Allen, lead singer of the group, points out. "It presented a few problems for us when we started making the transition a couple of years ago, but now we feel comfortable going onstage and performing whatever appeals to us and the audience."

"Our stage show exhibits all sorts of musical tastes, including some gospel songs now and then, and ultimately they will all be reflected on our records."

The successful gospel years previously landed large auditorium dates for the Oaks, and the crossover to country has put them in prominent venues including Las Vegas, Reno and Lake Tahoe spots, dinner theatres and package country shows with Roy Clark, Don Williams, Johnny Cash and Jimmy Dean, among others.

"Some artists played for a few free beers on their way up—we played for freewill offerings at churches," Allen recalls.

"The years that we put in gospel music ultimately got us to the concert auditoriums and established us enough that we were able to skip some of the small club situations and stay in the concert halls either as part of a package country show or as a headliner."

No strangers to the international market, the Oaks have toured Sweden six times in the last seven years, were part of the Roy Clark show that

performed in the Soviet Union, and have worked in Norway, Denmark, Finland, and England.

Negotiations are also underway for tours in Australia and New Zealand, possibly with Loretta Lynn, and the group will headline the Russian tour now being finalized between manager, Jim Halsey, and the Soviet Union.

The group has made numerous appearances on national television including various spots on the "Mike Douglas Show," "Dinah!," the "Merv Griffin Show," the "Country Music Hit Parade" the "Tonight Show" and a performance segment on the Grammy awards show where they garnered top honors in the best gospel performance category.

A "Hee Haw" taping is scheduled to air in September and an appearance on the "Midnight Special" is a possibility for the future.

"It's great to have a record label that's really sold on us," Allen notes. "They've captured our enthusiasm on record and are enthusiastically pushing our career."

What can be expected from the Oaks in the future?

"A variety of music simply meant to entertain," Allen says. "There'll probably always be an association with gospel music, simply because we don't ever plan to change from the traditional four-part harmonies. It's an interesting combination. I guess basically we're a gospel four-man group with a rock 'n' roll country band."

Nashville Scene

By PAT NELSON

Bill Rice, of the Foster & Rice writing team, has been recording for Polydor Records at Jack Clement Studios in Nashville with Larry Butler producing. . . . Roy Clark will guest on six nighttime "Hollywood Squares" shows which began taping in Los Angeles Sunday (4). . . . Eddy Pride, younger brother of RCA artist Charley Pride, has been performing to sellout crowds at Mr. Lucky's in Phoenix.

MCA duo Loretta Lynn and Conway Twitty return to the New York City area, Friday (23), for a three-day engagement at the Westbury Music Center on Long Island. Twitty completed tapings for the "Midnight Special," Wednesday (7), with Paul Williams hosting, and will appear on "Dinah!" Oct. 3 along with Dick Clark, Art Buchwald and Annette Funicello.

The Marshall Tucker Band's "A New Life" LP, released in 1974, has been certified gold, marking the group's fifth gold record for Capricorn Records.

On a trip to Hamilton, Ont., Gene Watson had the opportunity to meet Dallas Harms, writer of Watson's previous top five single "Paper Rosie" and his current Capitol release "The Old Man And His Horn." Harms presented Watson with the Brazilian-made dobro that he used to compose "Paper Rosie."

If the amount of food and beverage consumed at the sixth annual Capricorn Barbecue & Summer Games in Macon, Ga., is a measurement of good times, it was a fun-filled day for everyone. Music executives and invited guests managed to devour 90 cases of liquor, 300 gallons of beer, a ton of chicken, 1,200 pounds of ribs, 1,200 pounds of Brunswick stew, 1,000 pounds of barbecue and 800 pounds of potato salad.

Meanwhile, Capricorn's instrumental group, the Dixie Dregs, had a celebration of its own Aug. 15 at the Quality Inn in Hilton Head, S.C. The group's manager, John Curtis, found a hound four years ago which he titled Bebob. Each year since then the group has hosted a party on the anniversary of the dog's discovery and this year's gathering filled the club to watch

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 9/17/77

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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|-----------|----------------|---|
| 1 | 1 | 10 | MOODY BLUE—Elvis Presley, RCA AFL 1-2428 |
| 2 | 3 | 5 | DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G |
| 3 | 4 | 18 | OL' WAYLON—Waylon Jennings, RCA APL 1-2317 |
| 4 | 2 | 9 | WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G |
| 5 | 5 | 11 | TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695 |
| ★6 | 14 | 2 | WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274 |
| 7 | 8 | 3 | I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293 |
| ★8 | 16 | 2 | PURE GOLD—Elvis Presley, RCA ANL1-0971 |
| ★9 | 19 | 2 | HIS HAND IN MINE—Elvis Presley, RCA ANL1-1319 |
| ★10 | 18 | 2 | LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1349 |
| 11 | 6 | 27 | CHANGES IN LATITUDES . . . CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990 |
| 12 | 9 | 13 | RABBIT—Eddie Rabbitt, Elektra 7E1105 |
| 13 | 10 | 8 | TILL THE END—Vern Gosdin, Elektra 7E-1112 |
| 14 | 15 | 4 | SMOKEY AND THE BANDIT—Soundtrack, MCA 2099 |
| 15 | 12 | 22 | KENNY ROGERS, United Artists UA-LA689-G |
| 16 | 7 | 12 | DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278 |
| 17 | 11 | 15 | RAMBLIN' FEVER—Merle Haggard, MCA 2267 |
| ★18 | 33 | 2 | TODAY—Elvis Presley, RCA APL1-1039 |
| ★19 | 29 | 2 | IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439 |
| 20 | 22 | 54 | CRYSTAL—Crystal Gayle, United Artists UA-LA614-G |
| 21 | 21 | 6 | SHORT STORIES—Statler Brothers, Mercury SRM-1-5001 (Phonogram) |
| ★22 | NEW ENTRY | | LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341 |
| 23 | 24 | 5 | ANYTIME . . . ANYWHERE—Rita Coolidge, A&M SP4616 |
| ★24 | 30 | 3 | LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram) |
| ★25 | 20 | 27 | SOUTHERN NIGHTS—Glen Campbell, Capitol 11601 |
| ★26 | 43 | 2 | THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477 |
| 27 | 28 | 6 | COUNTRY SWEET—Stella Parton, Elektra 7E-1111 |
| 28 | 13 | 13 | FIRST CLASS—Mickey Gilley, Playboy KZ34776 (Epic) |
| 29 | 27 | 19 | WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1-2210 |
| ★30 | NEW ENTRY | | COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy, Columbia PC 34874 |
| 31 | 17 | 7 | BORN BELIEVER—Jim Ed Brown & Helen Cornelius, RCA APL1-2399 |
| ★32 | NEW ENTRY | | PRESLEY BLVD.—Elvis Presley, RCA APL 1-1506 |
| 33 | 34 | 34 | LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998 |
| 34 | 23 | 28 | NEW HARVEST . . . FIRST GATHERING—Dolly Parton, RCA APL1-2188 |
| 35 | 25 | 18 | BEST OF FREDDY FENDER, ABC/Dot D02079 |
| 36 | 35 | 22 | SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1-2261 |
| 37 | 32 | 37 | GREATEST HITS—Linda Ronstadt, Asylum 7E-1092 |
| ★38 | 48 | 2 | EASTBOUND AND DOWN—Jerry Reed, RCA APL1-2516 |
| 39 | 31 | 8 | THE RAMBLER—Johnny Cash, Columbia KC 34833 |
| ★40 | NEW ENTRY | | TATTOO—David Allan Coe, Columbia PC 34870 |
| 41 | 26 | 16 | A MAN MUST CARRY ON—Jerry Jeff Walker, MCA 2-6003 |
| 42 | 36 | 10 | LIVE—Billy Crash Craddock, ABC/Dot D0 2082 |
| 43 | 44 | 2 | 24 GREATEST HITS, VOL. 2—Hank Williams, Sr., MGM MG25401 |
| 44 | 41 | 14 | SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck, Epic KE34693 |
| 45 | 47 | 2 | BLUEST HEARTACHE—Kenny Dale, Capitol ST11673 |
| 46 | NEW ENTRY | | THE BEST OF . . . BARBARA MANDRELL, Columbia PC 34876 |
| 47 | 37 | 8 | BOBBY BORCHERS, Playboy K2 34829 (Epic) |
| 48 | NEW ENTRY | | I WANNA SING—George Jones, Epic PE 34717 |
| 49 | NEW ENTRY | | HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719 |
| 50 | NEW ENTRY | | YOU ARE SO BEAUTIFUL—Tanya Tucker, Columbia PC 34733 |

Bebop indulge in a few bowlfuls of beer and hear the amazing sounds of the Dregs.

Las Vegas showman Wayne Newton will appear at the Grand Ole Opry House Sept. 26 for the benefit of the Middle Tennessee Diabetes Assn. . . . George Jones made his first performance at New York's Bottom Line Tuesday (6)-Wednesday (7) with newly signed Epic Records

group Killough & Eckley opening each evening's show.

As part of a week-long promotional tour for his "Till The End" single and LP, Elektra artist Vern Gosdin appeared on "The Bob Braun Show" at the Ohio State Fair in Columbus and the WMNI "Country Cavalcade" before heading for Toronto to perform and tape interviews at CFGM.

JOHN HOLMAN
"LIGHTNIN' BAR BLUES" (ASI-1012)

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40-YEAR MUSIC PANORAMA

Kerrville: Growth & Change

NASHVILLE—The growth and change in gospel music in the past 40 years was vividly illustrated by the lineup of more than 18 national and regional gospel groups at the Kerrville Gospel Jubilee, Friday to Sunday (29-31).

The Kerrville, Tex. fest displayed a musical range from the old-time "Turn Your Radio On" type of music to the new styles of "Jesus Christ Superstar" and "Godspell." Today's gospel music mixes Southern gospel vocals with modern chords, rock and folk tempos and country-pop music arranging.

The Kerrville Gospel Jubilee honored the old traditions with the reunion of the Chuck Wagon Gang and the veteran group, the Singing Wills Family. Updated Southern gospel came from the Singing Christians, the Masters Four and the Calileans, a Mexican-American flavored group.

The Singing Hemphills gain a country-bluegrass sound through a mixture of keyboard, drums, guitar, fiddle and banjo. Gov. Jimmie

Williams Clicks

NASHVILLE—ABC/Dot artist Don Williams collected a gold and two silver album awards for the success of his LPs in Great Britain. The gold disk award was for "Visions," which was certified as it shipped from the factory. Silver disks were for Williams' "Harmony" and "You're My Best Friend" albums.

Davis and Anna represent the rural gospel tradition with an emphasis on older hymns and songs. Wendy Bagwell and the Sunliters brings humorous stories as well as serious songs to his performances.

The contemporary Kerrville rep-

resentation came from the Pat Terry Group, the Downings and the Imperials. Soft rock tendencies, modern harmonies and instrumentation and contemporary language and writing make these groups part of the progressive music thrust.

16% Of Chart Comprises Presley LPs

NASHVILLE—Two more Elvis Presley LPs are leaping on Billboard's Hot Country LPs chart this week as Presley albums account for an almost unbelievable 16% of the chart.

"Legendary Performer, Vol. 1" debuts at a starred 22 while "Presley Blvd." hits the chart at 32 with a star. The RCA albums join five previously charted Presley albums which came back on the chart last week, resulting from massive product requests nationwide.

These albums are "Welcome To My World," "Pure Gold," "Legendary Performer, Vol. 2," "His Hand In Mine" and "Today."

They join the chart's No. 1 LP, "Moody Blue" by Presley, which was already on the chart at the time of the entertainer's death. That's an amazing total of eight albums by one artist on the 50-position Billboard Hot Country LPs chart.

Meanwhile, Presley's current single, "Way Down/Pledging My Love," continues at a number 4 spot.



WEST AND TAYLOR: Dottie West and Elizabeth Taylor exchange greetings at Winchester, Va.'s Apple Blossom Festival where they were recent honorees.

FETE DJs AT CELEBRATION

NASHVILLE—Special activities are being planned for deejays by WSM and the "Grand Ole Opry" for this year's 52nd annual Birthday Celebration Sept. 12-16 to commemorate the 25th anniversary of its get-togethers with deejays in Nashville.

According to Hal Durham, "Grand Old Opry" manager, deejays will be able to receive complementary registrations for the five-day event, and they will be treated to a special deejay/programmer/artist cocktail buffet.

"We will be staging the deejay cocktail buffet, which is by invitation only, just for deejays," says Durham, "which will take place here at Opryland's Gaslight Theatre.

"There will also be an extension of the artist/deejay tape sessions. Both Friday and Saturday mornings will be devoted to the tape sessions, which will take place at the Municipal Auditorium."

Music Seminar In Parkersburg Opening Sept. 12

NASHVILLE—The first annual West Virginia Songwriters and Musicians Seminar is slated to begin Monday (12) at Sweetsong Recording Studio in Parkersburg, W. Va.

Musicians and music industry personnel from the surrounding areas are urged to attend the seminar which will cover topics including music production, record and artist promotion, business aspects such as copywriting and publishing, studio recording, radio airplay and songwriting.

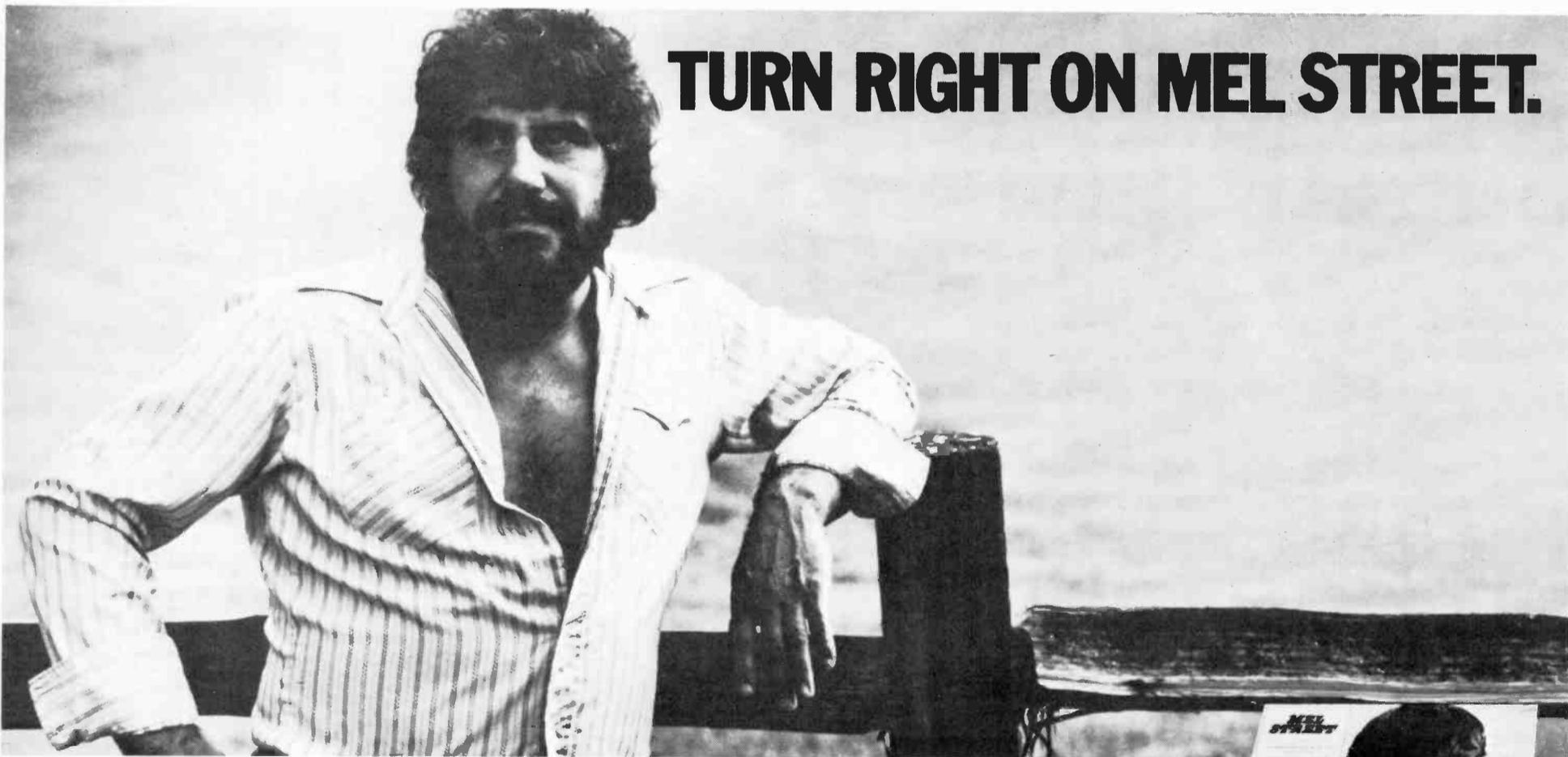
Among the various industry professionals speaking at the seminar are Gene Clayton, former engineer at 50,000 watt WXT1-FM; Marty Fullerton, former drummer for Brenda Lee; Morris Bower, owner of EVCO Records and Mordick Music Publishing Co.

The registration fee is \$199 for the two-week seminar being held Monday-Friday at 7 p.m. For those wishing to take the course by the day, the fee is \$25 per day. Advance registrations should be sent to Sweetsong Recording Studio, Box 2041, Parkersburg, W. Va. 26101.

Jennings Sizzling

NASHVILLE—One of the hottest artists of the long, hot summer is proving to be Waylon Jennings.

The RCA artist has received gold certification on his third album in four months.



TURN RIGHT ON MEL STREET.

Ever since his first hit "Borrowed Angel," Mel Street has been as much a country staple as corn bread. Now he's got a new album. His first on Polydor titled simply "Mel Street," with hits like "Barbara, Don't Let Me Be The Last To Know" and the current single "Close Enough For Lonesome."

Which all points in one direction. The way to turn is right on Mel Street.

"MEL STREET" INCLUDING THE NEW HIT SINGLE "CLOSE ENOUGH FOR LONESOME" ON POLYDOR RECORDS AND TAPES.

Close Enough For Lonesome • PD14421



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Booking: Lavender-Blake Agency

Producer: Jim Prater
Jim Vienneau

PD-1-6114



NEW ROLE—Vocalist Gloria Gaynor is all smiles as she is officially dubbed an honorary member of the Dogs of War disco deejay record pool in Chicago. Here she receives her Dogs of War T-shirt admission to the 150 member organization from Dave Lawrence, program director with radio station WGCI.

Little Mountain Tees A&R Wing

LOS ANGELES—The Little Mountain Sound Co. recording studio of Vancouver has formed an a&r division to recruit promising area acts, according to Bob Brooks, general manager.

The new division will operate as the Panda Record Co., with a publishing wing to be named Rare Bear Music.

"It's an idea we have considered for some time and feel the market is ready now," comments Brooks.

Appointed to head up Panda Bear and Rare Bear is Marty Shaer, nominated for producer of the year at the recent Canadian Juno awards, who will also be available to the studio as an in-house producer.

Shaer and his firm, Top Hat International Music Inc., plan to sever all management and recording connections they currently have with Canadian group Sweeney Todd.

For the first few months Shaer is going to be on the road scouting potential signings.

Kerrville Schedules Final 8-Hour Show

NASHVILLE—Rusty Wier, Steve Fromholz and B.W. Stevenson will be among the featured recording artists and performers at the "Eight Great Hours At Kerrville" concert Sept. 24 in Kerrville, Tex.

The outdoor progressive country rock event, produced by Rod Kennedy, is scheduled to begin at 2 p.m. and will close the 1977 season for Quiet Valley Ranch and the Kerrville Festivals.

Others featured will include Milton Carroll, Dee Moeller, Allen Damron, Marcia Ball, John Vandiver and Butch Hancock.

U.S. Solo Career For Ruud Hermans

AMSTERDAM—Ruud Hermans, who was for more than four years one of the lead vocalists of Holland's top country band, the Tumbleweeds, has started a solo career.

Hermans' debut CBS single, "I'll Never See Her Again," released here the first week of August, was co-produced by Bert Vegter, a&r development manager for CBS, and Jan Rietman, who is the former piano player of Dutch rock'n'roll group Long Tall Ernie and the Shakers. Within a few weeks, Hermans will be recording his first solo album, also to be produced by Vegter and Rietman.

Golf Tourney For Radioites Oct. 12

NASHVILLE—The fifth annual Check Chellman/Georgia Twitty Radio Golf Invitational will be held Oct. 12 at Crockett Springs Golf and Country Club near Franklin, Tenn.

Held each year to coincide with the "Grand Ole Opry's" annual birthday celebration, the tournament is expected to draw a field of radio golfers from across the country and Canada, as well as top music industry executives and artists.

Among those expected to compete are Tom T. Hall, Charley Pride, Jack Greene, Mickey Newbury, Ed Bruce, Larry Gatlin, Bobby Wright, Con Hunley, Moe Bandy, Jim Ed Brown, Grady Martin, Jack Barlow, Don Cherry, Ray Griff, Pee Wee King, Dickey Lee, Hugh X. Lewis, Jimmy C. Newman, Tommy Overstreet, Mel Street, Ronnie Prophet, Del Reeves, Marilyn Sellars, Gary Sargents, Red Steagall, Nat Stuckey, J.D. Sumner and Charlie Walker, among others.

Dallas' Omega Tees Its Own Mobile Van

LOS ANGELES—In response to a growing demand for remote dates in the Sunbelt, Omega Audio is now operating a 16/24-track mobile studio, basing in Dallas.

According to Paul Christensen, president, the rig is a complete recording and mixdown room permanently installed in a Chevy high box van and has been designed for multi-track audio recording services for records, film and video.

Multi-track audio production for film and video support with sync and time code capability is also available as is multi-track audio post production services for film and video.

Memorex Listed

LOS ANGELES—Memorex Corp.'s common shares and debentures have been relisted in the New York Stock exchange under the symbol MRX. Firm is one of very few to be relisted. Firm was relisted in 1973 because of large losses.

Film Scorer Oscar

LOS ANGELES—Oscar Peterson will compose his first film score, "The Silent Partner." Film is an independently financed Canadian production. It is currently shooting in Toronto, Peterson's home.

SCHUBERT DIRECT *Minnesota Musicians Cutting 5th Symphony*

By ALAN PENCHANSKY

CHICAGO—Direct disk recording of the St. Paul Chamber Orchestra in a performance of Schubert's Symphony No. 5 has been scheduled for Oct. 2 and 3 at Sound 80 Studios Minneapolis.

The recording, the ensemble's first direct disk project, is being produced by Sound 80 for a label to be called, tentatively, Sound 80 Direct-To-Disk.

Tom Jung, Sound 80 chief engineer, says the symphony, to be performed with all repeats, will be spread across two album sides.

Jung says the orchestra will cut each side as many as 10 times, and that all "reasonable" sides will be plated for test pressing to select the two sides best in sound and performance. Five thousand copies will be pressed initially, he informs.

The orchestra, directed by Dennis Russel Davis, has made three taped albums for Nonesuch, including a performance of Schubert's Mass No. 5. The group departs for a European tour in October and the direct disk will be rush-processed to make copies available for the voyage.

In other direct disk activity, Sound 80 also has scheduled for October an album utilizing three of its studios in succession, with three separate groups of performers.

Goal of the session is "variety in terms of production and sound," says Jung, who notes that "so many of the direct disks are basically one setup." Guitarist Leo Kottke, who regularly cuts at Sound 80, will be

one of the musicians featured in the multi-studio LP.

The studio, which cut its first direct disk more than four years ago (for Minneapolis' Celebration Records), also plans to produce a big band jazz direct disk in October.

Jung says distribution of the new line is being discussed with Orion Marketing, a hi fi supplier handling

its own direct disk album and direct disks from Japan.

Sound 80's direct disks will be pressed at Wakefield, Phoenix. As part of the detailed planning of the chamber orchestra recording, notes Jung, Richard Wakefield, head of the pressing operation, will attend the sessions to personally hand-carry the masters to his plant.



CLOSE COLLABORATION—Pianist Tamas Vasary, right, probes an interpretive issue with conductor Yuri Ahronovitch, during a pause in one of the London recording sessions at which the two collaborated in a complete Rachmaninoff concerto cycle for DG.

Detroit Symphony Nears 16,000 Mark

DETROIT—Last year's mark of 15,120 season tickets sold was surpassed last week by the Detroit Symphony Orchestra.

"There's an excitement in the air because Antal Dorati will be taking over as music director," says DSO assistant manager of sales Wayne S. Brown.

The schedule for the coming fall and winter season comprises 15 series, ranging from as many as 20 concerts to as few as four. The gala opening is firmed for Sept. 23. "We pushed it back one day," says Brown, "because our traditional Thursday opening falls this year on Yom Kippur."

The Detroit group will offer coffee concerts on 10 Friday mornings and, for the moppets, there will be two Saturday morning concerts of four concerts each. The symphony also will perform six Sunday afternoons in a series of family concerts at budget prices.

Paris Opera To Record & Film Mozart's 'Don'

PARIS—The Paris Opera plans to film and record its production of Mozart's "Don Giovanni." The movie, due to be shot in Italy next year and the album are destined for general release.

The project, a first for the Paris Opera, might be director Rolf Liebermann's last major undertaking. Now 70, he has decided to quit the directorship in favor of a younger man.

Liebermann's successor has not yet been appointed, although three names, including Aix Festival director Bernard Lefort, have been suggested. Liebermann has proposed that the post of director should in future exclude the duties of directing the Opera orchestra and producing works.

In the light of a recent report, which showed the Opera's costs running at about \$28 million a year, the new director might be pressured to tighten the purse strings and scrutinize costs more carefully, says Liebermann.

No Lack Of Culture Out In the Desert

LAS VEGAS—Culture is alive and well here with the announcement of the second Master Series selling out at the Univ. of Nevada, Las Vegas, months before the first concert.

A nine-performance, booked creation, the '77-'78 series will offer guest symphonies, both foreign and stateside and special artists.

Scheduled for the first half of the series, in the 2,000-seat Artemus Ham Concert Hall, are the Philharmonic Hungarica Oct. 10, the Rotterdam Orchestra Nov. 3 and the USC Symphony Dec. 3.

Rounding out the scheduled program will be Itzhak Perlman, the Dubrovnik Festival Orchestra and the Minnesota, Vancouver and Utah symphonies at the \$4.2 million complex.

Guided by program director, entrepreneur Charles Vanda, the year-old structure, with its wall, box-like acoustics, has been singled out for praise by Los Angeles-based Bolt Beranek and Neuman Inc., a private sound consultant firm.

About 1,400 of last year's 1,800 supporters have resubscribed for the upcoming season, making the Univ. of Nevada, Las Vegas, program one of the few major concert series to operate in the black.

Patrons purchase two seats at \$250, \$500 and \$1,000 ticket ranges, subscribers pay \$50, while senior citizens and students buy discounted reduced tickets.

The '76-'77 season saw appearances by Isaac Stern, the Tokyo Symphony, Eugene Ormandy and the Philadelphia Orchestra, all highlighting the premier year.

HANFORD SEARL

Cincinnati Symphony Gains Funds On TV

CINCINNATI—The first telecast ever to be made from Cincinnati's 99-year-old Music Hall climaxed the Queen City's fifth annual fund-raising Septemberfest Sept. 10.

The Cincinnati Symphony under Erich Kunzel performed for an hour. Celeste Holm and Nancy Foreman of WCPO-TV served as co-hostesses.

Pledges from viewers were expected to make up a major portion of the \$500,000 deficit racked up by the Cincy orchestra last year.

More than 900 volunteers worked to make the Septemberfest memorable—and profitable. One of the additional attractions was a beer garden which showcased a German band. They even brought over wild animals from the local zoo to enliven the day's activities.

6 Weeks At Temple For Pitt Symphony

PHILADELPHIA—The Pittsburgh Symphony Orchestra will return in 1978 as orchestra-in-residence at the Temple Univ. Music Festival, staged here at the school's suburban Ambler campus.

The university-sponsored summerfest, a blend of classical and pop, completed its 10th season Aug. 28. It marked the completion of the festival's contract with the Pittsburgh Symphony, its eighth season here.

In 1978, however, the orchestra is expected to perform only a six-week concert season, under music director Andre Previn and various guest conductors.

In past years the group has remained the entire summer, some of the time doing little more than providing background music for the pop fare.

SEPTEMBER 17, 1977, BILLBOARD

COMPETITION SHARPENS

Labels Gird For U.K. Mart Thrusts

• Continued from page 3

tor Dick Leahy also tagged disco star Georgio's album and single, both entitled "From Here To Eternity" for success. Both will be released via a deal with Georgio's own label, Oasis.

• TV merchandisers Warwick Records plan to release up to 10 albums before Christmas via its links with CBS. Funded by a tv advertising budget likely to reach \$2.16 million this year, the product includes compilation albums by Brook Benton, Bert Weedon, Ray Stevens, Frankie Laine, and Little Richard (on the Speciality label).

Warwick managing director Ian Miles likened his company's product to "a musical can of beans" and stressed that the heavy advertising campaign behind it was aimed at a narrowly defined audience of adult impulse buyers.

In the light of this marketing strategy it is essential that covering stock was large enough to last until tv activity burned off—usually after three or four weeks.

• CBS U.K. managing director Maurice Oberstein's conference speech emphasized a conviction borne out in his company's new releases for October: "When talent comes our way we are open to buy," he said. "We try as you have seen with Creole, to take on specialists who measure up to our standards in every way.

"We do entertain license deals, such as our new relationship with Oasis via Creole, and we have to be able to accommodate more product running through our sales force."

Thus product premiered at the recent CBS conference included acts from Australia (Sherbet's second

Epic album "Photoplay"), Canada (rock act Trooper's LP "Knock 'Em Dead Kid"), plus a broad range of material from the company's U.K. and U.S. rosters.

October releases here on CBS and Associated Labels include albums by Chicago, Aerosmith, Swingle 11, Ram Jam, Moe Bandy, Lynn Anderson, Tom Scott, Bobby Goldsboro, Liza Minnelli, Nona Hendryx, Patti LaBelle, Archie Bell & the Drells, Isley Brothers, the Jacksons, Tom Scott, Emotions, Santana and U.K. acts Cafe Jaques, Sparks and Dead End Kids.

CBS has also entered the Star Wars battle with yet another version of the main theme—the 17th—this time by Maynard Ferguson.

Oberstein warned his sales force that "nobody owes us anything. The only way to be successful is by always thrusting forward."

• The EMI Group repertoire division's bid for the lucrative Christmas market will be spearheaded by its sixth tv-promoted compilation album—a double Cliff Richard set entitled "Cliff Richard's 40 Golden Hits." Released on Sept. 30, the album will be surrounded by a massive promotional push including \$465,000 worth of television advertising.

In all, the commercial development division will be spending a giant \$582,000 on promotion, it was announced at the first sales conference of the group repertoire division since its split with the licensed labels earlier this year.

Presentations at the conference were full of humor and extravagance, including a 3-D Hammer Horror pastiche from the commercial development men and a wildly expensive hook-up between key dealers and the conference room.

Product premiered included two tracks from the forthcoming Queen LP "News Of The World," which the band has guaranteed will be ready in time for an adequate Christmas campaign.

The pop division promised strong product from new signings Kate Bush and Peter Straker, both with heavy backup.

Harvest is launching a push on its budget Nuts and Heritage series, to be expanded to 20 albums and 10 EPs in the near future, with albums selling at about \$4.25 and EPs at about \$1.39.

Following the general theme of

the conference, sales and marketing general manager Peter Hulme stressed the challenge of the American majors CBS and WEA and said new methods would have to be found to fight them. Then, taking up a note struck by Leslie Hill at an earlier conference about talking with and listening to the dealer, he proceeded to do just that.

All the independent dealers he spoke to were pessimistic about the future of the trade in the face of heavy discounting by the multiple chain stores, with several bringing up the idea of a minimum price for records and the scrapping of the recommended retail price system.

• The sound of Bread, Bruce Forsyth and Alf Garnett will dominate the tv airwaves this autumn and winter, according to the WEA marketing blueprint unveiled at the company's 1977 sales conference.

The major is making its biggest tv commitment to date—a \$330,600 national campaign for a Bread LP in the 20 Golden Hits mold, and test marketing for albums by Forsyth and Garnett (Warren Mitchell) with an eye on national advertising for both.

It is WEA's avowed intention to pursue, and, it hopes, eventually vanquish its competitors in the com-

(Continued on page 71)

Police Hit Dutch Importers Of Belgian Pirate Product

AMSTERDAM—Dutch police, working in collaboration with STEMRA, the Dutch mechanical rights society, have uncovered a major source of pirate albums emanating from Belgium. Four Dutch nationals have been arrested—two record dealers, a gas station employe and a soldier. Arrests are also expected in Belgium soon.

The police have confiscated more than 1,000 illicit albums, including "Arrival" by Abba, the Greatest Hits LP of Dutch singer Jack Jersey, and the K-Tel compilation, "Dynamite."

According to the four men in custody, the albums form part of a consignment of 50,000 albums which were illegally pressed in Belgium. This product, with a total retail value of around \$400,000, was brought into Holland in the summer of 1976. Most of it has already been sold.

Sound quality of the albums, according to a STEMRA spokesman, is good. "On average equipment it is hard to tell the difference between the pirate product and the original albums," he says.

The four Dutchman have been under arrest since the beginning of April, but police have only just released information to the press. Prior announcement, they say, would have hampered the investigation on the Belgian side of the case.

The first lead in the case came from the province of Noord-Brabant in the south of Holland when a

record dealer tried to get a refund by returning pirate albums to the K-Tel company. K-Tel informed STEMRA and that organization contacted the police.

Pirate material discovered in record shops in the south of Holland were compilation albums featuring Chubby Checker, Roy Orbison, the Everly Brothers, the Shadows, the Crystals, Stevie Wonder and Curtis Mayfield.

Indie U.K. Dealers Join In Co-Op Discount Campaign

BY TERRI ANDERSON

LONDON—More than 20 independent retailers, with outlets totaling twice that number, have joined in a plan set up by a South Eastern dealer to organize discounting on selected product and to promote the merchandise and the stores via advertising in the national music press.

The man behind the scheme, Steve Melhuish of Bonaparte Records, claims he has been prompted by the failure of previous independent dealers associations to get past the initial discussion stages. He has formed Noise Box Promotions Ltd. to implement the plan, including the purchase of joint full or double-page advertisements in the music papers.

The first promotion involves Island product, and sales manager John Knowles comments: "I think it is an excellent idea. The sort of shops involved in the scheme are the go-ahead ones who really want to get behind new product.

"But the promotions will also involve catalog. I'll be liaising closely with Steve Melhuish and anything those dealers need in the way of stock we will back them up with."

Knowles confirms that Island will be contributing toward the cost of the advertisements.

Melhuish has approached several other record companies, and reports: "They thought it was a very good idea. In fact, everyone was asking why nobody had done it before."

Melhuish believes that, with a plan of promoting different companies' product on a rotation basis, they will all be willing to help with advertising costs. "After all, we are prepared to put ourselves out for them, and we independents are the dealers who care enough about their product not to treat it like baked beans."

He promises that dealers will pay no more than about three percent of what it would cost them to take an

UA Exec Attacks Soaring Costs Of Prime TV Time

LONDON—Dennis Knowles, United Artists Records marketing manager, has launched a blunt attack on the advertising policy of British television companies.

Speaking at UA's annual sales conference, Knowles said lack of air time was forcing advertisers to pay 30% above the rate card cost in order to secure spots in selected time segments. He called for the creation of a fourth tv channel to ease pressure on existing advertising time.

"The problem is that there are more manufacturers who want to use commercial tv as an advertising medium than there is time available," said Knowles. "This autumn and winter, tv companies are having to ration time.

"This leads to escalating costs. Not only have card rates increased by an average of 15% since the beginning of the year, but because of competition for available air time, we are having to pay extra to secure the spots we want. If we don't fix these program spots, we'll end up paying peak time costs for programs which have very low viewing figures.

"This can best be illustrated in the cost-per-thousand rate. Slim Whitman's "Red River Valley" album cost us around \$1.70 per thousand homes when we advertised last December and January.

advertisement on their own. Once the company is running the promotions on a regular basis, the surplus from each month's income and record companies' contributions could mean that some promotions cost the dealer nothing at all.

Noise Box will ensure that the dealers involved in any promotion are geographically separate from each other to avoid competition, and new entrants will be admitted at the discretion of the founder members only.

"The business has gone through turmoil in the last year, and even efficient dealers are finding things difficult. We don't want to take over the world, we just want to be able to compete with the multiples," says Melhuish.

Power Exchange Signs Pact With April Blackwood

LONDON—Power Exchange has signed a long-term worldwide publishing and production agreement with April Blackwood Music, the CBS publishing subsidiary.

Under the agreement, concluded by Power Exchange's Paul Robinson, and Jimmy Bishop, vice president and general manager of April Blackwood, Power Exchange will produce for April Blackwood a number of artists to be released worldwide on the Power Exchange label.

Exploitation of the Power Exchange stable of writers will focus particularly on George Hatjanassios, writer of Greece's entry in the Eurovision Song Contest. He is working on an album and Bishop has assigned April Blackwood lyricists to help him.

ONLY ONE IN RAH BAND

LONDON—The identity of the "mysterious" RAH Band, which hit the U.K. Top 10 with the single "The Crunch," has finally been revealed. It is a one-man operation involving Richard Hewson, long-established musician, composer and producer.

When the "band" hit the chart and was invited to appear on BBC-TV's "Top Of The Pops," four session musicians were called together and they also made personal appearances in support of the single.

Now Hewson says: "I am the RAH Band and wrote, produced, arranged the single as well as playing most of the instruments on it. From now I'm following a solo career as the RAH Band.

RCA Resolves Dispute With Union

LONDON—The labor dispute which paralyzed RCA's factory and cast doubt on the company's ability to meet the upsurge in demand for Elvis Presley product has been settled.

According to RCA personnel manager Stan White, there is still some disagreement with the technicians and supervisors union (ASTMS), although the dispute with the main body of workers and its union, the GMWU, has been resolved. From Sept. 5 the factory has been back in full production, with some workers working overtime and 12-hour shifts.

The problem arose because 90-plus press operators and clerical staff had been due for redundancy until the death of Elvis Presley and subsequent huge demand for all his records caused RCA to withdraw its notice (Billboard, Sept. 10, 1977).

With the presses back in production, White has stressed that RCA is

free to press extra product elsewhere if its own factory cannot produce enough—"and at the moment we could not do so even working a seven-day week."

Paris Dates Launch Gospel Show Junket

PARIS—"Gospel Caravan," starring Marion Williams, starts a season at the Paris Olympia music hall Jan. 1, prior to a European tour.

"Gospel Caravan" was "sold" to Olympia by Jerry Williams, who pointed out that it was pure gospel singing, not a show business musical, and as such would be a unique attraction for the hall.

Marion Williams, known in France for her record "Save The Planet," will head a cast including the Davis Sisters of Philadelphia and James Cleveland, of Stars of Faith.

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**DR. EDWARD BAUMANN
CONSUL GENERAL
FEDERAL REPUBLIC OF GERMANY**

PRS Income Up 25%

• Continued from page 4

for the "unprecedentedly large increase."

But among contributory items singled out are the "growth of important new musical sources"—the income from independent local radio stations and the controversial area of licenses for playing records in record and music shops.

Income from independent radio is based on a percentage of advertising revenue, which grew substantially in 1976 and brought \$2.96 million to the PRS—an increase of more than \$626,400.

But independent income remains \$5.22 million less than is received annually from the BBC, now paying on an interim agreement until a new fee is agreed. The old contract expired on March 31.

By comparison with the payments received from independent radio, the sum payable by record shops is hardly noticeable. It amounted to \$166,078.

But the PRS has enjoyed some success in its campaign to license record shops and among the chains now paying out are Woolworth, Boots, W. H. Smith, John Menzies and Tesco. As a result of PRS activity income from shop licenses doubled over 1975.

Jukeboxes contributed about \$1.14 million in 1976, while income from bars rose by \$898,000 to a new high of about \$1.02 million.

INTL EVENT

29 Finalists To Compete In Yamaha Pop Song Fest

By ALEX ABRAMOFF

TOKYO—The eighth annual Yamaha World Popular Song Festival, set for Nov. 11-13, has announced 29 finalists, representing a total of 18 countries.

Countries featuring the most finalists include France (four), Italy (three), United Kingdom (three) and the United States (three).

National entries from Hong Kong, Indonesia and the Philippines will be selected from a national final in each country and announced shortly.

The official U.S. entry will be the winner of the North American Song Competition, according to a special agreement concluded earlier this year between the Yamaha Music Foundation and the American Song Festival.

In addition, six songs from the Yamaha Popular Song Contest, a semi-annual festival, will be chosen to represent Japan at the international festival, scheduled for Tokyo's Nippon Budokan Hall.

Finnlevy Group In New Location

HELSINKI — The Finnlevy Group of Companies, which represents some 50% of sales inside the local IFPI area and includes three record labels—Finnlevy, Scandia Musiikki and Pitandisc—will soon be located in the Pitajamaki industrial area of Helsinki.

The move completes the final leg of a major relocation and modernization process. The complex also houses a mutual order and dispatch section, the Levypiste rackjobbing operation and recording studios.

Nevertheless, it is emphasized that all companies will retain specific and individual identities. The new address: Takomontie 1-3, 00380 Helsinki 38.

PRS gross administration costs amounted to \$5.22 million, but the net figure was \$5.05 million, \$748,000 more than in 1975, but representing only 13.6% of the gross revenue against 14.6 the previous year.

It is noted that the cost of employing some 500 head office staff amounted to 10% of the total gross revenue. Four employees were listed as earning between \$17,400 and \$21,750, and two from \$39,152 to \$43,500. Total loans to executive officers were recorded as \$265,987, compared to \$299,447 in the previous year.

After deduction of administration expenses and donations of \$34,255 to musical causes, a total of \$32.36 million was left for distribution.

SOUTH AFRICAN FUSS

Producer Blasts Radio For Domestic Neglect

By WYNTER MURDOCH

JOHANNESBURG—South African record producer Graham Beggs claims to have been victimized by the country's only pop radio station, government-controlled Radio Five.

Beggs says a fierce confrontation between him and Pieter Human, program director of Radio Five, ex-

International

Magnet To EMI For Production And Distribution

LONDON—Magnet Records is moving from CBS to EMI for pressing, distribution and sales.

Starting date is Sept. 1 for records and Jan. 1 for tape product. First backup move is a major product launch of new singles and albums for the Christmas period. Included are releases by Guys and Dolls, the JALN Band, Young and Moody, Susan Cadogan, Brendon, Barry Mason and new singing group Darts, with additional emphasis on tv advertising for Silver Convention's "Greatest Hits."

Magnet's current tape distribution deal is with the Pye affiliate Precision Tapes.



EMI DOWN UNDER—Claimed as the largest local airlift ever, EMI Records brought in more than 100 personnel to Sydney for its first-ever national sales convention. Managing director Stephen Shrimpton in his opening address cited the label's heavy commitment to the development of local product. Other highlights included a showcase featuring Leon Berger, multimedia product presentation by EMI International general manager Peter Jamieson, tours of new studio facilities and the giant manufacturing and distribution complex at Homebush.

PRESLEY AFTERMATH

French Media Gives New Attention To Disk Industry

By HENRY KAHN

PARIS—One factor to emerge in the aftermath of the death of Elvis Presley is a general media concentration in France on the affairs of the record industry.

The respected business paper Les Echos, for instance, generally devotes itself to heavy industry and complex economic affairs but has lately turned its attention to disks.

One of its features shows that over the past 12 years, the sales life of a single has slowly fallen and now lasts about three months.

In 1975, notes Les Echos, France came in fifth in the world sales chart (with 113 million units sold against only 60 million in 1970), following the U.S., Russia, Japan and the U.K.

In 1976, France pressed 130 million disks and turnover increased by about 10%. Singles slumped by some 15%, while albums jumped by 18%.

The French market now sells 85% popular music against 15% classical. According to Les Echos, classical music, despite there being about 100,000 titles available, makes little impact on the young and sales in this area in France trail behind most other countries.

Another newspaper survey shows that the average age of pop music

consumers is falling in France. In 1967, buyers started at 15 years of age and bought steadily at least until the age of 21. Today, the purchasing power starts with the 12-year-olds and the buying rate starts dropping off from age 20.

It is shown that record company failures or bankruptcies are very rare here. There are 200 companies in this field and there has been only one failure in recent years.

Les Echos makes reference to the "punitive" Value Added Tax rate in France, where it is 33 1/3%, compared with 11% in West Germany and only 8% in the U.K. When this tax is added to the inflationary rise in the cost of raw materials, plus an astronomical rise in recording costs which are now about \$7,000 for a single to \$120,000 for an opera, there is little left in the kitty for the record company involved.

But the paper points out that the French government is by no means unhappy with the record industry. As long as turnover increases, it is unlikely to reduce the Value Added Tax. Recently the government granted only a 4% rise in retail prices, which suggests that little generosity can be expected for the industry from official quarters.

Disques Carrere Office In Holland

AMSTERDAM—French independent record company Disques Carrere has opened an office in Holland. It is located in the Weesp headquarters of the Dutch record company, CNR, which has distributed Carrere product in Holland since July 1.

Managing director of Carrere Holland is Bart van der Laar, who has had his own music publishing company in Brussels for a number of years.

He also plans to set up a publishing company, Transistor Music, in Holland. It will be administered by Willem van Kooten's Dayglow/Nada Music company in Hilversum.

ploded last month over a refusal to list a locally made record for airplay. Human also turned down a request to see the performers in action.

"He refused to even consider it," says Beggs. "He said his domestic commitments were too heavy and that he did not care less about the local record industry."

The record in question is "Long Legged Lady," debut single by Johannesburg rock group Circus. It has been programmed by Springbok Radio, sister station and MOR-oriented arm of the SABC's Radio Service. The single has also been played on the English and Regional services of the SABC.

However, Radio Five exposure is regarded as critical in breaking new product.

After the altercation with Human, Beggs telephoned Roland Boshoff, SABC's head of regional programs—under which Radio Five falls, together with the Highveld, Port Natal and Good Hope channels—to discuss Human's attitude.

"I told Boshoff I was a one-man business and Human was victimizing local record product. I said I would not let Human put me out of business and I would do anything in my power to change the situation of one man dictating the selection of record releases and national sales for the whole South African record industry."

According to Beggs, Boshoff "went over the top."

"He made it clear that if I declared war on Radio Five I would be taking on himself, his executives and every radio channel under his control," says Beggs.

Boshoff confirmed the conversation, but refused to comment.

Meanwhile, Beggs' latest product, a single by local singer Geoff St. John, has also been rejected by Human. In addition, Radio Five has rejected releases by Peter Frampton and Barbra Streisand. Record companies confirm the rejections but refuse to be quoted for fear of prejudicing the chances of their future releases being programmed by Radio Five.

Beggs was South Africa's first independent record producer. He has been heavily involved in promoting local product on the international scene, and his projects with the Flames—who became proteges of the Beach Boys—the Dream Merchants and Square Set have earned him overseas recognition.

International Turntable

David Betteridge, founder and chairman of Island Records, is to leave the company at the end of September. Says Betteridge, who was managing director of Island for five years of his 15-year association with the company: "I feel the company has achieved everything we set out to do, and now I'm looking forward to fresh challenges."

Jonathan Clyde, present general manager of Elektra Records, has been appointed artist development manager within the WEA U.K. organization, with effect from December. . . . Stefan Droegers, former press and public relations officer with CBS Frankfurt, has been named manager, marketing services. . . . Alan McGee has been appointed national promotions executive for A&M Records, U.K. with special responsibility for the BBC radio net-

works, Radio Luxembourg and the London-based commercial stations. . . . Cliff Fraser, who has been with the Kassner Group of companies as sales manager of President Records for the last 10 years, has been appointed managing director of the group's pressing plant, British Homophone. . . . David Yates, former international repertoire manager with DJM U.K., has joined Pye as manager of U.S. product other than Casablanca repertoire.

The top job at BBC Records has gone to Alan Bilyard following the departure last month of Roy Tempest, now with EMI Music. Bilyard was formerly business administration manager of BBC Enterprises. . . . Leslie O'Mara has been appointed a director of Manchester wholesale company Wynd Up Records.

Canada

A&M's Top Execs On Trip To Detail Marketing Plan

TORONTO—A&M Records of Canada Ltd. has embarked on a fall marketing program. Gerry Lacoursiere, president; Joe Summers, vice president and director of marketing; and Doug Shappell, director of promotion and artist development, are traveling to Montreal, Calgary and Toronto to introduce the new program personally.

According to Summers, "We have scheduled a massive national radio

Parachute Inks To Polydor Net

TORONTO—Polydor Canada Ltd. has signed a distribution deal with Parachute Records of Los Angeles. The new label was launched by Casablanca's Neil Bogart and Russ Regan. The first single, "It's Ten To Eight," by David Castle, is being rush-released for immediate distribution.

Parachute has signed a Vancouver-based group called Stone Bolt, which until recently backed Canadian disco star Denise McCann. It has also signed Lalomie Washburn, a singer-songwriter who wrote "At Midnight" for Rufus. Her album, "My Music Is Hot," is scheduled for mid-September release.

London Inks BSST

TORONTO—London Records of Canada (1967) Ltd. has signed a distribution deal with BSST, a Quebec-based classical label. The first release will be a recording by L'Essemble du Quebec, a chamber group from Quebec City. Repertoire includes Telemann, Vivaldi, Bach and Quantz. Release is scheduled for October.

campaign of some 2,000 spots, with additional artist campaigns for hot product breaking during the course of the program. We have a highly motivated, fully prepared sales and promotion team anxious to assist local retailers in planning effective campaigns of their own. In addition there will be mobiles, and large cover reproductions of all major new releases. We will provide custom display material, including A&M's futuristic laser hologram."

The slogan for this year's campaign is "The Name Of The Game Is Music On A&M."

"As a special incentive to all employees of qualifying accounts, franchised stores or racked record departments, we will fly the winner and guest of a post-program draw to any A&M artist's North American venue. We will provide limousine service, hotel accommodations, and spending money for a memorable weekend holiday," says Summers.

N.Y.C.-Type Theatre Bar Is Being Built In Toronto

TORONTO—The historic Colonial Tavern is undergoing a major renovation program at a cost of approximately \$150,000. The changes will make the Colonial into a concert theatre-bar on the order of L.A.'s Troubadour and New York's Bottom Line.

Brian Busat, who designed Mr. Greenjeans, Fingers, and the Zodiac I, is planning a New York style stand-up bar completely glassed off from the showroom, which should prevent conversation from the bar

'Nashville Swing Show' Prepared For Syndication

TORONTO—William F. Cook Television Productions, in association with CHCH-TV in Hamilton, Ontario, is now producing "The Nashville Swing Show" for Canadian syndication.

The show is co-hosted by Myrna Lorrie and Tom Kelly. The half-hour show will be seen in Vancouver, Edmonton, Calgary, Winnipeg, Timmons, North Bay, and Sudbury, as well as the Toronto-Hamilton area.

Guests include Mickey Gilley, Sammi Smith, Charlie McCoy, Kitty Wells, Colleen Peterson, the Good Brothers, and Ray Materick.

According to producer Ian Anderson, "we're not really aiming for U.S. sales." The first air date is scheduled for the first week in October. The company is taping throughout the month of September in the Canary Cottage Disco in Toronto's Hotel Triumph.

area interfering with the performance.

There will also be a complete change of furnishing, carpeting and wall coverings in the main showroom and balcony. They are preparing a VIP section for press, radio and record company guests. A fully equipped sound and light booth will be located opposite the stage. It includes a 24-track board and a permanent remote Bell line for live broadcasts.

From The Music Capitals Of The World

TORONTO

As of Sept. 1, A&M Records of Canada is the exclusive distributor of Mushroom Records for British Columbia, Alberta and Ontario. The Vancouver-based label was formerly distributed by TCD and TTC in Ontario and the West, respectively. The first release under this agreement will be the disputed Heart album.

True North art director Bart Schoales and F.J. Imports partners Phillip Lubman and Wolfgang Stegg have started a new record label, Anubis, which will be largely avant-garde and electronic rock music oriented. The first release is John Mills-Cockel's "Gateway." U.S. deals are apparently in the works; but for the moment the album is available in the States as an import from Jem Records.

A&R director Gary Muth has signed the Regina-based band, Streetheart, to a long term recording contract with WEA of Canada. Don Valley Music has signed publishing for the group, and George Semikw will be producing its first album.

Attic Records has signed singer-songwriter Greg Adams, who is known for his compositions recorded by Roger Whittaker, Tina Rainford, the Les Humphries Singers, the Wurzels, and Shirley Eikhard. Adams' first single, "Hold On," will be released in September, and an album is due later this year. Adams has also been signed as an exclusive songwriter with Pondwater Music, Attic's publishing arm.

CIA reports eight certifications for the month of August: four platinum albums, two gold LPs,

and two gold singles. Platinum includes Harmonium, Engelbert Humperdinck, Heart and Merle Haggard (on TeeVee Records). Platinum represents 100,000 units sold in Canada.

Mike Reed, formerly with WEA Canada and Motown Canada, has been appointed to the post as merchandising and product coordinator for GRT of Canada. . . . D. James Hamm appointed manager of Canadian Programming Services, a division of Shoreacres Broadcasting Co. . . . Graham Thorpe, former Western region marketing manager of Capitol Canada, has joined Bigland Public Relations, a division of Music Shoppe. Debbie Canham promoted to position of promotion and advertising director at Music Shoppe in Toronto.

Celeste Mullhern is the new press officer for Capitol Records-EMI Canada in Toronto.

Cassette Drive Pays Off For CBS

FRANKFURT—Demand for cassettes following CBS Germany's latest promotion campaign was so heavy that production had to be doubled, according to director Rudolf Wolpert.

One of the key factors in the campaign was a specially developed double-decker cassette rack affording easy access for the customer but also pilfer proof. Dealers ordering a

Charly Sets Smack

LONDON—Charly is launching a new label for disco and pop product, named Smack. Like other Charly repertoire, its distribution will be handled by Pye. First releases are "One Way Wind" by Dutch group the Cats, and "Disco 2000" by Liverpool bus driver Derek Owen.

fully stocked rack were given the rack itself free of charge.

"This has been our most successful cassette campaign," says Wolpert.

Intensive publicity, distribution of point-of-sale material and the release of special cassettes created solely for the campaign created a high level of interest. The development of special programs for different uses—music for driving, music for relaxing, etc.—proved very successful.

Another successful campaign initiated by CBS was the Texas Rock package involving such artists as Willie Nelson, Barefoot Jerry and Dan Fogelberg. Promotion aids included an information booklet, mock Texas license plates bearing the Texas Rock logo, stickers, and a sampler album.

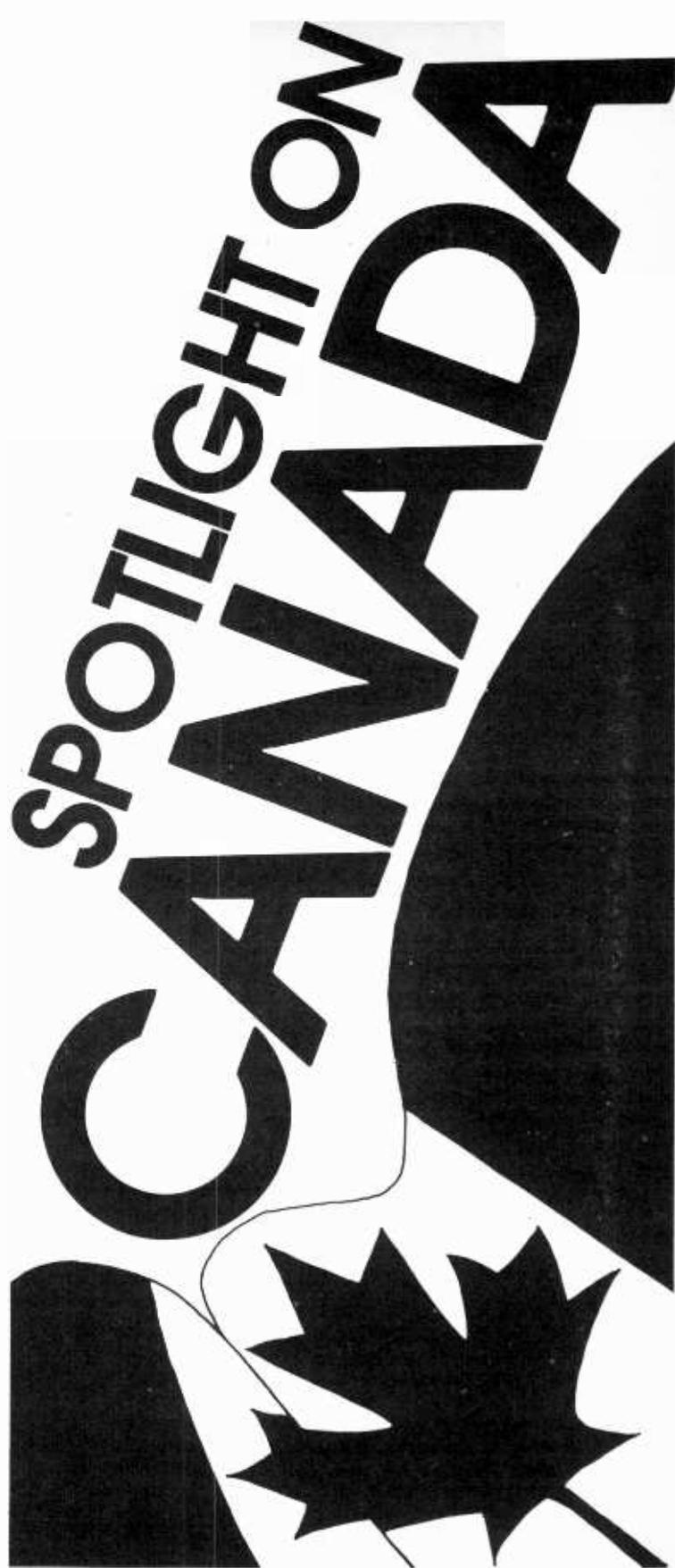
Fat TV Budget In Slim Whitman UA Album Push

LONDON—United Artists has budgeted more than \$300,000 for its latest national Slim Whitman television campaign.

The album, "Home On The Range," recorded in Nashville with UA's Alan Warner as coproducer, has already been test-marketed in the Border television region. Success there has clinched the nationwide roll-out.

Whitman, who begins a 30-day tour in the U.K. this month, has hit number one on the charts with his last two album releases.

With the new album, UA introduces a new prefix, UATV, to distinguish tv-backed product from "ordinary" releases.



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SURPRISE GUEST—Stevie Wonder performs with the Fania All Stars during its Los Angeles appearance at the Hollywood Palladium. Admiring Wonder's piano work are All Stars musical director Johnny Pacheco, left, and pianist Larry Harlow. Package played nine cities in four countries.

N.Y. Coco Records Into the International Market In Fifth Year

By AGUSTIN GURZA

LOS ANGELES—Preparing for the biggest release season in its five-year history, New York's Coco Records appears to have come of age as an independent label making its mark on the international Latin music scene.

Label executives Harvey Averne and Sam Goff claim Coco's international product is established and accepted internationally in Latin markets from Spain through South America and Mexico.

The accomplishment in this, they say, is that Coco is the only U.S.-based Latin firm initiating international productions in the MOR ballad style so popular (and abundant) throughout the Latin market.

The firm's biggest artists in this genre are Eydie Gorme and Danny Rivera, whose recent collaborative LP is "really killing 'em" in Latin America, to use Averne's vernacular. "That tells me," says president Averne, "that South America is finally accepting international material produced in the States."

Coco, which releases international product on Gala and Graffiti labels as well, recently signed MOR female vocalist Lissette to a five-year deal. She joins the firm's domestic roster which includes Yolandita Monge, Steve Lawrence and Alberto Carrion.

A lack of track record, both for Coco as a company and the U.S. as a source of international material, was the basic obstacle faced by the firm in gaining an international foothold. It was overcome, claims Goff and Averne, partly by time and experience which gave the label three or four hits in the MOR vein.

But Averne, who is producer on much of the firm's product, credits quality in production as a major factor as well.

MIAMI

Willy Chirino, performer-composer of many hits, is giving the final touches to his new album "Evolucion" at Miami Sound Studio. It will be released under the Grand Artists label and the musical concept contained in it, music for dancing, implies a total departure from his typical uptempo ballad style.

As soon as it is completed he will begin touring Puerto Rico, Curacao and Costa Rica. Chirino is scheduled for a Miami concert, with newcomer vocalist Susy Leman, Oct. 14 at the Gusman Hall for the Performing Arts. This event will mark the end of Hispanic Week which will be celebrated Oct. 14.

Caytronics announces the signing of Tomas de San Julian, Spanish performer residing in Miami, to a five-year contract. San Julian, a popular figure in this area, has released a new album on the Pronto label; among the cuts are a new version of one of his greatest hits "Mi Nina Bonita" and "Hoy Cumple Sus Quince Anos."

The drummer heard in Andy Gibb's "I Just Want To Be Your Everything," is none other than Nelson Padron (Flaco). His talent has scored him a number of sessions, for Anglo stars, who have recorded under the direction of arranger Mike Lewis.

A group of record executives have discovered promotional copies given to disk jockeys for radio use being sold at local record shops at a price of \$1.

Miami Records releases a first album by Argentinian vocalist Valeria Lynch. Her richly textured voice along with excellent arrangements by Oscar Cardozo Ocampo should fare well in this ballad-oriented market. Among the cuts an outstanding Spanish version of Eric Carmen's "All By Myself."

Kristian, formerly with the Parnaso label, has been signed to a five-year contract by TR Records. According to him, his first single will be re-

"Latin America just can't duplicate the product we put out because they're not about to spend \$40,000 on an album," says Averne, while carefully disclaiming any insult which may be inferred from his analysis.

"There's a lot of money in Latin America, but the companies down there just aren't used to spending that much on production."

Contrary to the opinion of other major Latin executives, Averne believes U.S. studio facilities and musician expertise are far superior to those found in Latin America.

He notes that the Don Costa arrangements used on the Gorme/Rivera LP alone cost \$12,000, well above the Latin American standard.

Says Goff: "If an album is well-produced, we feel it should do well wherever Spanish is spoken. We want our artists to be able to move all over the world; it is unfair to lock them into two or three markets."

While content with its progress in MOR, Goff says Coco prizes diversity in its catalog. Thus, it will continue to produce salsa (the firm recently lost its major salsa star, Eddie Palmieri, to Epic) while looking for new MOR acts.

"We want to offer Latin America a spectrum of music," Goff declares.

The firm's fall release lineup includes new international product from Danny Rivera, Yolandita Monge, Alberto Carrion and newly signed Trini Lopez.

Coming under license from Spain's Zafiro label are new LPs by Juan Rau and Mecedades. In salsa, new releases are due from Machito with Lalo Rodriguez, Orquesta Broadway, Jose Fajardo, Corporacion Latina, Tipica Ideal and Orquesta Cimarron.

recorded in New York with plans to do the rest of the album cuts in London.

Miguel Estivil, from Alhambra Records, says that negotiations are in progress to acquire distribution rights from El Palacio del Disco, London and Solex labels, in Venezuela as well as the Tizoc label in Mexico. Its locally produced LP titled "Miami All Stars," a live studio recording session, will soon be out on the Libra label. This album was arranged and conducted by the late Hugo Lleras and it features a galaxy of Cuban musicians such as Fine, Negro Vivar and Patato.

Spotted at a rack in Andres Pharmacy records department: a bootleg product of the Caytronics LP "The Greatest Hits Of Armando Manzanero," featuring the famous composer, at \$1.49 on the Sinfonia label with an M&M price tag. The poor cover art and sound quality made its origin obvious.

MIMI KORMAN

LOS ANGELES

Edmundo Pedrosa, manager of the Discos Gas branch here, is calling for understanding from critics of Mexican ranchera star Lola Beltran who failed to show as promised at the recent Disco De Oro show here. Calling her "one of the most responsible artists I've ever known," Pedrosa says she missed the engagement because of a communications mix-up that left her passportless in Mexico at the last minute.

Though the Beltran case may have been unavoidable, some observers here believe a consistent no-show of artists over the years at Latin concerts here has undermined public credibility at such events.

The impact of this, some say, is the low turnout at the recent event. On a more positive note, Pedrosa reports his firm recently opened a tape duplicating plant in New Jersey. The Gas parent firm, Taurus Sound Distributors, which also handles Teca, Dicesa and Flama labels, also recently unveiled a new budget line dubbed Discos Llamada to specialize in norteno product.

AGUSTIN GURZA

Latin Scene

MEXICO CITY

Judges for the four local runoffs in the OTI musical festival, slated to begin Monday (4) are: Jose Antonio Monis, Alfonso Prado, Ramiro Garza, Sergio Romano, Gustavo Paez, Lourdes Guerrero, Gustavo Rivera. . . . Others to be added will likely be Guillermo Acosta, current president of AMPROFON, and five others to be selected at random. . . . A big surprise for this year's event is that long-time local singing favorite, Enrique Guzman, will participate for the first time in a song festival. . . . Two top Peerless executives, Bruno Vogt, administrative manager, and Jose Antonio Sanchez, sales director, have quit their positions. . . . Vogt had been with the company for more than 10 years, while Sanchez, who will rep a growing Monterrey independent label, has been with Peerless for a little more than two years after coming from Cisne Raff. . . . Carmela & Rafael, who have appeared in and own a percentage of Apache 14, will be released on a Musart single shortly. Title of song is in homage to a top Mexican songwriter, "A Pepe Guizar." It is written by Jorge Navarrete. . . . Federico Riojas, owner and president of Discos Coro, back from a business trip to his affils in Los Angeles, Safari Records and Tembo Manufacturing.

A further sign of the swift-growing Mexican market is formation of a new independent, Discos Valsur, by founder of Polydor tropical group, Luz Rojo San Marcos, Otoniel Valdez Venegas. His associate in the new label is Enrique Cano, a&r director for Leo Dan at CBS up until early July. . . . First release out for Valsur is a single by Rosita Bouchot. . . . Marco Antonio Muniz, concluding his 15th anniversary as a solo singer for RCA (formerly was one of the mainstays with the famous Los Tres Ases), opened a five-week stay Aug. 17 in the Estelar Room of the Fiesta Palace. . . . Alicia Rodriguez, a top announcer for radio and television for several years, has etched her first record for CBS, "Con Tu Amor." . . . Another radio personality, Jose Antonio Cosio, is making his debut via a Musart release, "El Vendedor Mas Grande Del Mundo." . . . Ecuador's Tirsó Gomez here for a series of promotions. It is his first time back to this country since leaving as an engineering student at the National Univ. in the 1960s. . . . Argentina's Leonardo Favio opened his first engagement here in many years Aug. 11 at the Del Prado's Versailles Room. Singer had been away from the record scene since the early 1970s to devote his time to motion picture directing. . . . Ten songs, submitted by most majors, were used in a Aug. 14 study at Cocoyoc by Grupo Impulsor de Musica Mexicana, a new industry organization to launch more international copyrights, reports Sergio Esquivel, also an executive member of SACM, the composers society. MARV FISHER

Billboard SPECIAL SURVEY For Week Ending 9/17/77

Billboard Special Survey Hot Latin LPs™

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NEW YORK (Pop)

| This Week | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|---|
| 1 | EYDIE GORME/DANNY RIVERA Muy Amigos/Close Friends, Gala 2003 |
| 2 | FELITO FELIX El Cantautor, Dix 001 |
| 3 | OSCAR SOLO Otro Ocupa Mi Lugar, Borinquen 1317 |
| 4 | JULIO IGLESIAS El Amor, Alhambra 23 |
| 5 | NYDIA CARO Nydia Caro, Alhambra 147 |
| 6 | MIGUEL GALLARDO Otro Ocupa Mi Lugar, Latin International 6912 |
| 7 | JULIO IGLESIAS America, Alhambra 27 |
| 8 | YOLANDITA MONGE Reflexiones, Coco 129 |
| 9 | CHARYTIN La Dulce Charytin, Latin International, 4021 |
| 10 | CAMILO SESTO Memorias, Pronto 1021 |
| 11 | RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042 |
| 12 | LOLITA Abrazame, Caytronics 1489 |
| 13 | SOPHY Sophy, Velvet 1521 |
| 14 | YOLANDA DEL RIO La Hija De Nadie, Arcano 3202 |
| 15 | VICENTE FERNANDEZ A Tu Salud, Caytronics 1464 |
| 16 | JULIO IGLESIAS A Mexico, Alhambra 21 |
| 17 | LISSETTE Quiereme, Borinquen 1302 |
| 18 | CARLOS TORRES VILA Muchas Veces Por Ti Llora, Microfon 76076 |
| 19 | NELSON NED El Romantico De America West Side Latino 4114 |
| 20 | LOS TERRICOLAS En Mexico, Discolando 8240 |
| 21 | NELSON NED Por La Puerta Grande West Side Latino 4077 |
| 22 | VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441 |
| 23 | LISSETTE Justo Yo, Borinquen 1306 |
| 24 | YOLANDITA MONGE Floreciendo, Coco 123 |
| 25 | SOPHY Te Pido Que Te Quedes Esta Noche, Velvet 1517 |

LOS ANGELES (Pop)

| This Week | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|---|
| 1 | JUAN GABRIEL Siempre En Mi Mente, Arcano 3388 |
| 2 | CHELO La Voz Ranchera, Musart 10638 |
| 3 | VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492 |
| 4 | NELSON NED El Romantico De America, West Side Latino 4114 |
| 5 | GERARDO REYES Ya Vas Carnal, Caytronics 1494 |
| 6 | MANOLO MUNOZ Pesares, Gas 4164 |
| 7 | JOSE-JOSE Reencuentro, Pronto 1026 |
| 8 | LOS FELINOS Los Felinos, Musart 1701 |
| 9 | CHELO Con Mariachi, Musart 10585 |
| 10 | NAPOLEON Vive, Raff 9055 |
| 11 | LOS HUMILDES Bestos, Fama 560 |
| 12 | LOS BUKIS Los Bukis, Mericana/Melody 5604 |
| 13 | EYDIE GORME/DANNY RIVERA Muy Amigos/Close Friends, Gala 2003 |
| 14 | NELSON NED Por La Puerta Grande, West Side Latino 4077 |
| 15 | ALDO MONGES El Trovador Romantico De Cordoba, Microfon 76004 |
| 16 | LEO DAN Leo Dan, Caytronics 1477 |
| 17 | JUAN GABRIEL Con Mariachi, Vol 2, Arcano 3353 |
| 18 | MANOLO MUNOZ Llamarada, Gas 4153 |
| 19 | GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Accion 4014 |
| 20 | LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554 |
| 21 | VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441 |
| 22 | LOS POTROS Cuando Llega El Amor, Peerless 10037 |
| 23 | JEFE Y SU GRUPO Libro De Recuerdos, Cronos 1074 |
| 24 | EMIR BOSCAN Y SUS TOMASINOS El Quinto Compas, TH 2013 |
| 25 | COSTA CHICA Tapame, Fama 549 |

Growth & Impact Of Black Music: Musexpo Showcase

NEW YORK—Musexpo '77, the third annual international record/music industry market, is joining forces with the Fraternity Of Record Executives for a special showcase highlighting the growth and impact of black music.

The activities will be part of Musexpo's five-day conclave, set for Miami Beach Oct. 28-Nov. 1.

Plans call for F.O.R.E. and Musexpo to conduct a black music workshop covering international development and marketing of black-oriented artists and records. Topics include: universality of black-oriented copyrights, viability of "black song" promotion, foreign exploitation of domestic artists and vice-versa, and international tour packaging.

Also in the works is a co-sponsored "Superstar Gala," scheduled for Oct. 30 and featuring both new and established black artists.

F.O.R.E. and Musexpo have retained the services of Golden Pyra-

mid Organization, a New York-based company, which will coordinate the workshops and solicit black record executives' participation.

The Musexpo-F.O.R.E. agreement was finalized by Roddy

Shashoua, president of Musexpo, Jim Tyrell, president of F.O.R.E., and Ron Moseley, co-founder.

Meanwhile, Musexpo has announced that it is offering discounts

on air fares and hotel rates for the convention.

Participants can select from three roundtrip air plans: New York/Miami/New York at \$131, Los Angeles/Miami/Los Angeles at \$312

and a triangle route at \$417.

In addition, discounts are available at these hotels: Doral, Eden Roc, Konover, Montmartre, Deauville, Four Ambassadors and Holiday Inn.

Coronary Kills Guitarist Barnes

LOS ANGELES—On the day that his latest album was issued on Wally Heider's new Hindsight label, long-time guitarist George Barnes died of a massive coronary at Mount Diablo Hospital in Concord, Calif.

Barnes was reared in the Chicago area and became a member of the AFM when he was 12. He was one of the first to feature electronic guitar and over a 35-year period he made scores of records. From 1973 through 1975 Barnes teamed with trumpeter Ruby Braff. He was 56.

Other albums featuring the Barnes guitar have recently been issued on the Concord label and another is due to be marketed in October. Barnes is survived by his widow, Evelyn, and daughter Alexandra. Private services were held in Concord.

Polystyrene Maker Promotes Via Disk

NEW YORK—The industry's leading supplier of polystyrene compound for singles has sent an innovative direct mail piece—an actual 45—in conjunction with its first major series of trade ads.

Richardson Co.'s polymeric system division in Madison, Conn., had the direct mail kit prepared by Marquardt & Roche, its advertising/public relations firm, and already reports good response.

Included with the demo single is a letter to producers, artists and label personnel from Arthur Raiche, marketing vice president, a slick of the ad boosting the "no surface noise" qualities of the compound, and a reply card. These are being turned over for follow-up to pressers using the Richardson compound.

Music Jobs In Europe Sagging

NEW YORK—It may come as no surprise, but a recent International Labor Organization report says that recorded entertainment is drastically reducing the number of live performing artists in many countries.

The Swiss-based firm says the number of performing musicians and singers in West Germany, for example, dropped 40% between 1950 and 1970. The report, prepared for a recent UNESCO meeting in Geneva, also scored the comparatively low pay scale for performing artists.

Salsa Please!

(Keep pouring it on.)

The Salsa explosion is flooding the world with a spicy sound, and this year's **Billboard Salsa Special** will spread the story internationally.

Everything you want and need to know about it will be detailed here:

- The Sound
- The Artists
- Salsa Producers and Record Companies
- Marketing Strategy
- Radio Programming and Record Sales

Salsa is happening big now.

If you're happening with it, now is the time to get totally involved. An ad in **Billboard's Salsa Special** is just what you need!

Salsa?
You got it?
Tell it!

Date of Issue: October 22, 1977
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SEPTEMBER 17, 1977, BILLBOARD

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

| This Week | Last Week | Artist | Label |
|-----------|-----------|--|---------------|
| 1 | 1 | WAY DOWN—Elvis Presley (RCA)—ATV (Elvis Presley) | RCA |
| 2 | 5 | MAGIC FLY—Space (Pye)—Heath Levy (J. Philippe Liesco) | Pye |
| 3 | 2 | FLOAT ON—Floaters (ABC)—Anchor (Woody Wilson/Fee Records) | ABC |
| 4 | 12 | OXYGENE—Jean Michel Jarre (Polydor)—Black Noon (Jean Michel Jarre) | Polydor |
| 5 | 14 | DOWN DEEP INSIDE—Donna Summer (Casablanca)—Screen Gems/EMI (John Barry) | Casablanca |
| 6 | 3 | ANGELO—Brotherhood of Man (Pye)—Tony Hiller/ATV (Tony Hiller) | Pye |
| 7 | 6 | NIGHTS ON BROADWAY—Candi Staton (Warner Bros.)—Abigail/Flan (B. Monaco/Rampro) | Warner Bros. |
| 8 | 10 | SILVER LADY—David Soul (Private Stock)—Macaulay/DJM (Tony Macaulay) | Private Stock |
| 9 | 8 | THAT'S WHAT FRIENDS ARE FOR—Deniece Williams (CBS)—VIP New Bag (M. White/C. Steptey/Kalimba) | CBS |
| 10 | 9 | NOBODY DOES IT BETTER—Carly Simon (Elektra)—United Artists (Richard Perry) | Elektra |
| 11 | 24 | DO ANYTHING YOU WANNA DO—Rods (Island)—Island/Rock (Ed Hollis) | Island |
| 12 | 4 | YOU GOT WHAT IT TAKES—Showaddywaddy (Arista)—Leeds (Mike Hurst) | Arista |
| 13 | 7 | THE CRUNCH—Rah Band (Good Earth)—Rondor/Tin Lid (Richard Hewson/Tin Lid) | Good Earth |
| 14 | 15 | DANCIN' IN THE MOONLIGHT—Thin Lizzy (Vertigo) | Vertigo |
| 15 | 13 | TULANE—Steve Gibbons Band (Polydor)—Carlin (Kenneth Laguna/Gold Hawk) | Polydor |
| 16 | 26 | TELEPHONE MAN—Meri Wilson (Pye)—Campbell Connelly (B. Castleman/J. Rutledge) | Pye |
| 17 | 28 | LOOKING AFTER NUMBER ONE—Boom Town Rats (Ensign)—Sewer Sair Hits (Robert John Langer) | Ensign |
| 18 | 16 | WE'RE ALL ALONE—Rita Coolidge (A&M)—Heath Levy (David Anderle) | A&M |
| 19 | 27 | GARY GILMOUR'S EYES—Adverts (Anchor)—Anchor/Adverse Noise (Adverts/Larry Wallis) | Anchor |
| 20 | 21 | SPANISH STROLL—Mink Deville (Capitol)—EMI (Jack Nitzsche) | Capitol |
| 21 | 25 | SUNSHINE AFTER THE RAIN—Elkie Brooks (A&M)—United Artists (Lieber/Stoller) | A&M |
| 22 | 23 | I THINK I'M GONNA FALL IN LOVE WITH YOU—Dooleys (GTO)—Black Sheep/Heath Levy (Ben Findon) | GTO |
| 23 | 29 | I CAN'T GET YOU OUTTA MY MIND—Yvonne Elliman (RSO)—ATV (Freddie Perren) | RSO |
| 24 | 19 | MA BAKER—Boney M (Atlantic)—ATV (Frank Farian) | Atlantic |
| 25 | 30 | DREAMER—Jacksons (Epic)—Carlin (Gamble/Huff) | Epic |
| 26 | 11 | I FEEL LOVE—Donna Summer (GTO)—Heath Levy (Moroder/Bellotte) | GTO |
| 27 | — | BEST OF MY LOVE—Emotions (CBS)—Carlin (Maurice White) | CBS |
| 28 | 17 | FANFARE FOR THE COMMON MAN—Emerson, Lake & Palmer (Atlantic)—Boosey & Hawkes (Greg Lake) | Atlantic |
| 29 | 37 | GIMMIE DAT BANANA—Black Gorilla (Response)—Response (Holm/Pietsch/Stein/Dietrich) | Response |
| 30 | — | BLACK IS BLACK—La Belle Epoque (Harvest)—Robert Mellin (Prima Linea) | Harvest |
| 31 | — | ANOTHER STAR—Stevie Wonder (Motown)—Jobete (Stevie Wonder) | Motown |
| 32 | 22 | ROADRUNNER ONCE ROADRUNNER TWICE—Jonathan Richman (Beserkley)—Jonathan's (Kaufman/Kolotkin) | Beserkley |
| 33 | 36 | PIPELINE—Bruce Johnston (CBS)—Peter Maurice (Gary Usher) | CBS |
| 34 | 38 | LET'S CLEAN UP THE GHETTO—Philadelphia International All Stars (Philadelphia) | Philadelphia |
| 35 | 34 | DOWN THE HALL—Four Seasons (Warner Bros.)—ATV (Bob Gaudio) | Warner Bros. |
| 36 | 18 | ALL AROUND THE WORLD—Jam (Polydor)—Andson (Chris Perry/Vic Smith) | Polydor |
| 37 | — | BLACK BETTY—Ram Jam (Epic)—Kensington (Kasenzet/Katz) | Epic |
| 38 | 20 | IT'S YOUR LIFE—Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn) | RAK |
| 39 | — | THUNDER IN MY HEART—Leo Sayer (Chrysalis)—Long Manor/Chrysalis/Rondor (Richard Perry) | Chrysalis |
| 40 | 47 | I GOT TO SING—J.A.L.N. Band (Magnet)—Pathway/MCPS (Finesilver/Whitehouse) | Magnet |

| | | | |
|----|----|--|----------------|
| 41 | 35 | YOU TAKE MY HEART AWAY—Bill Conti (United Artists)—United Artists (Bill Conti) | United Artists |
| 42 | — | FROM NEW YORK TO L.A.—Patsy Gallant (EMI)—DJM (P. Gallant/I. Robertson) | EMI |
| 43 | 50 | RETURN TO SENDER—Elvis Presley (RCA)—Carlin | RCA |
| 44 | — | WAITING IN VAIN—Bob Marley & the Wailers (Island)—Bob Marley/Rondor (Bob Marley & the Wailers) | Island |
| 45 | 41 | ALL SHOOK UP—Elvis Presley (RCA)—Carlin | RCA |
| 46 | 43 | CRYING IN THE CHAPEL—Elvis Presley (RCA)—Chappell/Morris | RCA |
| 47 | 44 | JAILHOUSE ROCK—Elvis Presley (RCA)—Carlin | RCA |
| 48 | 31 | DANCIN' EASY—Danny Williams (Ensign)—Chrysalis (Tony Evers) | Ensign |
| 49 | 39 | IT'S NOW OR NEVER—Elvis Presley (RCA)—Britico/Carlin | RCA |
| 50 | 42 | AMERICAN GIRL—Tom Petty & the Heartbreakers (Island)—ATV (Denny Cordell) | Island |

BRITAIN

(Courtesy: Music Week)
LPs

| This Week | Last Week | Artist | Label |
|-----------|-----------|--|----------------------|
| 1 | 5 | ELVIS PRESLEY'S 40 GREATEST HITS (Arcade) | Arcade |
| 2 | 1 | 20 ALL TIME GREATS—Connie Francis (Polydor) | Polydor |
| 3 | 2 | OXYGENE—Jean Michel Jarre (Polydor) | Polydor |
| 4 | 6 | MOODY BLUE—Elvis Presley (RCA) | RCA |
| 5 | 4 | A STAR IS BORN (Soundtrack) (CBS) | CBS |
| 6 | 3 | RUMOURS—Fleetwood Mac (Warner Bros.) | Warner Bros. |
| 7 | 12 | WELCOME TO MY WORLD—Elvis Presley (RCA) | RCA |
| 8 | 8 | JOHNNY MATHIS COLLECTION (CBS) | CBS |
| 9 | 7 | GOING FOR THE ONE—Yes (Atlantic) | Atlantic |
| 10 | 10 | STRANGLERS IV (United Artists) | United Artists |
| 11 | 9 | I REMEMBER YESTERDAY—Donna Summer (GTO) | GTO |
| 12 | 23 | ELVIS IN DEMAND—Elvis Presley (RCA) | RCA |
| 13 | 11 | HOTEL CALIFORNIA—Eagles (Asylum) | Asylum |
| 14 | 58 | G.I. BLUES—Elvis Presley (RCA) | RCA |
| 15 | 14 | NEW WAVE—Various Artists (Philips) | Philips |
| 16 | 16 | EXODUS—Bob Marley & the Wailers (Island) | Island |
| 17 | 32 | FLOATERS (ABC) | ABC |
| 18 | 13 | ARRIVAL—Abba (Epic) | Epic |
| 19 | 15 | MY AIM IS TRUE—Elvis Costello (Stiff) | Stiff |
| 20 | — | ELVIS PRESLEY SUN COLLECTION (Starcall) | Starcall |
| 21 | — | ELVIS GOLDEN RECORDS, Vol. 1—Elvis Presley (RCA) | RCA |
| 22 | 20 | LOVE AT THE GREEK—Neil Diamond (CBS) | CBS |
| 23 | 21 | THE BEST OF ROD STEWART (Mercury) | Mercury |
| 24 | 17 | LOVE FOR SALE—Boney M (Atlantic) | Atlantic |
| 25 | 22 | THEIR GREATEST HITS 1971-1975—Eagles (Asylum) | Asylum |
| 26 | — | ELVIS LIVE AT MADISON SQUARE GARDEN—Elvis Presley (RCA) | RCA |
| 27 | — | ELVIS GOLDEN RECORDS, Vol. 2—Elvis Presley (RCA) | RCA |
| 28 | 28 | WORKS—Emerson, Lake & Palmer (Atlantic) | Atlantic |
| 29 | 18 | THE MUPPET SHOW (Pye) | Pye |
| 30 | — | HITS OF THE 70S—Elvis Presley (RCA) | RCA |
| 31 | 19 | A NEW WORLD RECORD—Electric Light Orch. (Jet) | Electric Light Orch. |
| 32 | 29 | DECEPTIVE BENDS—10C.C. (Mercury) | Mercury |
| 33 | 35 | IN THE CITY—Jam (Polydor) | Polydor |
| 34 | 25 | GREATEST HITS—Abba (Epic) | Epic |
| 35 | 26 | ENDLESS FLIGHT—Leo Sayer (Chrysalis) | Chrysalis |
| 36 | 30 | ON STAGE—Rainbow (Polydor) | Polydor |
| 37 | — | BLUE HAWAII—Elvis Presley (RCA) | RCA |
| 38 | — | FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE—Elvis Presley (RCA) | RCA |
| 39 | 57 | TWO DAYS AWAY—Elkie Brooks (A&M) | A&M |
| 40 | — | THIS IS NIECY—Deniece Williams (CBS) | CBS |
| 41 | 27 | DARK SIDE OF THE MOON—Pink Floyd (Harvest) | Harvest |
| 42 | 31 | 20 GOLDEN GREATS—Shadows (EMI) | EMI |
| 43 | 34 | ANIMALS—Pink Floyd (Harvest) | Harvest |
| 44 | 48 | STREISAND SUPERMAN—Barbra Streisand (CBS) | CBS |
| 45 | 33 | THE BEATLES AT THE HOLLYWOOD BOWL (Parlophone) | Parlophone |
| 46 | 24 | GREATEST HITS—Smokie (RAK) | RAK |
| 47 | 52 | BERNI FLINT (EMI) | EMI |
| 48 | 49 | I ROBOT—Alan Parsons Project (Arista) | Arista |
| 49 | — | ELVIS GOLDEN RECORDS, Vol. 3—Elvis Presley (RCA) | RCA |
| 50 | 55 | HIS 12 GREATEST HITS—Neil Diamond (MCA) | MCA |
| 50 | 60 | ROCK & ROLL WITH MODERN LOVERS—Jonathan Richman (Beserkley) | Beserkley |
| 52 | — | PICTURES OF ELVIS—Elvis Presley (RCA) | RCA |

| | | | |
|----|----|---|--------------|
| 53 | 36 | TUBULAR BELLS—Mike Oldfield (Virgin) | Virgin |
| 54 | 42 | SILK DEGREES—Boz Scaggs (CBS) | CBS |
| 55 | 43 | GREATEST HITS—Hot Chocolate (RAK) | RAK |
| 56 | 39 | WISH YOU WERE HERE—Pink Floyd (Harvest) | Harvest |
| 57 | 56 | IN FLIGHT—George Benson (Warner Bros.) | Warner Bros. |
| 58 | — | LIVE IN THE AIR AGE—Be Bop Deluxe (Harvest) | Harvest |
| 59 | 41 | THE BEST OF THE MAMAS & PAPAS (Arcade) | Arcade |
| 60 | 37 | EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M) | A&M |

NETHERLANDS

(Courtesy of Stichting Nederlandse)
AS Of 9/10/77
SINGLES

| This Week | Last Week | Artist | Label |
|-----------|-----------|---|---------|
| 1 | 1 | I FEEL LOVE—Donna Summer (Groovy) | Groovy |
| 2 | 2 | SORRY I'M A LADY—Baccara (CNR) | CNR |
| 3 | 3 | COKANE IN MY BRAIN—Dillinger (Ariola/Island) | Ariola |
| 4 | 4 | BABY DON'T CHANGE YOUR MIND—Gladys Knight and the Pips (Buddah) | Buddah |
| 5 | 5 | I REMEMBER ELVIS PRESLEY—Danny Mirror (Basart) | Basart |
| 6 | 6 | OH LORI—Alessi (A&M) | A&M |
| 7 | 7 | TAKE ME BACK—Thembi (CNR) | CNR |
| 8 | 8 | DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips) | Philips |
| 9 | 9 | GIVE A LITTLE BIT—Supertramp (A&M) | A&M |
| 10 | 10 | WOODEN HEART—Elvis Presley (RCA) | RCA |

| This Week | Last Week | Artist | Label |
|-----------|-----------|---|---------|
| 1 | 1 | LOVE AT THE GREEK—Neil Diamond (CBS) | CBS |
| 2 | 2 | VIVE LA FRANCE—Var. Artists (Circle) | Circle |
| 3 | 3 | GOLDEN EARRING LIVE—Golden Earring (Polydor) | Polydor |
| 4 | 4 | THE BEST OF THE MAMA'S AND PAPA'S (Arcade) | Arcade |
| 5 | 5 | ROMANTIEK EN MUZIEK—Var. Artists (Ormesa) | Ormesa |
| 6 | 6 | MAKING A NAME—BZN (Negram) | Negram |
| 7 | 7 | FOREVER—Elvis Presley (RCA) | RCA |
| 8 | 8 | HOTEL CALIFORNIA—Eagles (Asylum) | Asylum |
| 9 | 9 | THE BEST OF JOHNNY CASH (Arcade) | Arcade |
| 10 | 10 | DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips) | Philips |

SPAIN

(Courtesy of "El Gran Musical")
*Denotes local origin
AS Of 8/27/77
SINGLES

| This Week | Last Week | Artist | Label |
|-----------|-----------|--|----------|
| 1 | 1 | CUENTAME (in Spanish)—Manhattan Transfer (Hispavox)—Chappell | Hispavox |
| 2 | 2 | LINDA—Miguel Bose (Hispavox)—(April Music) | Hispavox |
| 3 | 3 | MI BUEN AMOR—Camilo Sesto—(Ariola)—(Arabella-Hit) | Ariola |
| 4 | 4 | HOTEL CALIFORNIA—Eagles (Asylum) | Asylum |
| 5 | 5 | FIESTA (in Spanish)—Rafaela Carra (CBS)—(April Music) | CBS |
| 6 | 6 | THE YEAR OF THE CAT—Al Stewart (RCA) | RCA |
| 7 | 7 | UN PUEBLO ES...—Maria Ostiz (Hispavox)—(Hispavox) | Hispavox |
| 8 | 8 | DON'T CRY FOR ME ARGENTINA—Julie Covington (Fonogram)—(Southern) | Fonogram |
| 9 | 9 | SON TUS PREJUMENES MUJER—Carlos Mejia Godoy y los de Palacaguina (CBS)—(April Music) | CBS |
| 10 | 10 | SUNNY—Boney M (Ariola)—(Clipper's) LPS | Ariola |

| This Week | Last Week | Artist | Label |
|-----------|-----------|--|----------------------|
| 1 | 1 | HOTEL CALIFORNIA—Eagles (Hispavox/WEA) | Hispavox |
| 2 | 2 | COMING OUT—Manhattan Transfer (Hispavox) | Hispavox |
| 3 | 3 | LOVE FOR SALE—Boney M (Ariola) | Ariola |
| 4 | 4 | ANIMALS—Pink Floyd (EMI) | EMI |
| 5 | 5 | THE YEAR OF THE CAT—Al Stewart (RCA) | RCA |
| 6 | 6 | RAGSOS—Camilo Sesto (Ariola) | Ariola |
| 7 | 7 | BOSTON—Boston (CBS) | CBS |
| 8 | 8 | A NEW WORLD RECORD—Electric Light Orchestra (Ariola) | Electric Light Orch. |
| 9 | 9 | THE DEMIS ROUSSOS MAGIC—Demis Roussos (Fonogram) | Fonogram |
| 10 | 10 | EVITA—Various Interpretes (Fonogram) | Fonogram |

MEXICO

(Courtesy Radio Mil)
AS Of 8/22/77

| This Week | Last Week | Artist | Label |
|-----------|-----------|---|----------|
| 1 | 1 | GAVILAN O PALOMA—Jose Jose (Ariola) | Ariola |
| 2 | 2 | SIEMPRE EN MI MENTE—Juan Gabriel (RCA) | RCA |
| 3 | 3 | OTRO OCUPA MI LUGAR—Miguel Gallardo (Capitol) | Capitol |
| 4 | 4 | DILE—Fernando Allende (Orfeon) | Orfeon |
| 5 | 5 | A PESAR DE TODO—Nelson Ned (U.A.) | U.A. |
| 6 | 6 | ALL DAY AND ALL NIGHT—Laurie Marshall (Philips) | Philips |
| 7 | 7 | LA FERIA DE CEPILLIN—Cepillin (Orfeon) | Orfeon |
| 8 | 8 | BRINDO POR TU CUMPLEANOS—Aldo Monges (Microfon) | Microfon |
| 9 | 9 | PAJARILLO—Napoleon (Raff) | Raff |
| 10 | 10 | PESARES—Manolo Munoz (Gas) | Gas |
| 11 | 11 | QUEDATE—Los Joao (Musart) | Musart |
| 12 | 12 | PARA QUE NO ME OLVIDES—Lorenzo Santamaria (Capitol) | Capitol |

| | | | |
|----|----|------------------------------------|--------|
| 13 | 13 | VIVE—Napoleon (Raff) | Raff |
| 14 | 14 | I FEEL LOVE—Donna Summer (RCA) | RCA |
| 15 | 15 | MI BUEN AMOR—Camilo Sesto (Ariola) | Ariola |

AUSTRALIA

(Courtesy of Radio 25M)
AS Of 8/26/77
SINGLES

| This Week | Last Week | Artist | Label |
|-----------|-----------|--|----------|
| 1 | 1 | I GO TO RIO—Peter Allen (A&M) | A&M |
| 2 | 2 | AIN'T GONNA BUMP NO MORE—Joe Tex (Epic) | Epic |
| 3 | 3 | WHAT CAN I SAY/LIDO SHUFFLE—Boz Scaggs (CBS) | CBS |
| 4 | 4 | I DON'T WANNA TALK ABOUT IT—Rod Stewart (Warner) | Warner |
| 5 | 5 | WHAT I DID FOR LOVE—Marcia Himes (Miracle) | Miracle |
| 6 | 6 | DON'T LEAVE ME THIS WAY—Thelma Houston (Motown) | Motown |
| 7 | 7 | MA BAKER—Boney M (Atl.) | Atlantic |
| 8 | 8 | UNDERCOVER ANGEL—Alan O'Day (Atl.) | Atlantic |
| 9 | 9 | YOU'VE GOTTA GET UP & DANCE—Supercharge (Virgin) | Virgin |
| 10 | 10 | LOST IN FRANCE—Bonnie Tyler (RCA) | RCA |

| This Week | Last Week | Artist | Label |
|-----------|-----------|--|----------------|
| 1 | 1 | SILK DEGREES—Boz Scaggs (CBS) | CBS |
| 2 | 2 | RUMOURS—Fleetwood Mac (Warner Bros.) | Warner Bros. |
| 3 | 3 | A NEW WORLD RECORD—E.L.O. (United Artists) | United Artists |
| 4 | 4 | I REMEMBER YESTERDAY—Donna Summer (Casablanca) | Casablanca |
| 5 | 5 | I'M IN YOU—Peter Frampton (A&M) | A&M |
| 6 | 6 | DIAMANTINA COCKTAIL—Little River Band (EMI) | EMI |
| 7 | 7 | EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M) | A&M |
| 8 | 8 | BOOK OF DREAMS—Steve Miller Band (Mercury) | Mercury |
| 9 | 9 | TAUGHT BY EXPERTS—Peter Allen (A&M) | A&M |
| 10 | 10 | DECEPTIVE BENDS—10C.C. (Mercury) | Mercury |

NEW ZEALAND

(Courtesy of Record Publications Ltd.)
AS Of 9/4/77
SINGLES

| This Week | Last Week | Artist | Label |
|-----------|-----------|------------------------------------|-----------|
| 1 | 1 | BOOGIE NIGHTS—Heatwave (Phonogram) | Phonogram |

| | | | |
|----|----|--|-----------|
| 2 | 2 | I WANT TO BE YOUR EVERYTHING—Andy Gibb (Kenny) | Kenny |
| 3 | 3 | LUCILLE—Kenny Rogers (Festival) | Festival |
| 4 | 4 | MY BROKEN SOUVENIRS—Pussycat (EMI) | EMI |
| 5 | 5 | DO YOU WANT TO MAKE LOVE—Peter McCann (Festival) | Festival |
| 6 | 6 | TELEPHONE LINE—Electric Light Orchestra (Festival) | Festival |
| 7 | 7 | MAHNA MAHNA—The Muppets (Phonogram) | Phonogram |
| 8 | 8 | UNDERCOVER ANGEL—Alan O'Day (WEA) | WEA |
| 9 | 9 | HIGHER AND HIGHER—Rita Coolidge (Festival) | Festival |
| 10 | 10 | I DON'T WANT TO TALK ABOUT IT—Rod Stewart (WEA) | WEA |

| This Week | Last Week | Artist | Label |
|-----------|-----------|--|--------------|
| 1 | 1 | RUMOURS—Fleetwood Mac (Warner Bros.) | Warner Bros. |
| 2 | 2 | MOODY BLUE—Elvis Presley (RCA) | RCA |
| 3 | 3 | HERE AT LAST, LIVE—Bee Gees (Phonogram) | Phonogram |
| 4 | 4 | ROCK'N' ON Vol. II—Elvis Presley (RCA) | RCA |
| 5 | 5 | SOUVENIRS—Pussycat | EMI |
| 6 | 6 | EVEN IN THE QUIETEST MOMENTS—Supertramp (Festival) | Festival |
| 7 | 7 | ROCK'N' ON Vol. I—Elvis Presley (RCA) | RCA |
| 8 | 8 | A DECADE OF CHARLEY PRIDE (Souvenir Ed.)—Charley Pride | Souvenir |
| 9 | 9 | THE MUPPET SHOW—The Muppets (Phonogram) | Phonogram |
| 10 | 10 | I ROBOT—The Alan Parsons Project | EMI |

HOLLAND

(Courtesy of Production Hugo Van Gelderen)
AS Of 9/8/77
SINGLES

| This Week | Last Week | Artist | Label |
|-----------|-----------|--|----------|
| 1 | 1 | I FEEL LOVE—Donna Summer (Basart) | Basart |
| 2 | 2 | ANGELO—Brotherhood Of Man (VIP) | VIP |
| 3 | 3 | YES SIR I CAN BOOGIE—Baccara (CNR) | CNR |
| 4 | 4 | SORRY I'M A LADY—Baccara (CNR) | CNR |
| 5 | 5 | MA BAKER—Boney M. (Dureco) | Dureco |
| 6 | 6 | COKANE IN MY BRAIN—Dillinger (Ariola) | Ariola |
| 7 | 7 | TAKE ME BACK TO THE OLD TRANSVAAL—Thembi (CNR) | CNR |
| 8 | 8 | MAGIC FLY—Space (Vip Rec.) | Vip Rec. |
| 9 | 9 | BABY DON'T CHANGE YOUR MIND—Gladys Knight & Pips (VIP) | VIP |
| 10 | 10 | KEEP IT COMIN' LOVE—KC & Sunshine Band (Inelco) | Inelco |

From The Music Capitals Of The World

HELSINKI

Hans Westerberg, a Finnish jazz fan, has compiled a pioneering reference book on Finnish jazz recordings, "A Finnish Jazz Discography 1932-1976," offering recording dates, personnel and other vital facts, published by the Finnish Jazz Federation at \$5.

"Tahdon Olla Sulle Hella" by Danny and Armi (Scandia) emerging as this year's fastest-selling single and could hit the 10,000 mark, local sales target for gold. . . . During the May-August period, Fonovox was the only record company here to use television advertising. . . . Burlesque, up-and-coming U.K. rock band, completed a two-week Finnish tour during which the group recorded a new album under the guidance of Geoff Haslem.

Reino Backman has resigned as managing director or REEB Records and is now working in the advertising business. . . . Hurriganes (Love) back from Denmark where the group took part in "Concert of the Year," a festival headlined by Gasolin, Country Joe McDonald and Bonnie Raitt. Starting end of August the group makes a dozen or so appearances in Sweden where its albums outsell even bands like Status Quo.

Vis

From The Music Capitals Of The World

LONDON

A recent London visitor was **Dianne Petty**, vice president of ABC Music, Nashville. ... At MPA Tin Pan Alley Ball on Oct. 24 music will be by **Joe Loss** and **Wallace Collection**. ... DJM Records managing director **Stephen James** arrived for third presentation of Queen's Award for export achievement to Dick James Music on crutches, the result of a cartilage operation.

After the ball was over—CBS received a bill of more than \$5,000 from Grosvenor House following international convention there for damaged ice buckets (beaten to salute artists), and missing cutlery. ... At Abbey Road studios last week, **Edward Heath** and Virgin punks **XTC** in adjoining studios—the former PM has a Christmas single coming and chatted with the lads afterwards. ... **Cleo Laine** will play eight shows at the London Palladium at the end of this month, and **Libera** will present his \$348,000 Las Vegas Special there for two weeks next April.

Amazing scenes of enthusiasm for highly polished **Cliff Richard** set at EMI's Skyline Hotel sales conference—particularly from new signing **Roger Chapman** of Streetwalkers, who insisted that guests on adjoining tables sampled the airborne contents of a jug of orange squash. ... Mixed reviews for **Kevin Coyne** and **Snoo Wilson's** rock opera "England, England," based on the lives of notorious gangsters the Kray brothers.

Punk rock's "home movies," shot in 8mm at the Roxy Club during the movement's infancy by black DJ **Don Letts**, drawing fans to London's ICA Theatre. ... Forthcoming visitors on the concert trail include **Demis Roussos**, **B.B. King** and **Bobby Bland**, **Bob Seger** and the **Silver Bullet Band**, **Status Quo** and **Weather Report**.

RIAN MALAN

MILAN

Newly established **CBS Dischi Italia** and its publishing branch, **April Music**, have their temporary headquarters at Via Boccaccio 2, 20123 Milano, with **Marina Testori**, **Ernesto Tabarelli** and **Fabrizio Intra** (all from now defunct CBS-Sugar) already working for the company and soon to be joined by other personnel. ... American Capricorn label and British Chrysalis label now distributed in Italy by Phonogram, both having previously being licensed to Ricordi.

Penny Farthing's managing director **Larry Page** was in Rome to sign a three-year distribution contract with RCA Italiana, with first releases under the new agreement being albums by **Hunter** and **Blackwell**. ... Two new record labels were created in Rome by IT indie group to promote new talent.

National distribution of Bologna-based Fonoprint's folk records now handled by Font-Cetra. ... **Raoul Casadei** and his orchestra, Italy's top folk dance and ballroom act, signed a longterm contract with WEA Italiana after recording with Produttori Associati for many years. ... Milan's Baby Records' artist roster enlarged through new contracts with singer **Rossana Fratello** and French singer-composer **Christophe**, the latter a worldwide exclusive deal.

Agreements to promote foreign pop acts through local tv stations were reached between major Italian record companies and Video Erre, which supplies the stations with weekly 30-min-

ute videotapes. ... EMI's international talent division/EAR promoting Italian pop group **Daniel Santacruz Ensemble** at European level through English, French and Spanish versions of its hit "Bella Mia." ... Santacruz Ensemble and **Bottega Dell'Arte** T-Shirts were shipped to retailers by EMI to tie in with the group's latest releases.

DANIELE CAROLI

HAMBURG

English act the **Chanter Sisters** here for concerts. ... **Al Stewart's** album "Year Of The Cat" has topped German radio hit parades for eight weeks. ... **David Bowie** signed a publishing contract with Rolf Budde Musikverlage in Berlin. ... **Bernd Majewski** of Prom Musik in Munich reports top tv ratings for group "Die Vielharmoniker," reflected in mass sales for the single "Wochenend und Sonnenschein." ... **Heide Esser** is to leave Crystal to become new director of Hansa subsidiary Medox Records.

Volker Spielberg is the new director of April Musikverlage, which will be based in Hamburg from October. ... German group **Lake**, currently touring the U.S., will record an album at Caribou Ranch studios with Chicago producer James William. ... Phonogram sold about 4.5 million copies of a charity album in aid of the Red Cross. ... "The New Music Is Here" is the slogan of Teldec's fall campaign to promote product on the Buddah label. ... German country group **Truck Stop** released German language recording on the Nature label.

New Chappell act **Duesenberg** has aroused interest in the U.S. and will visit Los Angeles in October. ... English new wave act the **Strangers** played two dates in Germany. ... Latest surveys show there are 20.5 million radio sets and 18.7 million tv sets in Germany. ... Swiss trio **Peter, Sue and Mark** are in the charts with "Cindy" and "Mountain Man."

WOLFGANG SPAHR

OSLO

Bing Crosby and son headlined a charity show at Oslo's Momarked, part of Norway's current Centenary of Gramophone celebrations. ... **Stan Getz** and his new band—**Andy LaVerne**, **Mike Richmond**, **Billy Hart** and **Efrain Toro**—played a two-week season in Oslo. ... Forthcoming visitors include **Victor Borge**, **Harry Belafonte** and **Weather Report**.

Record stores throughout Norway have sold out stocks of **Elvis Presley** product since the singer's death, and a number of memorial concerts are planned by local rock singers. ... The winner of daily newspaper **Dagbladet's** "Greatest Recording Star Of All Time" readers poll was showcased on a combined radio-tv presentation Aug. 27. ... **Stan Getz** is likely to record an album at Oslo's Talent Studio, and CBS is expected to release an earlier recording to coincide with his visit. ... Top British rock acts **Dr. Feelgood** and **Supertramp** drew capacity audiences here recently. ... Recent releases by local recording artists include "Selena," by innovative young pianist **Ketil Bjornstadt**, and "Inner Voice," by rock group **Ruphus**. ... Verve released "The First Verve Sessions," a two-record set featuring early recordings by **Billie Holiday**, **Count Basie**, **Ella Fitzgerald**, **Louis Armstrong**, **Lester Young** and **Charlie Parker**.

RANDI HULTIN

U.K. Mart Drives Mapped

Continued from page 64
ing sales season and beyond. Managing director **John Fruin** disclosed that WEA in the U.K. is now handling sales of about \$34 to \$52 million annually, and three quarters of the way through the current financial year is already \$8.7 million ahead of its 1976 business.

RCA's sales conference in Brighton reflected the austerity of 1977 by cutting the frills and gimmicks and concentrating on selected product for the consumer, strong marketing backup for the sales force and incentive discounts for dealers.

Taking as its theme "For The Best Deal, RCA," the conference showcased new albums from the company's three topselling artists—Da-

vid Bowie, Perry Como and Hall and Oates.

The new policy of the company since the return of **Ken Glancy** to the managing director's chair was spelled out by recently appointed a&r manager **Derek Everett**, who told the conference: "Our aim for 1977 and 1978 is to get the maximum sales from the minimum number of releases—and these releases should be produced at a reasonable cost to ensure high profit."

Marketing manager **Julian Moore** added that though RCA has cut back something like 75% of proposed releases, marketing budgets remained intact. "This means every release will have a higher chance of success," he said.

THE BILLBOARD BOOKSHELF

A Special Selection for Billboard Readers

THIS BUSINESS OF RADIO PROGRAMMING by Claude and Barbara Hall. An inside look at radio programming, broadcasting management, and the people who have left their imprint on the industry. Explores the background of programming: research, promotion, production, engineering, statistics, broadcasting schools, ratings, the relationship of the disk jockey to management, salaries, job hunting, and the controversial topic of payola. Plus a collection of "no-holds-barred" interviews with key people in radio—including Bill Stewart, Chuck Blore, and Don Imus. 360 pp. 6 X 9 1/2. Glossary. Index. \$15.95

CLIVE: Inside the Record Business by Clive Davis with James Willwerth. Davis, the most celebrated executive in the recording industry covers his years at Columbia Records. Discusses his relations with the various artists he signed and guided; and details: "the heaviest talent-raiding campaign ever conducted," the hotly contested negotiating battles with other companies, the bitter struggle to launch hit singles, career planning and relations with Columbia's middle-of-the-road artists, and the "considerable grip of office politics." 300 pp. 6 1/4 x 9 3/8. 19 B&W photos. \$8.95

THE DEEJAYS by Arnold Passman. The first full story of the tribal chieftans who manipulate—possibly create—popular taste with every spin of the turntable. Well-known deejays like B. Mitchell Reed, Cousin Bruce, Dick Biondi, and Alan Freed discuss their jobs, bosses, trends, tunes, frustrations and triumphs. 320 pp. 5 1/4 x 8 1/2. Index. \$7.95

DANCING ON THE SEATS by Andrew H. Meyer. A comprehensive guide to every aspect of producing rock concerts on the college campus. With clarity and insight, the techniques of choosing and negotiating with artists, their agents and managers are revealed. "I would highly recommend it to everyone associated with concert production."—Chip Rachtlin, *Int'l Famous Agency*. 96 pp. 5 1/2 x 8 1/2. \$6.95

The New York Times GREAT SONGS OF THE SIXTIES Edited by Milton Okum. Intro. by Tom Wicker. Eighty-two songs that ignited a generation. Arranged for voice, piano, and guitar. 328 pp. 9 3/4 x 12 1/2. B&W photos. \$17.50

RECORDS IN REVIEW 1975 and 1976 Editions In each of these convenient volumes are hundreds of record reviews which appeared in *High Fidelity* magazine in 1974 and 1975—classical and semiclassical exclusively. The reviews are organized alphabetically by composer and further categories. Each book is an index of all performers reviewed in previous years, plus performers mentioned in the texts. Each volume: 500 pp. 5 1/2 x 8 1/2. \$14.95

THE ROCKIN' 50's by Arnold Shaw. Discusses the transition from the "Hit Parade" generation of singers, musicians, and songwriters to Rock and Pop. Shows how regional streams of music, Rhythm and Blues, and Country and Western, merged to overwhelm the mainstream of Pop. 269 pp. 6 x 9. 30 B&W illus. Discography. Index. Selected Bibl. \$8.95

SOMETHING TO SING ABOUT! The Personal Choices of America's Folk Singers. Collected and arranged by Milton Okum. This remarkable collection of the favorite ballads of America's most distinguished folk artists includes a brief analysis and critique of each artist. 241 pp. 8 3/4 x 11 1/4. B&W photos. \$8.95

THE VAUDEVILLIANS by Bill Smith. In vivid, show business language, 31 headliners recall the era when vaudeville was at its peak. Bill Smith, newspaperman and critic, knew these performers personally. Stars like Milton Berle, George Burns, George Jessel and Rudy Valle discuss their troubles and triumphs in those early years. 278 pp. 6 1/4 x 9 1/4. 95 photos. Index. Glossary. \$9.95



SEPTEMBER 17, 1977, BILLBOARD

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Please send me the books listed below. I understand that they may be returned within 10 days of receipt for full credit or refund if I am not satisfied with my purchase.

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- THE DEEJAYS \$7.95
- DANCING ON THE SEATS \$6.95
- GREAT SONGS OF THE SIXTIES \$17.50
- RECORDS IN REVIEW 1975 \$14.95
- RECORDS IN REVIEW 1976 \$14.95
- THE ROCKIN' 50'S \$8.95
- SOMETHING TO SING ABOUT \$8.95
- THIS BUSINESS OF RADIO PROGRAMMING \$15.95
- THE VAUDEVILLIANS \$9.95

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Closeup

ISMAEL MIRANDA—No Voy Al Festival, Fania JM00508.

With this, his fourth solo album, Ismael Miranda has established himself as prototype of the independent salsa vocalist who is both center of attention and musical prime mover; the model for all young salsa hopefuls who aspire to stand on their own artistically.

Part of Miranda's accomplishment is his ability to bring refinement and sophistication to his work without sacrificing the raw, spontaneous spirit; the gutsy, barrio-bred energy of his early work with Larry Harlow's orchestra.

Skillfully guided by musical director Jorge Millet, Miranda's album is constructed with craft, care for detail and professional discipline. But it is never stiff, bland or void of character.

Miranda has moved salsa forward, modernizing it without uprooting it culturally, and thereby severing its source of vitality. He has, in short, avoided the pitfall of crossover salsa.

In this album, threads of musical influence found in his former work come together in a self-assured and satisfying synthesis.

Miranda, alone among his colleagues, has taken the bold step of linking salsa, a high-powered, street-cultured genre, with the mellower, more polite mainstream of Latin music, the pop romantic ballad.

Crucially, he has selected works by the more significant pop composers, those with the gift of poetry in their lyrics and a sense of conviction in their themes.

This LP contains two tunes by Puerto Rican composer/performer Wilkins. The more outstanding number, "Como Mi Pueblo" (Like My People), is a poetic tribute to Puerto Rican people and all Latin Americans by extension. It mixes simile and metaphor in a series of phrases ("You are like the moon; you are sun") to create a striking mosaic of the artist's feelings for the beauty of the people and the land. Musically, it reflects Puerto Rican folkloric elements.

Miranda has also chosen a ballad by pop Brazilian composer Nelson Ned, "Tu Me Abandonaste," in which he demonstrates the fullness and maturity of his voice and the impact of his explosive phrasing.

Like most contemporary salsa, this album goes well beyond mindless dance orientation. It is complex, both rhythmically and harmonically, with Millet's demanding, inventive, often intense arrangements creating a thunderous impact at times.

Thematically, the album is partly autobiographical statement, expressing for example Miranda's plea for tranquility in his agitated, nerve-frazzling performer's world ("Suavecito"). But by extrapolation, it can be said to reflect the quality and character of the modern, urban Latin experience in general.

Thus, it is restless, aching to make it, impatient with calls for reason and moderation ("Ten Fe"). It is rebellious and boldly protective of its rights ("Vuelve Cipriano"). It is bittersweet, contradictory, experienced but impetuous, nostalgic but anxious for change ("Tan Solo Cuento Con Eso").

"No Voy Al Festival," the title cut penned by Millet, is an artist's refusal to compete in a music festival, leaving the judgment of his work to the public who gives it life.

It is, clearly, an affirmation of faith in this music which is the rich heritage of the dispossessed and the enslaved. And it is simultaneously a

10 Million Sales Of An Album Predicted

• Continued from page 3

"The old demographics are no longer reliable. New ones are being created constantly. We know that the potential buying audience for recorded sound in America today is made up of 40% of the population... four out of every 10 Americans are potential buyers of contemporary music," he noted.

Friedman warned that no record company could successfully operate in the future unless it could capably respond instantly to changes in public taste, to the retail revolution and the emergence of FM radio. "How are we going to adopt to changes in sales, promotion and marketing techniques, approaches and philosophy, is what this national sales meeting is all about."

The last census figures of 1970, which he called the last realistic figures available, showed 80% of electrically-wired American homes had audio playback units. More than 57 million phonographs and 24 million tape playback units were in use at that time, Friedman stated.

Friedman forecast a coming decade which "will almost certainly show a continuous music market explosion, along with the expansion of more leisure time, increasing affluence and more disposable income for larger entertainment budgets."

The five-day convention pointed up WEA's strong black and country music marketing campaigns, Oscar

Fields, WEA's national director of black music marketing, whose elevation to vice presidency was announced by Friedman, moderated a panel session, "Taking It To The Streets," composed of Ernie Leaner, Chicago one-stop and retail chain entrepreneur; Calvin Simpson, a Detroit counterpart of Leaner's; Cletus Anderson, VIP Records, Los Angeles; Pete Stocke, Philadelphia branch manager for WEA; George Rossie, his New York counterpart; and Ron McLeod, WEA's New York black music marketing coordinator.

The session analyzed the music buyer and the retailers, servicing to meet the special needs of one-stops, large and small retailers, fulfilling black customer credit requirements, maximizing crossovers, pricing, analyses of ad media, in-store merchandising and making consumer and retailer aware of new product.

Prior to the panel, Dr. Mickey Burnim, economics professor at Florida State Univ., spoke on the economic position of black Americans and how it relates to their purchasing power.

Panel members who discussed country music included: Rich Lionetti, vice president of sales for WEA; Jan Rheese, country sales coordinator, Elektra/Asylum; Stan Byrd, national country sales and promotion boss, Warner Bros.; Lou Dennis, sales vice president, Warner Bros.;

and WEA branch managers Bill Biggs and Tom Sims, Atlanta and Dallas, respectively.

The parallels between promoting, advertising and merchandising country and pop, the impact of crossovers and the ever-growing number of country formatted stations were discussed. Specific country promotions were reviewed and evaluated and jukebox involvement and one-stop participation were covered.

Friedman moderated a manufacturer forum consisting of chairmen of the board Mo Ostin, Warner Bros.; Joe Smith, Elektra/Asylum and Ahmet Ertegun, Atlantic.

Alan Perper, WEA's advertising chief, oversaw a discussion group composed of Mike Harrison of Radio and Records; Lee Abrams, Burkhardt-Abrams, radio consultants; Gary Granger, vice president and program director, WSHE, Miami; Bob Pittman, WNBC, New York, program director; Gary Stevens, station manager, KDWB, Minneapolis; and Jim Maddox, general manager and program topper at KMJQ, Houston.

They deliberated proper use of ratings, dealer tags versus institutional buys, reach and frequency factors, bulk contracts versus weekly frequency packages; the hidden factors in demographic reports, album cuts versus singles airplay, the 60-

second tuneout problem and an examination of black radio.

Dr. Herb True, president of TEAM International, an authority on motivation and creativity, spoke on the sales meeting's theme, "The Future Is Now."

Ed Rosenblatt, Warner Bros.; Jerry Greenberg and Dave Glew, Atlantic; and Mel Posner and Dave Marshall, Elektra/Atlantic, presented new releases and artist development programs involving their labels.

Each of the three nights were highlighted by talent shows. Acts scheduled to appear included: Rod Stewart, Foreigner, Slave, Carol Bayer Sager, Eddie Rabbitt, Bruce Roberts, Leo Sayer and Steve Martin.

The WEA 1977 year end marketing program, disclosed by Droz during the meeting, will be revealed to the trade shortly after Sept. 12. It is called "Give Joy To The World With Music From Warner-Elektra-Atlantic."

Friedman also honored Mike Spence, original member of the WEA sales staff and now Cleveland branch manager, elevating him to a vice presidency. Spence will move out of Cleveland, but his new position and location was not disclosed. Irwin Goldstein, national credit manager with WEA since 1974, was also raised to vice president.

Coveted Awards To Outstanding Men In the Market

HOLLYWOOD, Fla. — Russ Bach, Burbank, received the WEA award of excellence as branch manager of the year, while Fred Katz, Cleveland, and Dave Benjamin, Miami, were cited as the top sales managers and James Wood as marketing coordinator of 1977 at WEA's annual convention.

Sales representative awards were given to Bill Black, Atlanta; Wayne Thomas, Boston; Nick Massi, Chicago; Art Teal, Cleveland; Paul Robertson, Dallas; Ed Hall, Los Angeles; Paul De Genaro, New York, and Brent Gordon, Philadelphia. Pop promo persons honored were Dave Dannheiser, Warner Bros., Charlotte; Kurt Nerlinger, Elektra/Asylum, Boston; and Bill Cataldo, Atlantic, New York. Receiving the r&b promo accolades were Willie Smith, Warner Bros., Cleveland and Greg Lewis, Atlantic, Chicago.

In the recently concluded "Super-Star Summer" sales promotion, the Los Angeles and New York branches and the Kansas City sales office took all the honors. Executive vice president Henry Droz, is making the awards, aid the plan "shattered all sales targets."

Local branch winners included sales manager Bob Murphy; marketing coordinator Rick Cohen, who has since moved to the Chicago branch; and salesmen Marvin Parker, Chris Christ, Jody Raithel, Bob Ward, Arnie Hoffman, Pat Appleby and Hall.

New York branch winners were: sales manager Bruce Tesman, marketing coordinator Larry Herman, black music marketing coordinator Ron McLeod and sales reps Bill Cataldo, Phil Cohen, Warren Pujdak,

Roger Probert, Barry Eisenberg, Ken Puvogel, Andy Uterano, Steve Rosman, Harry Sklaver, Lamont Solomon, Mitchell Kanner, Ron

Bernieri, Willis Jamison, Clarence Bullard and De Genaro.

Sales manager Jim McAuliffe, marketing coordinator Bud Murphy

and salesmen John Allison, Chuck Lackner, Ray Schnepf and Joshua Carpenter were the winning Kansas City contingent.

'Futuristic' Cassettes As Sales Aids

HOLLYWOOD, Fla.—To generate more universal national attention, WEA will ship 20 videocassettes of its latest audio/visual presentation, "Star Trx," to each of its sales offices so that it may be shown simultaneously in regional presentations throughout the U.S.

Skid Weiss, ad/press chief of WEA, said the videocassettes shipped last week so that when WEA employees return to their posts

Monday (12) following their annual sales meeting last week, they can immediately begin scheduling showings.

"The hallmark of WEA's presentations has been the viewer impact created by the overwhelming power of our catalog of hits, an entertaining story line, the quality of the pictures, special effects and the sound produced by a three-channel sound system," noted Vic Faraci, vice pres-

ident and director of marketing for WEA.

"Incorporating a multi-media a/v capacity now enables us to set up more meaningful special project promotions for our customers."

The WEA production, conceived and written by Weiss and Tom Gammache, newly appointed a/v director for the firm, features a simulated global telecast of the last hour of the 20th century and reprises more than 65 WEA artists.

Georgia Opening Arms To Recording

ATLANTA—Georgia will attempt to encourage more recording business, Ed Spivia, director of tourism for the State Dept. of Industry and Trade told a Georgia Senate Music Recording Industry Study Committee last week.

Spivia has masterminded the state's film office in the Dept. of Industry and Trade since 1972. Through the efforts of that office approximately 100 motion picture and television productions have been produced in the state.

Cloyd Hall, one-time vice president of Capricorn Records, told the committee that in order to attract more record activity to Georgia, the state has to clean up its image with the local establishment.

Sues Chelsea Label

LOS ANGELES—Bestway Products Inc., Mountainside, N.J., custom pressing plant, has instituted suit in Superior Court here against Chelsea Records.

The pressing plant seeks a judgment to force the label to pay an alleged delinquency of \$45,911.39.

CBS To Court; Claims Money Due

LOS ANGELES—CBS Inc. is suing Greedy Record Corp., a division of Nival Productions, and Scott Lavin, over an alleged indebtedness of \$42,002.45 due it for record manufacturing.

The Superior Court pleading claims that Lavin signed a personal guarantee March 1, 1976, for debts run up by the defendant firm.

2 Committees For ASCAP

NEW YORK—ASCAP is splitting its publishers advisory committee in two, primarily to provide for more direct representation of firms located on the West Coast.

For the past 10 years the society has had one national publisher advisory group, with most meetings held in the East. Under the new plan, there will be separate committees on each coast, as is the case with the writer advisory boards.

Organization of the publishers committees is expected to be well advanced by the time ASCAP holds its membership meeting in Beverly Hills Sept. 28.

Mehta To Conduct On Live PBS Show

LOS ANGELES—The New York Philharmonic under the direction of Zubin Mehta and featuring soprano soloist Shirley Verrett will perform in a live national telecast from Lincoln Center Sept. 24 on Public Broadcasting stations. The live concert will be presented with a stereo radio simulcast in many areas.

The program to air is part of the critically acclaimed series, "Live From Lincoln Center," televised nationally by PBS under its "Great Performances" series. It will feature works by Mozart, Wagner and Stravinsky.



PABLO CRUISE TURNS SUN INTO GOLD.

“A Place In The Sun” is *the* major breakthrough that took Pablo Cruise three albums to achieve. In this age of multi-million sellers, a group’s *first* gold album is still a significant moment in the evolution of their career. After seven

months, “A Place In The Sun” is still a strong chart album, due in fact to their *first* smash, “Whatcha Gonna Do?” and their newest hit, “A Place In The Sun.” For Pablo Cruise, a *real* place in the sun.

Produced by Bill Schnee SP 4625

“A PLACE IN THE SUN”
ON A&M RECORDS & TAPES 

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 9/17/77

Number of LPs reviewed this week **45** Last week **58**



SMALL FACES—Playmates, Atlantic SD19113. Ten years after parting ways, England's Small Faces have reunited. With new bassist Rick Wills, the quartet's three founding members carry on its original bedrock of soul based r&b. Ian McLagan's floating organ and honky tonk piano, Kenny Jones' steady drumming and Steve Marriott's gutsy vocals and funky rhythmic guitar weave together for a simple yet distinctively sharp-edged sound, with Marriott dominating the forefront.

Best cuts: "High and Happy," "Lookin' For A Love," "Smilin' In Tune."

Dealers: The Small Faces are famous with many eagerly awaiting its return.



BILL ANDERSON & MARY LOU TURNER—Billy Boy & Mary Lou, MCA 2298. One of country music's redhot duos is back with another set of win some, lose some country ballads. Anderson's gentle voice and the relatively sharp tones of Turner combine effectively with ample support from some good rhythm and steel guitar work and bright background voices. Buddy Killen produced with an ear for a clean country song. The uncluttered arrangements put the emphasis on the Anderson/Turner vocal blend. The songs come from such writers as Red Lane, Curley Putman, Sonny Throckmorton and Anderson himself, who penned three of the tunes.

Best cuts: "I'm Way Ahead Of You," "Just Enough To Make Me Want It All," "I've Been Lovin' You Too Long," "Children," "Where Are You Going, Billy Boy."

Dealers: Tie-in this LP with Anderson's appearances on "The Better Sex" network tv show that he's co-hosting.



MIKE THEODORE ORCHESTRA—Cosmic Wind, Westbound WB305 (Atlantic). Theodore wrote, arranged and produced this diverse and tasty set of boogie dance music. A fully orchestrated band of brass, strings and percussion supports a strong rhythm foundation which varies the pace from salsa sounding percussive tunes to mainstream funk. Sparingly used background vocals by C.J. & Co. spices up the tight orchestrations and helps separate this from run-of-the-mill disco product.

Best cuts: "Belly Boogie," "Cosmic Wind," "Brazilian Lullaby."

Dealers: Label is quickly establishing itself as a force in the disco field.



JEAN-LUC PONTY—Enigmatic Ocean, Atlantic SD19110. Violinist Ponty wails and swings and roars and soars and makes beautiful music. All on his amplified violin—the pacemaker among electric violinists and the most seasoned of this growing breed. Ponty's improvisations are precise and clear as when he was playing in the pure jazz vein. Today, his rhythm section is rock flavored and his two guitarists have fuzz and dissonance and a pop feeling. The small group is, however, tight and on the mark. There is a hypnotic feeling to most of the material, with Allan Zavod's organ and synthesizer providing a rich carpeting effect to Ponty's six originals.

Best cuts: "The Trans-Love Express," "Mirage," "Nostalgic Lady."

Dealers: Ponty is an eclectic musician who has a solid jazz following and is gaining one in the pop-jazz crossover market also.

Spotlight



LINDA RONSTADT—Simple Dreams, Asylum 6E104

Firmly established as one of rock's premier female vocalists, Ronstadt's torch rock is probably at its most upbeat. While there remains the slow pop/country/rock laments about the agonies of lost love, there are more upbeat, bouncy optimistic tunes where Ronstadt lets loose with her irresistibly alarming vocals that display a growing self-assurance and discipline. The interpretation of the diverse material, once again under the guidance of producer Peter Asher, highlights Ronstadt's unique and complex sentiments. Among the material are songs by Roy Orbison, Warren Zevon, J.D. Souther, Eric Kaz, Mick Jagger and Buddy Holly. Ronstadt also plays acoustic guitar on two cuts and is supported by her tight band of studio musicians. The steel guitar, some strings and dobro spice up the arrangements. Yet Ronstadt's voice remains the most stunning instrument of all, expressing intense feelings maximized by her effective delivery.

Best cuts: "Blue Bayou," "Carmelita," "Tumbling Dice," "Poor Poor Pitiful Me," "Simple Man, Simple Death"

Dealers: Ronstadt has been touring this summer, enhancing her visibility.

Billboard's Recommended LPs

pop

NEIL SEDAKA'S GREATEST HITS, Rocket PIG2297 (MCA). Twelve of Sedaka's most influential tunes are neatly packaged in this greatest hits album. Included are songs popularized by Sedaka himself, including "Breaking Up Is Hard To Do" and other immortalized by various artists. Supported by different backup musicians on each cut, this is a must for Sedaka fans, as well as a testimonial to his songwriting and performing abilities. **Best cuts:** "Bad Blood," "The Immigrant," "Lonely Night (Angel Face)," "Solitaire."

BRIAN AND BRENDA—Supersonic Lover, Rocket PIG2291 (MCA). The duo's second album is a stronger blend of pop and soul cuts. Brenda Russell's vocals gracefully accent each tune with husband Brian adding harmony. The Tower Of Power horn section contributes to the arrangements along with solid percussion, guitar some gospel flavored arrangements. **Best cuts:** "Supersonic Lover," "That's All Right Too," "Who Loves You."

soul

JOHNNY TAYLOR—Reflection, RCA APL12527. This first RCA effort is far from Taylor's best. This LP is totally blues/gospel-oriented with heavy but almost ineffective instruments. His distinctive vocal style is coupled with only fair material as the singer gives a luke warm performance. **Best cuts:** "I Want You Back Again," "I Worry About You," "Never My Love."

FIRST CHOICE—Delusions, Gold Mind GZS7501 (Salsoul). This trio has matured vocally, exercising extreme control. Good material ranging from disco to ballads are offered here. This Baker, Harris, Young produced LP serves up strong instrumentation. **Best cuts:** "Dr. Love," "Love Having You Around," "I Love You More Than Before," "Chances Go Around."

ARCHIE BELL & THE DRELLS—Hard Not To Like It, Philadelphia International PZ34855 (CBS). Bell & the Drells serve up some upbeat funky disco and mainstream soul ballads. The arrangements encompass Don Renaldo's strings and horns, tight keyboards and percussion. Bell's vocals work well on both the dance numbers and ballads. **Best cuts:** "Glad You Can Make It," "Disco Showdown," "It's Hard Not To Like It."

SYREETA & G. C. CAMERON—Rich Love, Poor Love, Motown M6891S1. There is warmth and joy in this musical pairing. The voices complement each other while the tight Motown

backup band keeps everything moving along. The LP was produced, written and arranged by Michael L. Smith, and sounds thoroughly professional. **Best cuts:** "Rich Love, Poor Love Theme," "Let's Make A Deal."

country

TERESA NEAL, Playboy PZ34861 (CBS). Neal proves to be an adequate vocalist as well as a songwriter with seven out of 10 self-penned tunes offered in her first LP. A mellow production effort by Eddie Kilroy is more of a highlight for this package which draws upon arrangements, including strings, piano, guitars and steel, that range from waltz-type numbers to silky ballads to jiving uptempo selections. **Best cuts:** "Georgia On My Mind," "Waltz Across Texas," "Do What You Feel."

disco

SILVETTI—Spring Rain, Salsoul SZS5516. This is a lush orchestral LP, that with a dash of Latin rhythms moves from disco to MOR. Arranged and conducted by Bebu Silveti, who also plays the piano, the LP is well paced between uptempo dance numbers and slower tunes. The mix by Tom Moulton makes it as easy to dance to as well as to listen. **Best cuts:** "Spring Rain," "Fortune Teller."

SHOWDOWN FEATURING SAMPSON, Honey Bee HB24002. This disco LP offers strong, gutsy vocals by both male and female vocalists. This group moves up and down the scale with ease throughout the LP. Heavy instruments are in abundance. **Best cuts:** "What's Your Name," "Walkin' In Music," "Keep Doin' It," "Come Down In Time."

jazz

DANNY TOAN—First Serve, Embryo SD535 (Atlantic). Toan is a flash guitarist whose influences range from Jimi Hendrix to Eric Clapton to B.B. King. Each of the seven cuts showcases Toan's nimble fingered guitar riffs as a solid jazz orchestrated backup band supplies the rest of the punch with bass and percussion the most outstanding. All tunes are original with the exception of Alphonse Mouzon's "Come Into My Life." **Best cuts:** "Double Fault," "Kunte Kinte," "Snapper City," "Killian."

ART WEBB—Love Eyes, Atlantic SD18226. Webb shows more than mere promise with his flute fantasies on these eight cuts, but his backing is elephantine at times with strings, brass, female singers, reeds and topeavy percussion detracting from the leader's bright solo contributions. An act like Webb, moreover, deserves complete annotation instead of a back cover devoted to credits. **Best cuts:** "Love Eyes," "Free," "Devotion."

EDDIE BAREFIELD—The Indestructible E. B., Famous Door HL113. Barefield has been around since the '30s, playing superb alto saxophone and clarinet with a half-dozen name bands. Here he gets off on tenor sax on six solid cuts with his own sextet featuring Jon Faddis and Warren Vache on trumpets. Tunes are all originals, based on venerable standards. **Best cuts:** "Brown Baby," "Edgar Battle: In Memoriam," "Barefield's Lady."

STREETDANCER—Rising, Dharma DH807. The second album by this six-piece progressive jazz band is a varied set of upbeat electric jazz/rock and more restrained acoustic mid-tempo passages. The use of sitar, electric violin and congas, fused with some funky rhythms results in some unusual orchestrations. **Best cuts:** "Yonnie's Tune," "Maitreya," "Moon In The Water."

CHARLIE BYRD, Crystal Clear CCS8002. Untitled direct-to-disk LP comprises five tracks with Byrd's lyrical, distinctive guitar backed by trombone, flute, bass and drums—an unconventional and pleasing combination. Excellent sound is achieved without tape. **Best cuts:** "Swing 39," "It's All Clear To Me Now," "Moliendo Cafe."

CHIVO BORRARO—Buenos Aires Blues, Catalyst CAT7917. Saxophonist Borraro is joined by five other musicians from the Argentine who alternately form a trio, quintet and sextet that plays enchanting jazz, far beyond the confines of the Latin idiom. Moogs, wah-wah and special percussive effects are added to acoustic pianos, flutes, bass and gaviola. **Best cuts:** "Monk's Invasion," "My Friend Tarzan."

LISTEN FEATURING MEL MARTIN, Inner City IC1025. Mel Martin plays saxophones, flute and piccolo on this contemporary jazz outing. Though solidly based on jazz structures, this LP contains a number of jazz and fusion rock influences making it more accessible than the usual esoteric Inner City releases. The four-man band here is joined by five other studio musicians, making for a full sound with some emphasis on percussion. **Best cuts:** "The Mosquito Steps Out," "Tribute To Clark Kent."

HARRY BLUESTONE—Artistry In Jazz, Dobre DR1011. Teamed only with guitarist Vito Mumulo, Bluestone revives the Venuti-Lang duet mode with flair. The Bluestone fiddle has been heard on thousands of broadcasts and disks—he's long been a topflight studio sideman—but not since he teamed with Bobby Sherwood 40 years ago on Decca has Bluestone served up such palatable fare. **Best cuts:** "Isle Of Capri," "Kiddin' On The Strings," "Gymnastics."

classical

GUNOUD: FAUST—Caballe, Aragall, Plishka, Lombard conducting Strassbourg Philharmonic, RCA FRL4-2493. There are numerous strengths to this four-record set, only the third stereo "Faust" in the catalog. Among them: Caballe's beautiful singing in the role of Marguerite, bass Paul Plishka's marvelous vocal characterization as Mephistopheles; the taut dramatic conducting of Alain Lombard and the outstanding orchestral and choral work he obtains.

PIECES FOR FLUTE-CLOCK—Danzi Quintet, ABC Classics AB-67016. Flute-clock (actually a clock-work organ) is a mechanical instrument invented in the 18th century for which famous composers created material. Device itself makes no appearance here, but simple, charming pieces Mozart, Haydn, Beethoven wrote for it are transcribed for winds. Playing of the Danzi Quintet confirms they are one of the best wind ensembles around.

DANCES OF THE COURT AND VILLAGES FROM THE SIXTEENTH CENTURY—Ensembles directed by Jean-Claude Malgoire, Odyssey Y 34617. Recordings of these renaissance dance hits sell well on costly imports, so this budget entry should walk out of stores. Malgoire, as usual, delivers performances brimming with vitality, and buyers can be directed to other of his superb Columbia disks. Arrangements exploit a stunning variety of old instruments, many surprisingly modern in sound.

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, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein.

3d Music Festival Slated For Oct. 8

LOS ANGELES—The Third Festival of New Music, sponsored by the Songwriters Resources and Services, will be held Oct. 8 at Lincoln Junior High School in Santa Monica with Peter Yarrow again as host.

Original compositions of 12 new songwriters are performed at the yearly talent showcases designed to expose "alternative" music directly to audiences at a community level.

This year for the first time, the festival is open to non-performing songwriters who are allowed to select performers to present their works.

Pair Suing For \$1 Million

LOS ANGELES—Herman "Hi" Mizrahi and Gary Zangre allege Sandy Cobe suckered them into a record label deal that was just a tax shelter front in a pleading filed in Superior Court here.

The plaintiffs allege that Cobe was a specialist in movie marketing and distribution tax shelters. When the Tax Reform Act of 1976 cut off Cobe's water, it's claimed he turned to record label tax shelters.

Mizrahi, described as a key executive with Kama Sutra and Buddha Records who produced "dozens of gold records," and Zangre were enticed to join Cobe by offers of \$5,000

per month wages for five years, a free new Rolls Royce and Mercedes Benz, respectively, and 25% of two labels, Roxy and Platinum Plus, they charge.

But when June 1977 rolled around, the plaintiffs claim Cobe didn't meet his promises. Zangre sold five masters for \$300,000 which they allege was put into the firm, but Cobe allegedly failed to come up with any loot.

Zangre asks the court to get back his \$300,000, plus \$35,000 in pre-organizational money he spent, while Mizrahi seeks \$35,000 similarly.

Croce Defendants Deny Negligence

DALLAS—Attorneys for two aviation firms say singer Jim Croce and four members of his band voided their charter agreement with the companies by bringing drugs on the plane that crashed and killed all six persons aboard in 1973.

Croce's widow, Ingrid, has filed an \$8 million suit against Mustang Aviation and Roberts Airways, claiming the crash was the result of neglect by pilot Robert N. Elliot.

The defendants say they are not responsible because the musicians carried marijuana and barbituates onboard the plane, voiding their

contract. Mustang and Roberts contend Elliot suffered a heart attack, causing the crash at Natchitoches, La.

Movie To Roll

LOS ANGELES—Universal Pictures will film a movie called "Beatles 4 Ever" early in November. The movie, produced by Steve Spielberg, is about six kids from New Jersey and the effect on their lives by the first U.S. visit of the British group. Bob Zemeckis, director, and Bob Gale wrote the script.

Producer Jack Richardson has captured Pop's greatness
as it's never been captured on disc before—
just as he did with Poco and Bob Seger.
The Cat and The Fiddle, Pop's first album on DJM,
is the living proof that Rock 'n' Roll can keep you young forever...

HERE'S POPS!

PAPA JOHN CREACH

THE CAT AND THE FIDDLE



PAPA JOHN CREACH THE CAT AND THE FIDDLE

DJLPA-11

Papa John Creach on tour during September and October.



DJM RECORDS AND TAPES

Distributed by Amherst Records, 355 Harlem Road, Buffalo, New York 14224





RITA COOLIDGE—We're All Alone (3:38); producer: David Anderle; writer: B. Scaggs; publisher: Boz Scaggs, ASCAP. A&M 1965. Coolidge follows "Higher And Higher" with a tender and compelling interpretation of the Boz Scaggs ballad. Her sweet lithely vocals gracefully glide along producing a melodically soothing effect. The soft instrumental background is clear and unobtrusive, as it never distracts from the vocals.

ART GARFUNKEL—Crying In My Sleep (4:00); producers: Art Garfunkel, Barry Beckett; writer: J. Webb; publisher: Capology, ASCAP. Columbia 310608. Tracing the steps of a desperate, lovelorn fellow who can't shake his misery, this softly acoustic tune dangles between authentic emotion and adolescent maudlin sentimentality (the phone-voice gimmick is trite). But production is rich and elegant, and Garfunkel's voice is strong.

ORIGINAL ANIMALS—Fire On The Sun (2:23); producer: Chas Chandler; writer: not listed; publisher: not listed. Jet JTXW1070 (United Artists). A driving, pulsating number with a raw, gutsy rock vocal characteristic of the early group. A prominent pounding piano provides much of the rhythmic force and is spotlighted in a solo center break to great effect.

recommended

ROBIN TROWER—Sweet Wine Of Love (2:55); producer: Don Davis; writer: Trower, Dewar; publisher: Misty Days/Chrysalis, ASCAP. Chrysalis CHS2172.

CHARLIE—Johnny Hold Back (3:16); producer: Terry Thomas, John Anderson; publisher: Nereus, PRS. Janus J272.

SILVERADO—Hide Your Love (3:19); producer: Don Oriolo; writers: Carl Shillo, Buzz Goodwin; publisher: Silver, BMI, RCA JH11075.

CITY BOY—I've Been Spun (3:19); producer: Robert John Lange; writer: Broughton; publishers: Zomba/City Boy/Chappell, ASCAP. Mercury 73933 (Phonogram).

DONNA McDANIEL—Fairytale (2:53); producer: Joel Diamond; writer: Gieedus; publisher: Heath Levy, ASCAP. Mid-song International JH11085 (RCA).

MUENCH—Spend My Life (Being With You) (3:14); producer: Jim Ed Norman; writer: Don Muench; publisher: Singletree, BMI. Republic Rep009A.

YOUNGUNS—Wait Till The Time Is Right (3:24); producers: John Fristoe, Phil Benton; writer: Benny Boynton; publisher: Lowery, BMI. Mercury 73941 (Phonogram).

IGAL BASHAN—My Suzanne (3:42); producer: A. Ofarim; writers: I. Bashan, S. Tschizik, T. Winter; publisher: Bel Canto, ASCAP. Ariola America 7670.

MADISON STREET—Minstrel Man (3:24); producers: Neil Levenson, Madison Street; writer: Neil Levenson; publisher: Fiddleback, BMI. Millennium MN605 (Casablanca).



recommended

LEON HAYWOOD—Super Sexy (3:17); producer: Leon Haywood; writer: Leon Haywood; publisher: Jim-Edd, BMI. MCA, MCA40793.



BARBARA FAIRCHILD—For All The Right Reasons (3:17); producer: Billy Sherrill; writers: B.R. Reynolds-M. Barrett; publisher: Onhisown, BMI. Columbia 310607. A casual steel intro paves the way for a soulful singing job from Fairchild. She gives the love ballad with a bedroom message her own signature as Billy Sherrill's production surrounds her with a simple, yet strong, arrangement.

MEL STREET—Close Enough For Lonesome (2:25); producers: Jim Prater-Jim Vienneau; writer: Bob McDill; publisher: Hall-Clement, BMI. Polydor PD14421. Street yields an up-tempo version of this Bob McDill song. Some bright upfront guitar chords combine with Street's on the mark performance to give him a fresh and powerful release.

RAY PRICE—Born To Love Me (3:21); producer: Jim Fogle; song; writer: Bob Morrison; publisher: Music City, ASCAP. ABC/Dot DO17718. Another love ballad—the type of song that has become Price's staple—gets a good ride from Price. Excellent string work complements Price's pleasing voice and enhances the pop and easy listening possibilities, too.

recommended

C.W. McCall—Roses For Mama (3:24); producers: Don Sears and Chip Davis; writers: Johnny Wilson-Gene Dobbins-Wayne Sharpe; publisher: Chappell, ASCAP. Polydor PD14420.

CAL SMITH—Helen (3:12); producer: Snuffy Miller; writer: Jim Mundy; publisher: Neverbreak, ASCAP. MCA 40789.

TOM BRESH—That Old Cold Shoulder (2:36); producer: Jimmy Bowen; writer: Sterling Whipple; publisher: Tree, BMI. ABC/Dot DO17720.

GEORGE HAMILTON IV—Everlasting (Everlasting Love) (2:41); producer: Allen Reynolds; writer: Danny Flowers; publisher: Pulley Bone, ASCAP. ABC/Dot DO17723.

JAN HOWARD—Better Off Alone (2:52); producer: Bill Walker; writer: Scott Summer; publisher: Con Brio, BMI. Con Brio 125.

PAUL CRAFT—Lean On Jesus (Before He Leans On You) (3:57); producer: Chet Atkins; writers: Rob Stanley-Mark Germino; publisher: Songwriters, ASCAP. RCA JB11078.

R.C. BANNON—Rainbows And Horseshoes (2:32); producer: Sam's Creek Productions; writer: R.C. Bannon; publisher: Warner-Tamerlane, BMI. Columbia 310612.



BRENDA & THE TABULATIONS—I Keep Coming Back For More (3:30); producers: Norman Harris, Gilda Woods; writers: Norman Harris, George Guess, Ron Tyson; publishers: Shelton Assoc./Six Strings, BMI. Chocolate City CC012 (Casablanca). A busy but impressively clear disco effort by this group. Vocals maintain an upper scale level backed by a strong full instrumental section. Although the entire single exudes energy it still builds to a dramatic climax.

recommended

LOVE AND KISSES—I Found Love (Now That I've Found You) (3:44); producer: Alec R. Costandinos; writer: Alec R. Costandinos; publisher: Welbeck, ASCAP. Casablanca NB894.



Easy Listening

JOHNNY MATHIS—Hold Me, Thrill Me, Kiss Me (2:56); producer: Jack Gold; writer: H. Noble; publisher: Mills, ASCAP. Columbia 310611. Romantic ballads, like this Mel Carter hit from 1965, have always been what Mathis handles best. And this has a full, lush arrangement that builds from a simple piano opening to a classic, big-sounding finish.

MORRIS ALBERT—Someone, Somehow (4:35); producer: Talmo, Scaranari; writer: Morris Albert; publisher: Bevorada, ASCAP. RCA JH11089. This is an exceptionally pretty, simple ballad by the Brazilian singer-songwriter who had a smash two years ago with "Feelings." The production is nicely understated throughout, with the only real adornment being a mild climax toward the fade.



First Time Around

PRISM—Spaceship Superstar (3:20); producer: Bruce Fairbairn; writer: R. Higgs; publishers: Squamish/Corinth, BMI. Ariola America 7672. A spacey introduction gradually leads into the forceful vocals and intense keyboard, guitar and synthesizer body. The vocals are in the realm of mainstream rock while the eery galactic sound effects help permeate a thumping outer space mood.

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.

VEGAS MUSICAL REVIEW

'Grease' Livens Aladdin's With Slick '50s Flashback

LAS VEGAS—Broadway's longest running musical, "Grease," a tongue-in-cheek flashback of the '50s scene, bowed at the Aladdin's Bagdad Theatre Sept. 2. Production is set for a six-week engagement.

The 16-member cast, part of the fourth national touring company, is marvelous, balancing the hot-rod, do-wop-she-bop music and tight, fast-paced dialog created by Jim Jacobs and Warren Casey.

Mercifully not a nostalgia trip, the hour-plus production, with 25 minutes trimmed including the intermission, compacted 12 cohesive scenes with 18 individualized melodies.

The Great White Way's youngest producers, husband-wife Kenneth Weissman and Maxine Fox, should be credited with adapting an already proven show to the competitive Vegas casino scene.

Among the super cast standouts are leads Lloyd Alann as Danny and girl friend Sandy, portrayed well by Andrea Walters. As the top two characters they mold their fellow actresses and actors into a pliable unit.

Alann and Walters deliver their best vocal efforts on "All Choked Up" at the Burger Palace with the rest of the company. They animate their characters to the hilt.

Always a "Grease" favorite, schoolteacher Miss Lynch, elegantly played by Shirl Bernheim who repeats her New York portrayal, jives throughout the numbers with the kids, adding just the right touch of spinsterness and spryness.

Top vocal ballads were recorded

by Judith Bliss as the tough Italiano Betty Rizzo on "There Are Worse Things I Could Do," a near show-stopper, and Bill Beyers as the high-pitched Teen Angel milking the classic "Beauty School Dropout."

Musical conductor Al Gambino amply leads the six-piece band, which sounds three times its size with the strong cast delivery and busy lyrics. Scene changes, accomplished by the troupe, are quick, purposeful in Douglas Schmidt's multi-use staging.

Other vocal highlights originated with cutesy Jan, enlivened by Pippa Pearthree on "Mooning" and "Freddy, My Love." Paul Regina Jr., playing Rizzo's boy friend Kenickie, scores well on "Greased Lightnin'." **HANFORD SEARL**

Musexpo Offering Air Fare Discounts

NEW YORK—Musexpo '77, the third annual international record/music industry market, is offering discounts on air fares and hotel rates for the five day conclave, set for Miami Beach Oct. 28-Nov. 1.

Participants can select from three roundtrip air plans: New York/Miami/New York at \$131, Los Angeles/Miami/Los Angeles at \$312, and a triangle route at \$417.

In addition, discounts are available at these hotels: Doral, Eden Roc, Konover, Montmartre, Deauville, Four Ambassadors and Holiday Inn.

Troub's 20th Anny Fete On

LOS ANGELES—Doug Weston's 20th anniversary operating the Troubadour nightclub here has moved into high gear.

The month-long celebration began with a music industry party sponsored by A&M and RCA on Sept. 1.

Johnny Rivers with Muledeer performed on Sept. 2, while Ray Bradbury was onhand to perform Sept. 3.

Weston has lined up other acts including John Stewart and Denny Brooks for Friday (9), Tom Waits and Elaine Boosler Saturday (17), Ronnie Laws, Pressure and Aalon, Sept. 18, and what is expected to be the highlight of the month, two performances by Gordon Lightfoot, Sept. 18-19.

Also slated, a tentative date for Peter Yarrow and John Charles Quarto on Sept. 25.

Fame Forms Mailed

LOS ANGELES—Entry forms enabling members of NARAS to nominate pre-1958 records for the Academy's Hall of Fame were mailed Aug. 15 nationally. A blue ribbon committee will later compile and vote on the disks nominated and winners will be announced on the nationally televised Grammy show in early 1978.

'Romantic' Soprano

PINOLE, Calif.—Fiat Records here is releasing a single, "Look For Love," which is being promoted as a romantic ballad featuring Billie Joe Armstrong.

Armstrong is five years old.

Talent In Action

MAC DAVIS

JOAN RIVERS

MGM Grand, Las Vegas

It's a long way from his early days in Nashville to the plush, high-rise MGM Grand in Las Vegas, but country-pop star Davis is safely perched atop the pinnacle of public appeal and showmanship.

His SRO opening night Aug. 4, one of the best Strip pairings with witty comedienne Joan Rivers, was his best, most tightly knit program to date. Self-authored ballads were mixed well with larger production numbers and rock sequences.

Rivers, who is working on her first major film effort "Rabbit Test" due out in October, scored an impressive half-hour of comedy bits about family, celebrities and life situations.

Davis, again amply supported by Strutt, his five-girl, three-guy song and dance troupe, opened with rockers "Takin' It To The Streets" and "Love The One You're With."

The upbeat, pop/rock theme continued with the Seals & Crofts hit "Get Closer," which contained a funky mid-section executed perfectly by Davis's own rhythm section and 30-piece Tom Moses orchestra.

The first of two large production numbers was a memories medley of old rock 'n' roll hits penned by Davis, such as "Stop And Smell The Roses," "Something's Burnin'" and "Watchin' Scotty Grow."

His easy-going, hip humor provided a cohesive patter during and between songs. His breakthrough hit, "In The Ghetto" and latest composition, "Pickin' Up The Pieces," reflective of his recent life, preceeded a lengthy '60s medley embracing surf music, the British invasion and acid rock days.

The entire production was handsomely decorated by Romain Johnston's stage set, especially plastic logos of Davis's name on vertical columns.

Prior to closing with encore anthem "I Believe In Music," Davis introduced Glen Campbell in the audience with ex-Davis wife Sarah.

HANFORD SEARL

BROCK WALSH

White House, Los Angeles

It is a rare treat to enjoy a competent, talented musician in a small venue without the clink and chatter of a cocktail lounge, but Walsh's Sept. 3 appearance at this intimate 100-seat theatre (formerly home of the Kentucky Fried Theatre) supplied such an opportunity.

Playing 11 tunes, of which 10 were originals, and alternating between guitar and piano, he offered the small but appreciative crowd 50 minutes of generally mellow pop material with just enough rock edges to keep things moving.

Formerly a member of Linda Ronstadt's band, Walsh now plays with fellow Ronstadt alumnus Andrew Gold. Gold turned the tables on this occasion, sitting in on drums throughout the show, maintaining a graciously low profile throughout, and stepping up front only for a final encore duet.

The dues Walsh has paid as a sideman have given him a noticeably competent edge for a performer making a solo debut, and he performed with a genial, well-paced informality.

Walsh's vocal delivery is pleasant, if not overly distinctive, with a particularly fine feel for classically delivered blues ballads such as his "Loving You The Way I Do."

He varied the pace well, however, with tunes such as an infectious Caribbean ditty in the Jimmy Buffet vein, "When Love Is A Thing Of The Past," and the comfortably rocked-up Beatles-style "Give Her A Map."

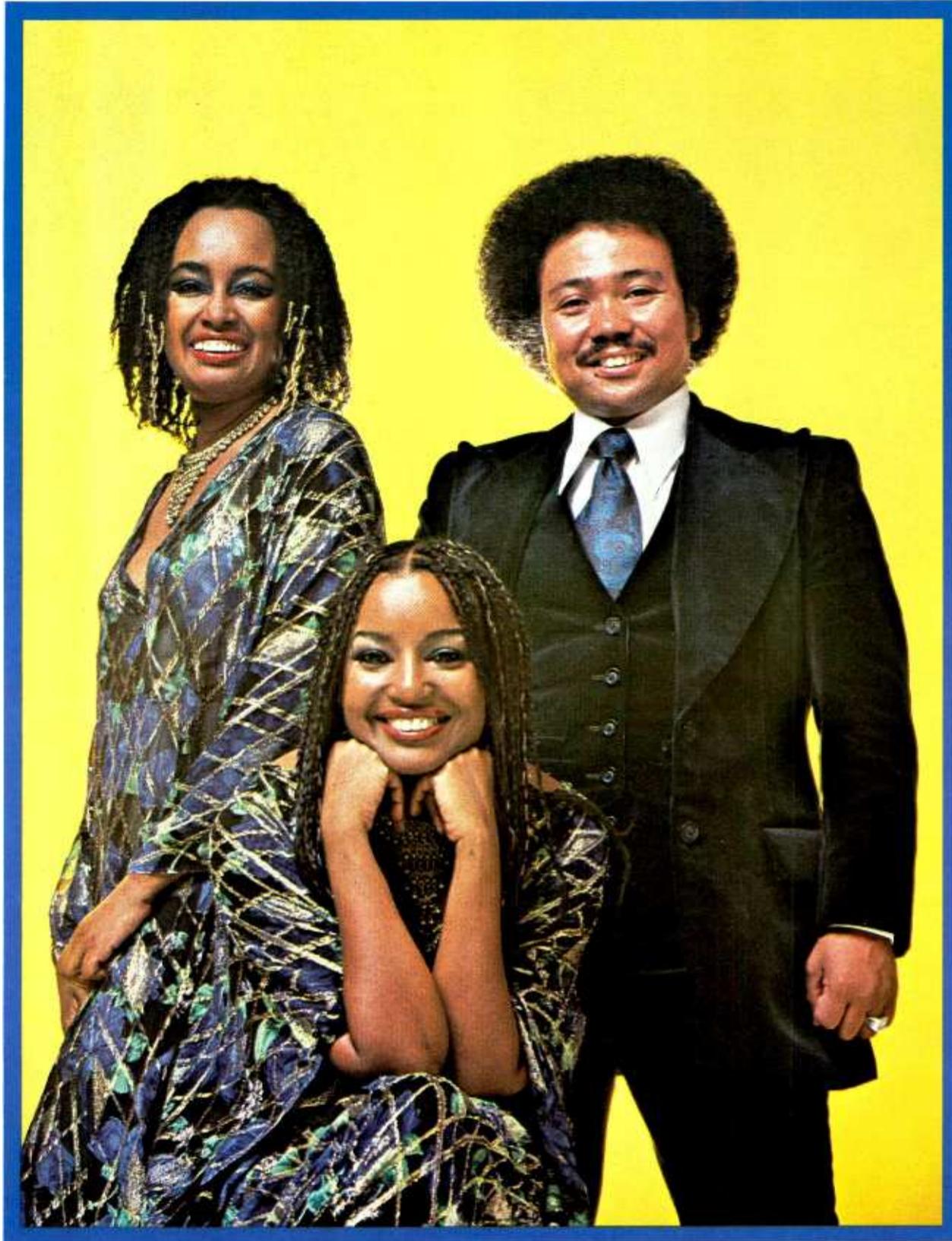
The only nonoriginal "Signed, Sealed And Delivered" was saved for the high energy finale, and although not a very imaginative selection, it at least out-funked Frampton's version.

The backup band lent able support, with particularly distinguished keyboard contributions by Bill Elliott.

Over-all, the set was a refreshing blend of good, accessible music with strong commercial potential, and although Gold's presence was an attractive trimming, the package belonged to Walsh. Catching this act at 100-seaters will probably soon be a treat of the past.

SUSAN PETERSON

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ODYSSEY
An inner-city mural of life, love and music.



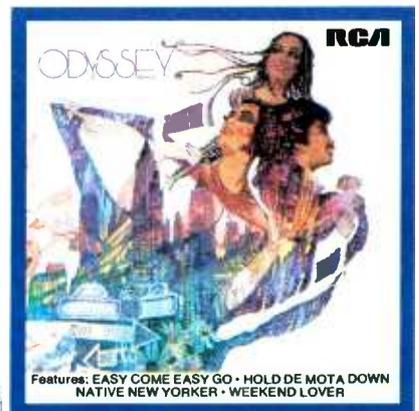
ODYSSEY
Takin' the heart of the city
to the hearts of the people.
Featuring, "Easy Come, Easy Go"
"Native New Yorker"



Management and Direction:
Tommy Mottola

Produced by Sandy Linzer and
Charlie Calello

RCA
Records



APL1-2204

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Prelude - So Said the Lighthouse Keeper

Long Live Politzania - Madman

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TRADE STUDIES

Music Industry Academics Slated At Zadoc Institute

NEW YORK—A five-month series of courses covering various aspects of the music business, from studio techniques to retailing, is being offered here this fall.

The Zadoc Institute For Practical Learning is the brainchild of Ronald Zalkind, a Juilliard graduate who went on to teach the sort of courses he felt weren't being taught when he was in school. After brief stints as a concert pianist, chamber orchestra conductor and teacher at Temple Univ., New York Univ. and the New School, he decided to strike out on his own.

Classes commence Sept. 26 at the Jonah B. Wise Community House, E. 55th St. Instructors include music business lawyers Elliot Hoffman and Harold Rosenblum, promoter Howard Stein, jingle producer Larry Levinson, audio and studio expert Tony Bongiovi, retailer Jay Sonin of the Record Hunter and World of Music stores, and assorted lecturers, including WNEW's Scott Muni, CBS art director John Berg, Mid-song International president Bob Reno and publicist Carol Ross.

"We won't be dealing with esthetics," Zalkind warns. "We deal with pragmatics."

"We're starting with music but the long-range objective is to establish a one-stop practical business course for students of all the arts," he adds.

Most classes will meet seven times over the course of the semester, with the exception of Zalkind's own

"Business Of Music" introductory course, which runs into 14 sessions.

Zalkind is also executive producer and host of a series of televised lessons dealing with the music business that is part of a non-profit firm, Practical Learning For The Arts, of which he is president.

CBS, RCA, A&M, MCA, ABC, United Artists and Mid-song International have contributed a total of \$27,000 to have the video learning project completed. So far, 22 half-hour tapes have been produced; 36 are planned.

Some of the cassettes from these video courses will be included in the curriculum at the Zadoc Institute.

The 10 courses being offered at Zadoc include a basic introduction to the music business, how to cope with contracts, claims and lawsuits, how to produce a recording session, how to produce a concert, jingle writing and production, an analysis of the current retail business, how to raise capital or apply for grants and loans, and a panel that will probe career opportunities in publicity, commercial radio, publishing, packaging and design, advertising, law and research and sales.

Each course, with the exception of the \$140 14-session introductory class, costs \$75. A discount policy prevails when two or more courses are taken at once, and all 10 courses can be had for \$660. Registration begins Sept. 1 at 2 Pennsylvania Plaza, Suite 1500. Telephone inquiries may be made at (212) 666-9478.



EDISON'S GRANNY—J. William Denny, left, president of NARAS; Mrs. Sloan, daughter of Thomas Edison; and Brendon Byrne, governor of New Jersey, hold a special National Trustees Grammy Award in recognition of Edison's contribution to society on the 100th anniversary of his invention of the phonograph.

Presley Demand Cooling; Dealers Still Await Stock

By ROMAN KOZAK

NEW YORK—Through the demand for Elvis product has evened out somewhat since the peak period after his death, and though RCA is working around the clock to supply its clients with Presley records, shipments are still partial and some retailers report that they still have not received product two weeks after they sold out their entire Elvis stock.

RCA Records says it will not have any figures available on Elvis sales "until after Labor Day at the soonest." In the meantime, it is attempting the most equitable distribution it can of Elvis product, and it is using outside pressing to catch up with the demand.

Wayne Grossman, LP buyer for Lieberman Enterprises in Chicago, which serves seven Midwestern states, says it is shipping out Elvis product as soon as it is getting it, although the supplies are still partial.

The rackjobber says demand is still strong for Elvis records, and though shipments could be better, he understands RCA is doing the best it can to meet demand.

This view is echoed by Ray Lentz, album buyer for Joseph H. Zambiski Co., which rackjobs in the Baltimore and Washington areas.

"He says Elvis product has been coming in slowly, but that it has not kept up with the demand, which he says has not abated much.

On the retail level, Steve Lewis, assistant record manager at the Electric Fetus store in Minneapolis, says customers are still asking for Elvis records, "though the demand has slackened off a bit."

He says he hasn't gotten any Elvis product since he sold out four days after Elvis' death. He says that "we keep trying" to get Elvis records but without much success so far.

Steve Montgomery, store manager for a Sound Warehouse outlet in Houston, says he has no LPs, although he does possess a decent supply of cassettes and three different 8-tracks.

But he says the demand is greatest for LPs. He says most people are asking for them, especially "Moody Blue."

Frankovich Quits Caesars After 12 Days On the Job

By HANFORD SEARL

LAS VEGAS—Entertainment industry aftershocks continue to roll with the resignation of movie mogul Mike Frankovich from his 12-day-old job as Caesars Palace president.

Without ever having unpacked his bags or revealed details about planned innovations in hotel entertainment policy, the 66-year-old Hollywood producer issued a terse reply through Caesars officials.

"I have the highest regard for the Caesars Palace organization, its officers, directors and employees and sincerely regret my inability to serve at this time," read the statement.

The Caesars chairman of the board, Clifford S. Perlman, whom Frankovich replaced Aug. 26 as appointed hotel head, claims the turnabout occurred because of personal circumstances.

Those conditions, according to a prepared statement, made it impossible for the aging entrepreneur to make the impending move to this desert community while divesting himself of current motion picture holdings.

The most reported explanations circulating about the resignation ranged from a family illness, an in-house Caesars World corporate struggle and planned figurehead status only for Frankovich, to gaming licensing problems and professional qualifications.

Frankovich, still involved in L.A.-based movie projects, was unavailable for immediate comment to these commonly reported reasons or to detail his only response so far.

Frankovich, in early reports, planned to upgrade the current stable of stars at Caesars by banking on his past, close association with artists in film production.

Also included in that new entertainment policy was a plan to create an in-house hotel promotion television film company, to lure more outside exposure as well as originate new production from the hotel.

Entertainment director Sid Gathrid remained absent from the current furor over Frankovich. The hotel offers such superstars as Diana Ross, Tom Jones, Frank Sinatra and Paul Anka.

Poem Wins a Trip

NEW YORK—Mrs. Juanita Blake, a Bronx mother of 10 children, is the winner of a month-long New York area promotional contest for Aretha Franklin sponsored by Atlantic Records, radio station WBSL-FM and Viva Magazine.

She beat out more than 600 other entrants with a poem telling why Aretha is the "queen of soul" and won an all-expense paid trip to Jamaica.

Mary Lou To Duke

DURHAM, N.C.—A new member of the music faculty at Duke Univ. here this fall is 67-year-old Mary Lou Williams, long prominent as a pianist, arranger and composer.

Williams is teaching an introduction to jazz course concerned with the musical, aesthetic, historical and sociological aspects of jazz as well as another course in jazz improvisation.

Huie Elected

ATLANTA—The Rev. Bill Huie has been elected president of NARAS Institute, the educational arm of the National Academy of Recording Arts and Sciences. Director of the office of media communications for the Presbyterian Church in the U.S., Huie will serve two years.

He was a disk jockey prior to entering the ministry and also is editor of the NARAS Institute Journal, a scholastic publication for the recording industry.

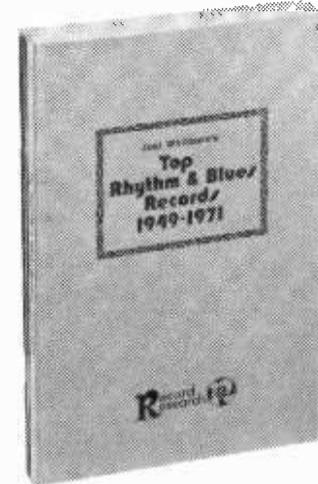
Elvis Heart Fund

HOUSTON—The Houston chapter of the American Heart Assn. says it is accepting donations for a statewide Elvis Presley Memorial Fund to be used to establish a national heart research fund in Presley's memory.

The project, begun by Texas affiliate chapters, is expected to become a national effort, says Thelma Elizalde, director of public relations for the Houston chapter.

Elizalde says that for each contribution, a memorial acknowledgment card will be sent to Vernon Presley, Elvis Presley's father, in Memphis. Donations may be sent to the association headquarters at 3233 Wesleyan, Suite 101, Houston.

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WE'RE ALL ALONE—Rita Coolidge (A&M 1965)
CRYING IN MY SLEEP—Art Garfunkel (Columbia 310608)
FIRE ON THE SUN—Original Animals (Jet 1070 [United Artists])
SEE TOP SINGLE PICK REVIEWS, page 76

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for three columns of songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z-(Publisher-Licensee)

Index table listing song titles and their corresponding publisher/licensee abbreviations.

A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.



MOTOWN

SINGLES

"Another Star"

STEVIE WONDER
T 54286F

"Brick House"

COMMODORES
M 1425F

"Theme From Big Time"

SMOKEY ROBINSON
T 54288F

**"You Can't Turn Me Off
(In The Middle of
Turning Me On)"**

HIGH INERGY
G 7155F



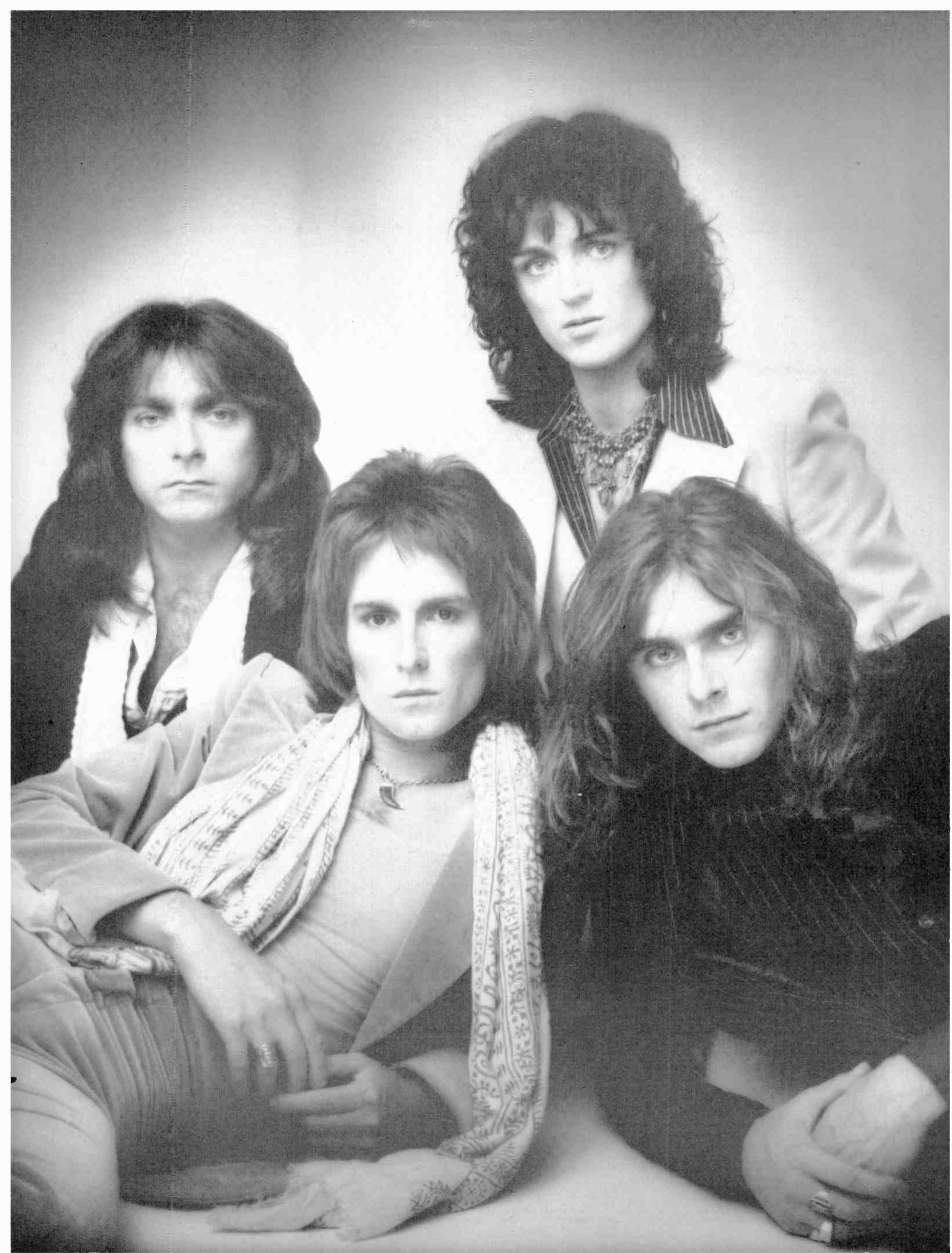
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**Three out of four M.D.'s recommend Motown Singles
over any other leading brand.**

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 | 30 | FLEETWOOD MAC Rumours Warner Bros. BSK 3010 | ▲ | | | | | | 7.98 | 7.98 | 7.98 | 8.95 | ★ | 41 | 16 | DONNA SUMMER I Remember Yesterday Casablanca NBLP 7056 | ● | | | | | | 7.98 | 7.98 | 7.98 | 71 | 73 | 32 | GEORGE BENSON In Flight Warner Bros. BSK 2983 | ● | | | | | 7.98 | 7.98 | 7.98 | 8.95 | |
| | 2 | 14 | STAR WARS/SOUNDTRACK 20th Century 2T 541 | ▲ | | | | | | 8.98 | 8.98 | 8.98 | | ★ | 37 | 39 | 6 | L.T.D. Something To Love A&M SP 4646 | ● | | | | | | 6.98 | 7.98 | 7.98 | 72 | 56 | 29 | ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA693-G | ● | | | | | 6.98 | 7.98 | 7.98 | |
| ★ | 5 | 9 | ELVIS PRESLEY Moody Blue RCA AF1-2428 | ● | | | | | | 7.98 | 7.98 | 7.98 | | ★ | 43 | 7 | HEATWAVE Too Hot To Handle Epic PE 34761 | ● | | | | | | 6.98 | 7.98 | 7.98 | 73 | 74 | 49 | STEVIE WONDER Songs In The Key Of Life Tamla T13-340C2 (Motown) | ● | | | | | 13.98 | 15.98 | 15.98 | | |
| | 4 | 11 | JAMES TAYLOR JT Columbia JC 34811 | ● | | | | | | 7.98 | 7.98 | 7.98 | | ★ | 42 | 29 | PABLO CRUISE A Place In The Sun A&M SP 4625 | ▲ | | | | | | 6.98 | 7.98 | 7.98 | 74 | 72 | 18 | CAT STEVENS Isis A&M SP 4702 | ● | | | | | 7.98 | 7.98 | 7.98 | | |
| | 5 | 11 | CROSBY, STILLS & NASH CSN Atlantic SD 19104 | ● | | | | | | 7.98 | 7.98 | 7.98 | | ★ | 51 | 4 | ROSE ROYCE In Full Bloom Whitfield WH-3074 (Warner Bros.) | ● | | | | | | 6.98 | 7.98 | 6.98 | ★ | 86 | 6 | SANFORD & TOWNSEND Warner Bros. BS 2966 | ● | | | | | 6.98 | 7.97 | 7.97 | | |
| | 6 | 25 | COMMODORES Motown M7-884R1 | ● | | | | | | 7.98 | 7.98 | 7.98 | | ★ | 41 | 40 | 48 | K.C. & THE SUNSHINE BAND Part 3 TK 605 | ● | | | | | | 6.98 | 7.98 | 7.98 | ★ | 136 | 2 | ELVIS' GOLDEN RECORDS VOL. 1 RCA LSP-1707 | ● | | | | | 6.98 | 6.98 | 6.98 | |
| ★ | 8 | 13 | SHAUN CASSIDY Warner/Curb BS 3067 | ● | | | | | | 6.98 | 7.97 | 7.97 | | ★ | 42 | 44 | 22 | SUPERTRAMP Even In The Quietest Moments A&M SP 4634 | ● | | | | | | 6.98 | 7.98 | 7.98 | 77 | 59 | 10 | NEW YORK, NEW YORK/ ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA750-J2 | ● | | | | | 11.98 | 11.98 | 11.98 | |
| | 8 | 13 | EMOTIONS Rejoice Columbia PC 34762 | ● | | | | | | 6.98 | 7.98 | 7.98 | | ★ | 43 | 30 | 24 | SLAVE Cotillion SD 9914 (Atlantic) | ● | | | | | | 7.98 | 7.97 | 7.97 | ★ | 89 | 39 | EAGLES Hotel California Asylum 6E-103 | ▲ | | | | | 7.98 | 7.98 | 7.98 | |
| ★ | 10 | 26 | FOREIGNER Atlantic SD 18215 | ● | | | | | | 7.98 | 7.97 | 7.97 | | ★ | 44 | 46 | 16 | DAN FOGELBERG Nether Lands Full Moon/Epic PE 34185 | ● | | | | | | 6.98 | 7.98 | 7.98 | 79 | 79 | 76 | HEART Dreamboat Annie Mushroom MRS 5005 | ▲ | | | | | 6.98 | 7.98 | 7.98 | |
| ★ | 11 | 8 | YES Going For The One Atlantic SD 19106 | ● | | | | | | 7.98 | 7.98 | 7.98 | | ★ | 45 | 50 | 7 | JUDY COLLINS So Early In The Spring—The First 15 Years Elektra 6E-6002 | ● | | | | | | 9.98 | 9.98 | 9.98 | ★ | 80 | NEW ENTRY | HARRY CHAPIN Dance Band On The Titanic Elektra 9E 301 | ● | | | | | 6.98 | 7.97 | 7.97 | |
| ★ | 12 | 13 | FLOATERS ABC AB 1030 | ● | | | | | | 6.98 | 7.95 | 7.95 | | ★ | 46 | 49 | 11 | ROGER DALTRY One Of The Boys MCA 2271 | ● | | | | | | 6.98 | 7.98 | 7.98 | 81 | 83 | 75 | GEORGE BENSON Breezin' Warner Bros. BS 2919 | ▲ | | | | | 6.98 | 7.97 | 7.97 | |
| ★ | 13 | 25 | RITA COOLIDGE Anytime... Anywhere A&M SP 4616 | ▲ | | | | | | 6.98 | 7.98 | 7.98 | | ★ | 47 | 47 | 32 | JIMMY BUFFETT Changes In Latitudes— Changes In Attitudes ABC AB 990 | ● | | | | | | 6.98 | 7.95 | 7.95 | ★ | 96 | 2 | DOOBIE BROTHERS Livin' On The Fault Line Warner Bros. BSK 3045 | ● | | | | | 7.98 | 7.98 | 7.98 | |
| ★ | 14 | 18 | BROTHERS JOHNSON Right On Time A&M SP 4644 | ▲ | | | | | | 7.98 | 7.98 | 7.98 | | ★ | 48 | 27 | 9 | BAY CITY ROLLERS It's A Game Arista AB 7004 | ● | | | | | | 7.98 | 7.98 | 7.98 | 83 | 87 | 43 | LEO SAYER Endless Flight Warner Bros. BS 2962 | ● | | | | | 6.98 | 7.97 | 7.97 | |
| ★ | 14 | 9 | PETER FRAMPTON I'm In You A&M 4704 | ▲ | | | | | | 7.98 | 7.98 | 7.98 | | ★ | 49 | 52 | 13 | LOOK TO THE RAINBOW— AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052 | ● | | | | | | 7.98 | 8.97 | 8.97 | 84 | 88 | 13 | LITTLE RIVER BAND Diamantina Cocktail Capitol SW 11645 | ● | | | | | 7.98 | 7.98 | 7.98 | |
| ★ | 17 | 16 | BEE GEES Here At Last... Live RSD RS-2-3901 (Polydor) | ● | | | | | | 11.98 | 12.98 | 12.98 | | ★ | 50 | 38 | 12 | NEIL YOUNG American Stars 'N Bars Reprise MSK 2261 (Warner Bros.) | ● | | | | | | 7.98 | 7.98 | 7.98 | 85 | 91 | 81 | EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052 | ▲ | | | | | 6.98 | 7.97 | 7.97 | |
| | 16 | 18 | STEVE MILLER BAND Book Of Dreams Capitol SO 11630 | ▲ | | | | | | 7.98 | 7.98 | 7.98 | | ★ | 51 | 65 | 5 | KENNY ROGERS Daytime Friends United Artists UA-LA754-G | ● | | | | | | 6.98 | 7.98 | 7.98 | 86 | 64 | 24 | EMERSON, LAKE & PALMER Works Volume 1 Atlantic SD 2-7000 | ● | | | | | 13.98 | 13.98 | 13.98 | |
| | 17 | 10 | ALAN PARSONS PROJECT I Robot Arista AB 7002 | ● | | | | | | 7.98 | 7.98 | 7.98 | | ★ | 52 | 55 | 30 | MAZE Featuring FRANKIE BEVERLY Capitol ST 11607 | ● | | | | | | 6.98 | 7.98 | 7.98 | ★ | NEW ENTRY | BARRY WHITE Songs For Someone You Love 20th Century T-543 | ● | | | | | 6.98 | 7.98 | 7.98 | | |
| ★ | 21 | 7 | CAROLE KING Simple Things Capitol SMAS 11667 | ● | | | | | | 7.98 | 7.98 | 7.98 | | ★ | 53 | 53 | 23 | JOHNNY GUITAR WATSON A Real Mother For Ya DJM DJLPA 7 (Amherst) | ● | | | | | | 6.98 | 7.98 | 7.98 | ★ | 99 | 11 | C.J. & CO. Devil's Gun Westbound WB 301 (Atlantic) | ● | | | | | 6.98 | 7.97 | 6.97 | |
| | 19 | 17 | HEART Little Queen Portrait/CBS JR 34799 | ▲ | | | | | | 7.98 | 7.98 | 7.98 | | ★ | 54 | 54 | 112 | FLEETWOOD MAC Reprise MS 2225 (Warner Bros.) | ● | | | | | | 6.98 | 7.97 | 7.97 | 89 | 62 | 86 | PETER FRAMPTON Frampton Comes Alive A&M SP 3703 | ▲ | | | | | 8.98 | 9.98 | 9.98 | |
| | 20 | 15 | BOB MARLEY & THE WAILERS Exodus Island ILPS 9498 | ● | | | | | | 6.98 | 7.98 | 7.98 | | ★ | 55 | 48 | 79 | BOZ SCAGGS Silk Degrees Columbia JC 33920 | ▲ | | | | | | 7.98 | 7.98 | 7.98 | 90 | 70 | 45 | BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557 | ▲ | | | | | 6.98 | 7.98 | 7.98 | |
| | 21 | 12 | BARBRA STREISAND Superman Columbia JC 34830 | ▲ | | | | | | 7.98 | 7.98 | 7.98 | | ★ | 56 | 45 | 20 | KENNY LOGGINS Celebrate Me Home Columbia PC 34655 | ● | | | | | | 6.98 | 7.98 | 7.98 | 91 | 94 | 5 | THE BERNIE LEADON/MICHAEL GEORGIADIS BAND Natural Progression Asylum 7E-1107 | ● | | | | | 6.98 | 7.97 | 7.97 | |
| | 22 | 47 | ELECTRIC LIGHT ORCHESTRA A New World Record United Artists/Jet UA-LA679-G | ▲ | | | | | | 6.98 | 7.98 | 7.98 | | ★ | 57 | 60 | 5 | MARILYN MCCOO & BILLY DAVIS, JR. The Two Of Us ABC AB 1026 | ● | | | | | | 6.98 | 7.95 | 7.95 | ★ | 104 | 8 | PETER MCCANN 20th Century T 544 | ● | | | | | 6.98 | 7.98 | 7.98 | |
| | 23 | 9 | WAR Platinum Jazz Blue Note BN LA690 J2 (United Artists) | ● | | | | | | 9.98 | 9.98 | 9.98 | | ★ | 58 | 58 | 8 | LIVE! LONNIE LISTON SMITH RCA APL1-2433 | ● | | | | | | 6.98 | 7.98 | 7.98 | 93 | 95 | 102 | KISS Alive! Casablanca NBLP 7020 | ● | | | | | 9.98 | 9.98 | 9.98 | |
| ★ | 28 | 7 | MECO Star Wars & Other Galactic Funk Millennium MNLP 8001 (Casablanca) | ● | | | | | | 6.98 | 7.98 | 7.98 | | ★ | 59 | 57 | 23 | ISLEY BROTHERS Go For Your Guns T-Neck PZ 34432 (Epic) | ▲ | | | | | | 6.98 | 7.98 | 7.98 | ★ | 106 | 5 | SERGIO MENDES & BRASIL '77 Elektra 7E-1102 | ● | | | | | 6.98 | 7.97 | 7.97 | |
| | 25 | 15 | U.F.O. Lights Out Chrysalis 1127 | ● | | | | | | 6.98 | 7.98 | 7.98 | | ★ | 60 | 75 | 4 | MICHAEL HENDERSON Goin' Places Buddah BDS-5693 (RCA) | ▲ | | | | | | 6.98 | 6.98 | 6.98 | ★ | 107 | 24 | OHIO PLAYERS Angel Mercury SRM 1-3701 (Phonogram) | ● | | | | | 7.98 | 7.98 | 7.98 | |
| | 26 | 11 | KISS Love Gun Casablanca NBLP 7057 | ▲ | | | | | | 7.98 | 7.98 | 7.98 | | ★ | 61 | 71 | 4 | ELVIN BISHOP Raisin' Hell Capricorn ZCP 0185 | ● | | | | | | 6.98 | 7.98 | 7.98 | ★ | 146 | 2 | RAM JAM Epic PE 34885 | ● | | | | | 6.98 | 7.98 | 7.98 | |
| ★ | 29 | 10 | STEVE WINWOOD Island ILPS 9494 | ● | | | | | | 6.98 | 7.98 | 7.98 | | ★ | 62 | 67 | 6 | DRAMATICS Shake It Well ABC AB 1010 | ● | | | | | | 6.98 | 7.95 | 7.95 | ★ | 111 | 4 | MASS PRODUCTION Believe Atlantic SD 9918 | ● | | | | | 6.98 | 7.98 | 7.98 | |
| ★ | 31 | 12 | ANDY GIBB Flowing Rivers RSD RS-1-3019 (Polydor) | ● | | | | | | 6.98 | 7.98 | 7.98 | | ★ | 63 | 63 | 52 | BOSTON Epic JE 34188 | ▲ | | | | | | 7.98 | 7.98 | 7.98 | ★ | 109 | 4 | ANIMALS Before We Were So Rudely Interrupted United Artists Jet JT-LA790-1-X | ● | | | | | 7.98 | 7.98 | 7.98 | |
| | 29 | 17 | BARRY MANILOW Live Arista AL 8500 | ▲ | | | | | | 11.98 | 11.98 | 11.98 | | ★ | 64 | 76 | 9 | STEPHEN BISHOP Careless ABC ABCD 954 | ● | | | | | | 6.98 | 7.95 | 7.95 | ★ | 130 | 2 | ELVIS' GOLDEN RECORDS VOL. 3 RCA LSP-2765 | ● | | | | | 6.98 | 6.98 | 6.98 | |
| ★ | 34 | 5 | FIREFALL Luna Sea Atlantic SD 19101 | ● | | | | | | 6.98 | 7.97 | 7.97 | | ★ | 65 | 69 | 5 | BE BOP DELUXE Live! In The Air Age Harvest SKB 11666 (Capitol) | ● | | | | | | 6.98 | 7.98 | 7.98 | 100 | 101 | 25 | MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla T7-352R2 (Motown) | ● | | | | | 7.98 | 9.98 | 9.98 | |
| ★ | 35 | 5 | GRATEFUL DEAD Terrapin Station Arista AL 7001 | ● | | | | | | 7.98 | 7.98 | 7.98 | | ★ | 66 | NEW ENTRY | DARYL HALL & JOHN OATES Beauty On A Back Street RCA AFL1-2300 | ● | | | | | | 7.98 | 7.98 | 7.98 | ★ | 112 | 18 | WAYLON JENNINGS Ol' Waylon RCA APL1-2317 | ● | | | | | 6.98 | 7.98 | 7.98 | | |
| | 32 | 13 | TED NUGENT Cat Scratch Fever Epic PE 34700 | ● | | | | | | 6.98 | 7.98 | 7.98 | | ★ | 67 | 68 | 13 | SALSOUL ORCHESTRA Magic Journey Salsoul STS 5515 | ● | | | | | | 6.98 | 7.98 | 7.98 | 102 | 92 | 35 | ABBA Arrival Atlantic SD 18207 | ● | | | | | 6.98 | 7.97 | 7.97 | |
| | 33 | 9 | AVERAGE WHITE BAND & BEN E. KING Benny And Us Atlantic SD 19105 | ● | | | | | | 7.98 | 7.98 | 7.98 | | ★ | 68 | 80 | 2 | ERIC CARMEN Boats Against The Current Arista AB 4124 | ● | | | | | | 7.98 | 7.98 | 7.98 | 103 | 103 | 25 | MAYNARD FERGUSON Conquistador Columbia PC 34457 | ● | | | | | 6.98 | 7.98 | 7.98 | 7.98 |
| | 34 | 11 | OLIVIA NEWTON-JOHN Making A Good Thing Better MCA 2280 | ● | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |



TOP LPs & TAPE

POSITION 106-200

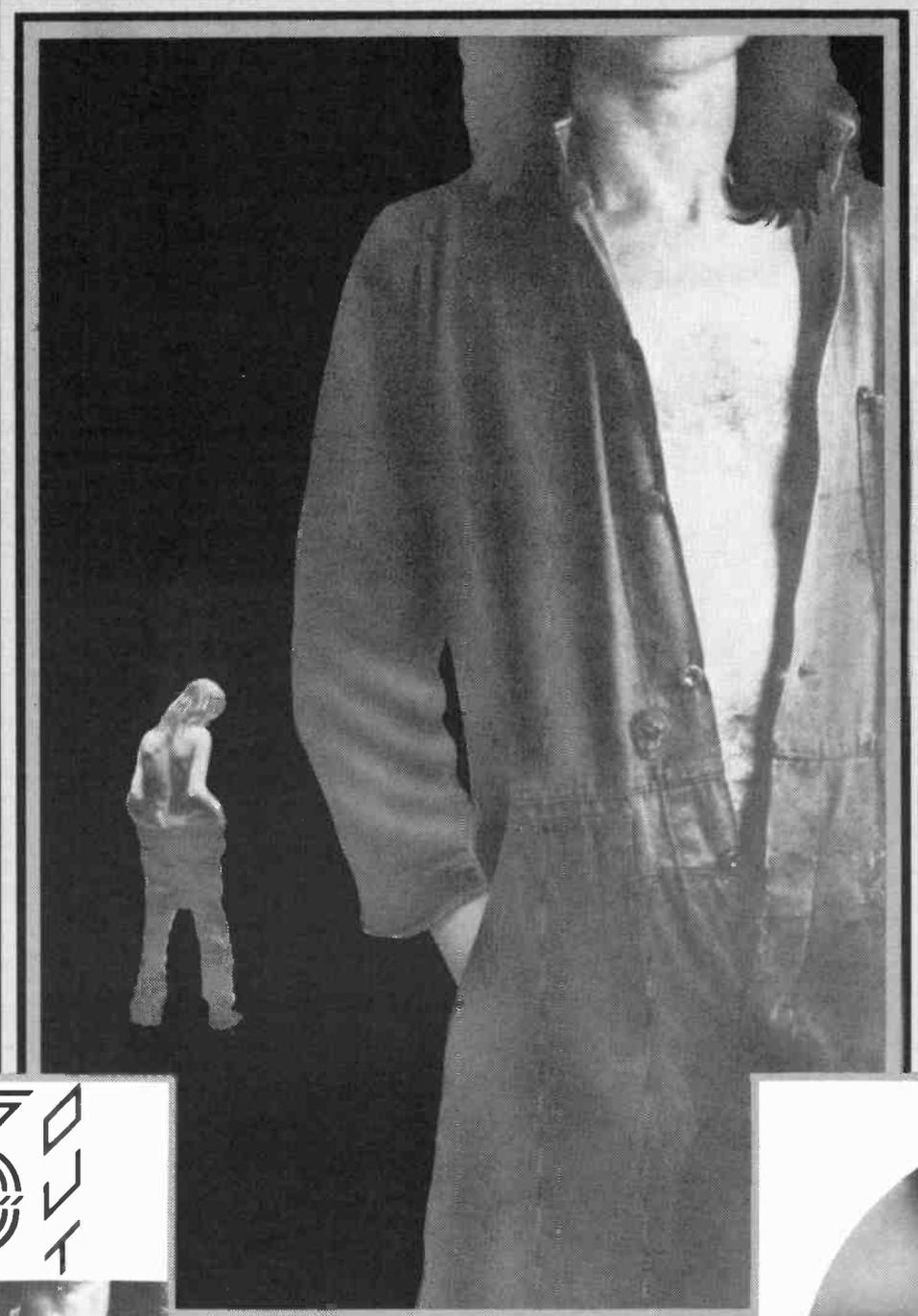
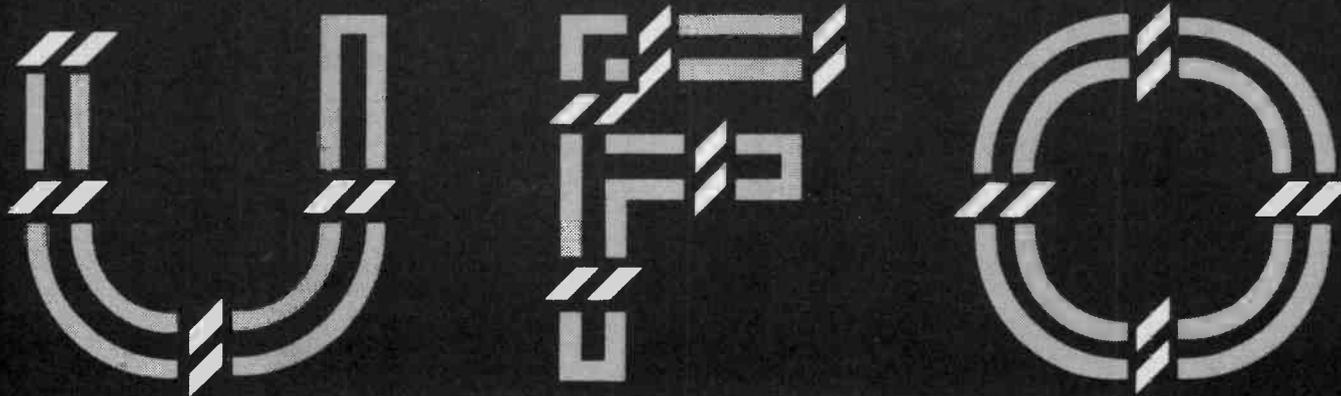
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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | | | | | | | | | | | | |
|-----------|-----------|----------------|--|----------------------|-----------|---------|----------|----------|-----------|-----------|----------------|--|--|---|-----------|---------|----------|----------|--------------|-----|-----|-----------|---|--|------|-------|------|-------|------|
| | | | | ALBUM | 4-CHANNEL | 8-TRACK | 0-8 TAPE | CASSETTE | | | | | REEL TO REEL | ALBUM | 4-CHANNEL | 8-TRACK | 0-8 TAPE | CASSETTE | REEL TO REEL | | | | | | | | | | |
| 106 | 110 | 8 | ENCHANTMENT Roadshow RS-LA682-G (United Artists) | 6.98 | | 7.98 | | 7.98 | | | 136 | 98 | 18 | HELEN REDDY Ear Candy Capitol SD 11640 | 7.98 | | 7.98 | | 7.98 | | 169 | 169 | 2 | CRAWLER Epic PE 34900 | 6.98 | | 7.98 | | 7.98 |
| 107 | 118 | 3 | CRYSTAL GAYLE We Must Believe In Magic United Artists UA LA771-G | 6.98 | | 7.98 | | 7.98 | | | 137 | 158 | 2 | RONNIE MILSAP It Was Almost Like A Song RCA APL1-2439 | 6.98 | | 7.95 | | 7.95 | | 170 | 114 | 27 | TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic) | 6.98 | | 7.98 | | 7.98 |
| 108 | 120 | 7 | NILSSON Knnilsson RCA AFL1-2276 | 7.98 | | 7.98 | | 7.98 | | | 138 | 138 | 7 | DOROTHY MOORE Malaco 6353 (TK) | 6.98 | | 7.98 | | 7.98 | | 171 | 173 | 3 | DAVE MASON Let It Flow Columbia PC 34680 | 6.98 | | 7.98 | | 7.98 |
| 109 | 66 | 41 | A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia JS 34403 | 8.98 | | 8.98 | | 8.98 | | | 139 | 61 | 8 | STUFF More Stuff Warner Bros. BS 3061 | 6.98 | | 7.97 | | 7.97 | | 172 | 172 | 11 | WILLIE NELSON To Lefty From Willie Columbia KC 34695 | 6.98 | | 7.98 | | 7.98 |
| 110 | 122 | 2 | DAVID SOUL Playing To An Audience Of One Private Stock PS 7001 | 7.98 | | 7.98 | | 7.98 | | | 140 | 151 | 4 | B.J. THOMAS MCA 2286 | 6.98 | | 7.98 | | 7.98 | | 173 | 180 | 3 | DONNY OSMOND Donald Clark Osmond Polydor PD 16109 | 6.98 | | 7.98 | | 7.98 |
| 111 | 177 | 4 | ANDY PRATT Shiver In The Night Nemperor/Atlantic NE 443 | 6.98 | | 7.98 | | 7.98 | | | 141 | 141 | 51 | BEE GEES Children Of The World RSO RS 1-3003 (Polydor) | 6.98 | | 7.95 | | 7.95 | | 174 | 178 | 3 | DAVID MATHEWS Dune CTI 7-5005 (Creed Taylor) | 7.98 | | 8.98 | | 8.98 |
| 112 | 102 | 17 | THE OUTLAWS Hurry Sundown Arista AL 4135 | 6.98 | | 7.98 | | 7.98 | | | 142 | 154 | 2 | PURE PRAIRIE LEAGUE Live, Takin' The Stage RCA CPL2-2404 | 9.98 | | 9.98 | | 9.98 | | 175 | 181 | 8 | RITCHIE FAMILY African Queens Merlin 2206 (TK) | 6.98 | | 7.98 | | 7.98 |
| 113 | 121 | 7 | LENNY WILLIAMS Choosing You ABC AB 1023 | 6.98 | | 7.95 | | 7.95 | | | 143 | 144 | 38 | ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century T 539 | 6.98 | | 7.98 | | 7.98 | | 176 | NEW ENTRY | DAVE & SUGAR That's The Way Love Should Be RCA APL1-2477 | 6.98 | | 7.95 | | 7.95 | |
| 114 | 97 | 69 | STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497 | 6.98 | | 7.98 | | 7.98 | | | 144 | 149 | 7 | KEITH JARRETT Staircase ECM-2-1090 (Polydor) | 11.98 | | 11.98 | | 11.98 | | 177 | 179 | 21 | TAVARES Love Storm Capitol STAO-11628 | 6.98 | | 7.98 | | 7.98 |
| 115 | 105 | 56 | DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1-1467 | 6.98 | | 7.98 | | 7.98 | | | 145 | 157 | 4 | SPY WHO LOVED ME/ SOUNDTRACK United Artists UA LA774 H | 7.98 | | 7.98 | | 7.98 | | 178 | 133 | 13 | JOAN BAEZ Blowin' Away Portrait/CBS PR 34697 | 6.98 | | 7.98 | | 7.98 |
| 116 | 78 | 14 | ARETHA FRANKLIN Sweet Passion Atlantic SD 19102 | 7.98 | | 7.98 | | 7.98 | | | 146 | 166 | 2 | DENNIS WILSON Pacific Ocean Blue Epic PZ 34354 | 6.98 | | 7.98 | | 7.98 | | 179 | 187 | 3 | CROSBY, STILLS & NASH Atlantic SB 8229 | 7.98 | | 7.98 | | 7.98 |
| 117 | 117 | 5 | TIM WEISBERG BAND TWB United Artists UA-LA773 G | 6.98 | | 7.98 | | 7.98 | | | 147 | 148 | 8 | THE SOUTH'S GREATEST HITS Capricorn CP 0187 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | | 180 | 170 | 14 | IDRIS MUHAMMAD Turn This Mutha Out Kudu KU 34 (CTI) | 7.98 | | 7.98 | | 7.98 |
| 118 | 131 | 2 | FOGHAT Live Bearsville BRK 6971 (Warner Bros.) | 7.98 | | 7.98 | | 7.98 | | | 148 | 159 | 5 | LAKE Columbia PC 34763 | 6.98 | | 7.98 | | 7.98 | | 181 | 139 | 10 | CAROL DOUGLAS Full Bloom Midsong International BKL1-2222 (RCA) | 6.98 | | 7.98 | | 7.98 |
| 119 | 126 | 40 | LINDA RONSTADT Greatest Hits Asylum 7E-1092 | 6.98 | | 7.97 | | 7.97 | | | 149 | 123 | 10 | DERRINGER LIVE Blue Sky PZ 34848 (Epic) | 6.98 | | 7.98 | | 7.98 | | 182 | 182 | 44 | KISS Rock And Roll Over Casablanca NBLP 7037 | 7.98 | | 7.98 | | 7.98 |
| 120 | NEW ENTRY | | ELVIS PRESLEY Welcome To My World RCA APL1-2274 | 6.98 | | 7.95 | | 7.95 | | | 150 | NEW ENTRY | IGGY POP Lust For Life RCA AFL1-2488 | 7.98 | | 7.98 | | 7.98 | | 183 | 162 | 75 | BARRY MANILOW Trying To Get The Feelin' Arista AB 4060 | 7.98 | | 7.98 | | 7.98 | |
| 121 | 132 | 7 | PHILADELPHIA INTERNATIONAL ALL-STARS Let's Clean Up The Ghetto Philadelphia International JZ 34659 (Epic) | 7.98 | | 7.98 | | 7.98 | | | 151 | 163 | 2 | TOM SCOTT Blow It Out Ode PE 34966 (Epic) | 6.98 | | 7.98 | | 7.98 | | 184 | 186 | 19 | 10 cc Deceptive Bends Mercury SRM-1-3702 (Phonogram) | 7.98 | | 7.98 | | 7.98 |
| 122 | NEW ENTRY | | ELVIS PRESLEY Legendary Performer Volume 1 RCA CPL1-0341 | 7.98 | | 8.95 | | 8.95 | | | 152 | 116 | 5 | CAMEO Cardiac Arrest Chocolate City CCLP 2803 (Casablanca) | 7.98 | | 7.98 | | 7.98 | | 185 | 185 | 36 | ATLANTA RHYTHM SECTION A Rock And Roll Alternative Polydor PD 1-6080 | 6.98 | | 7.98 | | 7.98 |
| 123 | 129 | 15 | FIREFALL Atlantic SD 18174 | 6.98 | | 7.98 | | 7.98 | | | 153 | 82 | 9 | MELISSA MANCHESTER Singin' Arista AL 4136 | 6.98 | | 7.98 | | 7.98 | | 186 | 160 | 12 | ADDRISI BROTHERS Buddah BOS 5694 (RCA) | 6.98 | | 7.98 | | 7.98 |
| 124 | 124 | 3 | ALAN O'DAY Appetizers Atlantic PC 4300 | 7.98 | | 7.98 | | 7.98 | | | 154 | NEW ENTRY | MOTHER'S FINEST Another Mother Further Epic PE 34699 | 6.98 | | 7.98 | | 7.98 | | 187 | 127 | 10 | SILVER CONVENTION Golden Girls Midsong International BKL1-2296 (RCA) | 6.98 | | 7.98 | | 7.98 | |
| 125 | 125 | 23 | LOU RAWLS Unmistakably Lou Philadelphia International PZ 34488 (Epic) | 6.98 | | 7.98 | | 7.98 | | | 155 | NEW ENTRY | JOHNNY WINTER Nothin' But The Blues Blue Sky PZ 34813 (Epic) | 6.98 | | 7.98 | | 7.98 | | 188 | 191 | 148 | AEROSMITH Toys In The Attic Columbia JC 33479 | 7.98 | | 7.98 | | 7.98 | |
| 126 | NEW ENTRY | | ELVIS PRESLEY World Wide 50 Gold Awards Volume 1 RCA LPM-6401 | 28.98 | | 19.95 | | 19.95 | | | 156 | 147 | 8 | LOVE & KISSES Casablanca NBLP 7063 | 6.98 | | 7.98 | | 7.98 | | 189 | 188 | 41 | CLIMAX BLUES BAND Gold Plated Sire SASD 7523 (ABC) | 6.98 | | 7.95 | | 7.95 |
| 127 | 113 | 20 | RONNIE LAWS Friends & Strangers Blue Note BN-LA730-H (United Artists) | 7.98 | | 7.98 | | 7.98 | | | 157 | 84 | 6 | JIMMY BUFFETT A1A ABC DS 50183 | 6.98 | | 7.95 | | 7.95 | | 190 | NEW ENTRY | LED ZEPPELIN The Song Remains The Same/ Soundtrack Atlantic SS 2-201 | 11.98 | | 13.97 | | 13.97 | |
| 128 | 128 | 6 | THE RUMOUR Max Mercury SRN 11174 | 6.98 | | 7.98 | | 7.98 | | | 158 | 171 | 7 | PAUL WILLIAMS Classics A&M SP 4701 | 6.98 | | 7.98 | | 7.98 | | 191 | 195 | 44 | DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978 | 6.98 | | 7.97 | | 7.97 |
| 129 | 140 | 2 | STANLEY TURRENTINE Nightwings Fantasy F-9534 | 7.98 | | 7.98 | | 7.98 | | | 159 | 115 | 16 | O'JAYS Travelin' At The Speed Of Thought Philadelphia International PZ 34684 (Epic) | 6.98 | | 7.98 | | 7.98 | | 192 | 145 | 15 | BRAINSTORM Stormin' Tabu BQL1-2048 (RCA) | 6.98 | | 7.98 | | 7.98 |
| 130 | 143 | 27 | REO SPEEDWAGON Live (You Get What You Play For) Epic PEG 34494 | 7.98 | | 7.98 | | 7.98 | | | 160 | 119 | 20 | KENNY ROGERS United Artists UA-LA689-G | 6.98 | | 7.98 | | 7.98 | | 193 | 193 | 172 | PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol) | 7.98 | | 7.98 | | 7.98 |
| 131 | 135 | 57 | BARRY MANILOW This One's For You Arista AB 4090 | 7.98 | | 7.98 | | 7.98 | | | 161 | 184 | 71 | KISS Destroyer Casablanca NBLP 7025 | 7.98 | | 7.98 | | 7.98 | | 194 | 152 | 18 | PARLIAMENT LIVE- P. FUNK EARTH TOUR Casablanca NBLP 7053 | 8.98 | | 8.98 | | 8.98 |
| 132 | 142 | 5 | CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200 | 6.98 | | 7.97 | | 7.97 | | | 162 | 164 | 14 | JOHN KLEMMER Lifestyle (Living & Loving) ABC AB 1007 | 6.98 | | 7.95 | | 7.95 | | 195 | NEW ENTRY | MANDRE Motown M 688651 | 6.98 | | 7.98 | | 7.98 | |
| 133 | 93 | 32 | SUPERTRAMP Crime Of The Century A&M SP 3647 | 6.98 | | 7.98 | | 7.98 | | | 163 | 165 | 17 | JERRY JEFF WALKER A Man Must Carry On MCA 2-6003 | 7.98 | | 9.98 | | 9.98 | | 196 | 196 | 3 | KENNY RANKIN ALBUM Atlantic LD 1013 | 6.98 | | 7.97 | | 7.97 |
| 134 | 134 | 12 | ROY AYERS UBIQUITY Lifeline Polydor PD-1-6108 | 6.98 | | 7.98 | | 7.98 | | | 164 | 167 | 2 | RY COODER Show Time Warner Bros. BS 3059 | 7.98 | | 7.98 | | 7.98 | | 197 | NEW ENTRY | CHRIS HILLMAN Clear Sails Asylum 7E1104 | 6.98 | | 7.97 | | 7.97 | |
| 135 | 77 | 10 | WHISPERS Open Up Your Love Soul Train BVL1-2270 (RCA) | 6.98 | | 7.98 | | 7.98 | | | 165 | 90 | 30 | MARSHALL TUCKER BAND Carolina Dreams Capricorn CPK 0180 (Warner Bros.) | 7.98 | | 7.98 | | 7.98 | | 198 | 200 | 122 | BEACH BOYS Endless Summer Capitol SVBB 11307 | 7.98 | | 8.98 | | 8.98 |
| | | | | | | | | | | | 166 | 168 | 3 | NEW COMMANDER CODY BAND Rock 'n' Roll Again Arista AL 4125 | 6.98 | | 7.98 | | 7.98 | | 199 | 161 | 6 | AC/DC Let There Be Rock Atco SD 36 151 | 7.98 | | 7.98 | | 7.98 |
| | | | | | | | | | | | 167 | | | | | | | | | 200 | 198 | 39 | WINGS OVER AMERICA Capitol SWCO 11593 | 14.98 | | 14.98 | | 14.98 | |

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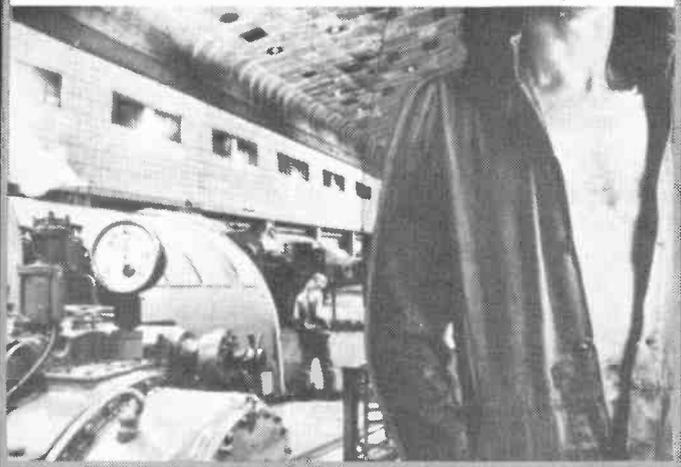
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Inside Track



IT WAS PREDICTABLE—Don Zimmermann (second from right) gives Natalie Cole her first platinum award for the singer's "Unpredictable" album at Victoria Station restaurant in Los Angeles after her recent five-day run at the Universal Amphitheatre. Joining in the festivities are (left to right) Marvin Yancy, Cole's husband/producer; Cole, Zimmermann and Capitol's chairman, president and chief executive officer, Bhaskar Menon. Cole has since "retired" to await the birth of her first child.

Creed Taylor Faces \$18 Mil Motown Suit

By JOHN SIPPEL

LOS ANGELES—Motown Record Corp. has filed suit in Superior Court here, charging Creed Taylor Inc. and Creed Taylor with breaching provisions of a May 1976 settlement agreement, for which it seeks cumulative damages of \$18 million.

Motown alleges that the defendants have delivered only four albums to the label as of Aug. 4, 1977, while the pact provided for seven albums during the period.

CTI further allegedly violated the binder by releasing on its Kudu label an album by Grover Washington Jr., whose records were to be released by Motown. In addition, Motown claims that CTI has not paid IRS and Harry Fox Agency obligations and has failed to advise the plaintiff of actions or threats of actions at law against the defendant.

Motown claims it originally lent the defendants \$500,000 in a June 30, 1974, contract and another \$300,000 in November of that year, which loans were due June 30, 1976, and June 30, 1978, respectively.

Interest rate was 1% over the prime rate of the First National Bank of New York. Motown got a prior secured lien on all masters.

In the June pact, Motown claims it also put \$85,000 into escrow against a pending \$70,292.62 IRS tax lien.

Under the first pact, per the suit, CTI was to deliver to Motown 32 single-LP albums per year, 20 of which were to be produced by Taylor and not more than six to come from outside the U.S.

Motown would exclusively distribute product in the U.S. and to military post exchanges. Motown would pay a \$1 royalty on \$3.40 wholesale albums, \$1.10 on \$4.30

tape and 13 cents on singles, with 14 cents promised if the single went over 300,000.

Motown could not show more than a 20% return. No albums could be sold as schlock until after an agreed-upon selloff period.

Other items listed in the action:

Starting in September 1974, CTI got a monthly \$100,000 advance against royalties. CTI had to hold the mechanical license per album under 20 cents.

In the November 1974 contract, Motown specified that CTI had to keep its monthly company operational costs under \$204,000. A schedule of delinquency attached to that contract showed CTI owed \$299,999.29 to a variety of suppliers and services at that time.

Under terms of a May 4, 1976 settlement agreement resulting from a Federal District Court litigation between the two, Motown and CTI split the catalog of the CTI labels equally.

Taylor agreed to produce albums for Motown by Washington, George Benson and Hank Crawford, plus an act to be named by Motown. Taylor was to provide 24 albums over a four-year period.

Motown agreed to pay a 29.4% of 100% of wholesale price royalty for LPs sold, 25.6% for prerecorded tape and 24% for singles or 26% if the single exceeded 300,000 units.

CTI got \$50,000 advance against royalties for each album provided. Washington got \$30,000 to cover royalties through 1975 and the difference between \$150,000 and the royalties in addition from Motown.

The agreement specified maximum monthly expenditures for CTI company operational costs, totalling \$128,856, largest part of which was \$67,250 for office and payroll.

KGFJ To KKT

LOS ANGELES—Though KGFJ general manager Arnold Schorr refuses to comment about a new format, the station is changing its call letters to KKT as soon as the FCC permits. Rumors abound that the station, long a soul kingpin in the market, is switching to a combination of gospel and black talk. In the past couple of years, the station has received strong competition from KDAY, which is presently the radio leader in black music.

The second strongest grouping of newspaper advertising companies was in the entertainment and hobbies area during the first half of 1977. Stores selling radio, tv, phonographs and records and tape led this classification with a 39% increase to \$70.1 million. The entire grouping accounted for \$411.1 million in newspaper advertising for a 12% gain, the Newspaper Advertising Bureau reports. The top advertiser spender was the automotive group.

A death in Mo Ostin's family prevented him from appearing on a manufacturer's panel at the WEA convention in Miami, Fla. Stan Cornyn, his executive vice president, subbed. Also, Rod Stewart did not appear to perform. Acts who did included Foreigner, Slave, Carol Bayer Sager, Eddie Rabbitt, Bruce Roberts, Leo Sayer and Steve Martin.

Jon Shulman set to open a third Laury's Discount Records in the Chicago area. The Windy City, too, will soon welcome a new independent distributorship devoted to small "esoteric" lines. . . . Through an inadvertent error, the product presentations conducted by Casablanca Records and Phonodisc were deleted from the story of the Record Bar convention (Billboard, Sept. 10, 1977). Thirteen different acts also appeared at the recent retail chain convention. . . . "Midnight Special" has been picked up for another year as an NBC-TV feature. . . . Jethro Tull does 15 major market one-nighters in 30 days starting Nov. 5 in the U.S.

Anybody want a dead blonde rat hermetically sealed in solution in a plastic bag? Contact Mike Bone, who bought 100 of the deceased rodents from Mogul-Ed Biological Supply House, Oshkosh, Wis., to promote a new Irish act, Boomtown Rats, as part of his job as director of Mercury/Phonogram artist development. When sales chief Jules Abramson got word of the promo, he kayoed it, so the 100 are available, on a first call, first served basis. . . . Skip Byrd scotches the rumor that ABC Records' Distributing Co. is shuttering some of its branches, such as San Francisco. He says only six employees were pink slipped in the Bay Area and their duties have been assumed by others. He also denies a "general cutback."

All is relatively quiet on the Jimmy's Music World/Sutton Distributors front. Much ado about the first creditors' meeting Monday (12). Rumor mill tips Jimmy's may trim more outlets from its present dozen to six. A check of the Times Square retail location found business as usual, complete with the jive-talking live deejay. Frontline product is still stacked to the ceiling though there is a heavy mix of sale-priced LPS from the early '70s, which could be cutouts from the Sutton warehouse. . . . Talk persists that Bob Reno will take his Midsong International label to Phonodisc, yet Reno denies it.

Smuckers cabaret club, which opened April 1, is closed indefinitely for "refinancing." Most recently the boite suffered damage when a water main broke also flooding over into the adjacent Brooklyn Academy of Music. . . . CBS Records threw a party for George Jones prior to his scheduled appearance at New York's Bottom Line. The country star showed up for neither. A CBS publicist blamed his "cold feet." . . . Associated Booking readying a syndicated tv series for Sandler & Young titled "For Adults Only."

Laurie Steinberg, publicity writer for CBS and long-time gal Friday to publicity nabob Bob Altshuler, recovering at Mount Sinai Hospital, New York, following an accident. . . . There's a font of printing type called "Bill-

Flaws In the 'Rolling Thunder Logbook'

"Rolling Thunder Logbook" by Sam Shepard, published by Viking Press, 184 pages, \$12.50.

LOS ANGELES—In his introduction, playwright Shepard explains the purpose of the book is not so much to reveal the private lives of the stars or give a blow-by-blow account of what happened, but to give the reader a "taste of the whole experience."

Unfortunately, the whole experience becomes fragmented pieces of a six-week tour of New England which never really focuses on Dylan the musician, Dylan the man or in any other major star involved in the tour.

Instead, the reader must contend with Shepard's diary-like perceptions that include lengthy descriptions of each town, unusual acquaintances met along the way and trite dialog among performers.

Shepard's original intent was to write a film on Rolling Thunder which never materialized. Not wanting to let his efforts go in vain, he

board Black" now available. . . . Pickwick, the rackjobbing/distribution/retail behemoth of the industry, is rumored considering a one-time joint convention of all its record/tape/accessory/audio links in 1977. Wouldn't a conclave like that bring together the largest group of suppliers/executives/employees ever? . . . Tampa Stadium has refunded \$400,000 to fans who had tickets to the recent Led Zeppelin concert there that ended in rain and riots. Concerts West, which promoted the gig, is picking up the tab for cost of advertising the refunds. That stadium will not be used for rock events until the local mayor rescinds his order prohibiting city gendarmes from working security at the concerts.

The Broadway musical, "Chicago," begins a national tour of 10 cities Monday (12) with a projected profit of \$750,000 anticipated. . . . The National Lampoon is touring with a new show this fall titled "That's Not Funny, That's Slick," with material pegged for a forthcoming album. . . . Pianist Ursula Oppens joins the Standards Awards Panel of ASCAP, which passes out special cash grants to the organization's writers. . . . Flip Wilson parted company with his long-time personal manager Monte Kaye, last week. And the comic reportedly painted the Kaye offices on the Sunset Strip with white paint before he ankled.

Joe Cocker's concerts in Venezuela last week were postponed. Difficulties with Mexican promoters made him miss a direct flight to Caracas. Cocker flew to the U.S. to make connecting flights, where he was told his current visa wasn't valid for such stopovers. Dates will be rescheduled. . . . KALX on the Univ. of California at Berkeley campus will satirize the flick monster with its own "Star Bores" to air Sept. 23 and 26. . . . Greenwich Village fold impresario Mike Porco celebrates his 25th year as owner of Folk City next month. He nurtured embryonic talent like Bob Dylan, for whom he advanced loot for AFM and cabaret cards. . . . Bootsy Collins and his madcap crew say they intend to land a spaceship in Times Square soon.

The Corporation for Public Broadcasting notes its Arbitron estimates in 24 U.S. markets show audience increases of 24% over last year. . . . WNEW-FM's free Beach Boys concert in Central Park last week drew 150,000. . . . Bob Marley underwent second surgery on a toe tumor. His convalescence will KO his tour plans. Operation declared a success by his medics. . . . The Lakeland, Fla., Civic Center got a new roof installed free by the original roofer. The previous leaky top cancelled some concerts, for which promoters have held the city fathers liable. . . . Bluesman Alden Bunn, 52, known as "Tarheel Slim," succumbed to pneumonia Aug. 21 in New York. . . . Composer Gunther Schuller mentioned as possible successor to Nancy Hanks, who leaves her post as chief executive of the National Council of the Arts Oct. 7. . . . Alan Sachs, co-creator of "Welcome Back Kotter," to co-produce a Yankee version of "Rock Follies," which spawned a hit album in the U.K. and was a popular PBS offering here last year. . . . Richard Cohen, not Richard Cole, promoted Lina Ronstadt's concert at Rockland, N.Y., as reported here last week. . . . ABC Records' bash for former Band member Levon Helm's debut album via RCO Records brought many of Woodstock's legendary players and pickers out of the woods to jam at an all-day party in the upstate rustic N.Y. hamlet.

pieces together shallow and trivial events which have little bearing on the music and the importance of the event as a whole.

Most chapters, some running as short as one paragraph, are mere pictorial and verbal travelogs, descriptive details of the scenery and landmarks of each town.

Only in rare instances does the reader get any insight into the most prominent songwriter of the past 10 years. Nor is there any extensive detail about the co-stars—Joan Baez, Roger McGuinn, Ronny Blakely, Allen Ginsberg, Scarlett Rivera, Mick Ronson, Ramblin' Jack Elliott and others.

What we read about are the foods consumed, the drugs they took and the hotels they stayed at. Surely there could have been a more intimate account of the entire experience.

Yet the book has its moments. The writing is sharp and incisive, reading like a Tom Wolfe novel, with its sentence fragments, four worded sen-

tences and vivid images. Shepard, at times, is able to forcefully communicate an artist's mystique with uncanny grace.

Describing Joni Mitchell, Shepard states: "Here's someone who just appears, just walks out with a plain guitar, a beret and a history of word collage. She stands there making believe she's tuning an already well-adjusted guitar until the place calms down."

"She seems able to have merged into a unique jazz structure with lyrics and rhythmic construction and even managed to bite the masses in the ear with it."

What captures the essence of Rolling Thunder more than anything else are the photos. The candid shots accurately highlight the performers in action, in moments of solitude and in times of frivolity. That was what the Rolling Thunder was about.

Upon completion of the book, there is something definitely lacking. Perhaps it is an insatiable thirst to know more. ED HARRISON

Carter Confab

• Continued from page 6

"very representative, to give a good cross section of the industry."

The agenda, explains Walden, was formulated with input from many of the invited guests. "So it would have greater scope and help the entire industry."

Beard explains that the President meets about once a week with representatives of various industries. The significance of this meeting for the record industry is that it is now being accorded the respect and legitimacy long granted other fields.

The Doobie Brothers



Livin' On The Fault Line

The new album.

Produced by Ted Templeman.

On Warner Bros. records & tapes. BSK 3045.



Visit Relaxing TIM MURDOCH



WEA NEW ZEALAND

At the very edge of international music's bravest shore, in New Zealand's growing record market... success is a thing called WEA International. The new zealotry of the citizenry has heaped gold and platinum on Rod Stewart (monthly gold we're told), Fleetwood Mac, Queen, The Doobie Brothers, Led Zeppelin and Alice Cooper with almost regular frequency.

Bringing musical success to new markets is what makes WEA work. Finding men like Tim Murdoch, WEA New Zealand's Managing Director, attests both to the company's shrewdness and Tim's enormous capability. Having sampled everything from surfing to journalism, hunting to filmmaking,



Tim first settled into the record business running Allied International's New Zealand record operation (including the catalogues of Pye, MCA and RCA). In 1975 he set up WEA New Zealand; a year later the company had its own distribution, and 18 months later Tim Murdoch was elected President of the Record Foundation of New Zealand.

A market that's growing at a phenomenal pace is also becoming a major venue for globe-trotting concert artists... ever since Tim Murdoch and WEA joined forces way down under. WEA... Your International Ear Line.