

Rock Shows Thaw Out Freeze Via Dollar Flow

By NAT FREEDLAND

LOS ANGELES—The ferocious 1977 winter which has frozen the Eastern half of the U.S. in below zero blizzards has not halted rock concerts as completely as might be imagined.

Despite isolated instances of shows being cancelled in the Midwest due to curtailment of arena fuel or impassable roads, and despite ZZ Top being forced by these conditions to reschedule several January concerts for late February, most snowbelt concerts that managed to get on have been moneymakers.

A Billboard spot-check of key promoters in the snow-clogged areas indicates that the most common response to shows by major attractions in this bad weather period has been to keep away only several hundred ticket buyers from what would have otherwise been pretty sure sellouts.

Cleveland-based Mike Belkin had an unusually busy January with 11 Midwest shows, all moneymakers, and has 12 shows on for February. Rock fans turned out in heavy bliz-

(Continued on page 36)

Weather Slows Sales 40% In Some Places

NEW YORK—The coldest winter on record is taking its toll on the record and tape industry. Some retailers in the hard-hit Midwest, East and South report sales off by as much as 40%.

With natural gas supplies dwindling daily, 11 states have been declared emergency areas. They are New York, New Jersey, Ohio, Pennsylvania, South Carolina, Virginia, Florida, Maryland, Indiana, Minnesota and Tennessee.

Restricted work hours have forced

the layoffs of nearly two million workers across the nation, with many retail chains, pressing plants and distributors either closed or working limited hours. Snowbound highways and roads have slowed product delivery.

Doug Dombrowski, buyer for Transcontinent Record Sales, the giant one-stop, rackjobber and distributor headquartered in Buffalo, N.Y., one of the hardest hit areas with 10-15-foot snow drifts blanket-

(Continued on page 67)

Disco III Set In New York In August

NEW YORK—Disco III, the third international disco forum sponsored by Billboard will be held in New York in late August, reports Bill Wardlow, forum director.

The forum will be held at a major convention facility, and will offer accommodations for the more than 700 expected registrants. There will also be facilities for more than 200 exhibitors and enclosed rooms for sound demonstrations.

There were more than 52 exhibitors at the Disco II forum held Sept. 28-Oct. 2 at the Americana Hotel here and many last minute booth

applicants were turned away for lack of space.

The forum will address itself to major problems confronting the still-growing disco industry. Specially selected panels of experts in their respective fields will lend their knowledge to such areas of discussion as innovations in sight and sound technology, the art of programming, problems involved in structuring and managing chains and franchises, laser lights, video and other futuristic innovations in visuals and audio evolutions in disco

(Continued on page 48)

TOP 40 BARRIER

'Specials' Break Limited Playlists

By CLAUDE HALL

LOS ANGELES—The tight playlist barrier on Top 40 radio stations coast-to-coast has been broken by "specials" now being custom-tailored for labels by independent radio production firms.

The shows, ranging in length from an hour to 1½ hours, have featured such artists as Kiss, Buck Owens, Kansas, Dolly Parton, Emmylou Harris, War, Captain & Tennille, and the late Jim Croce. Rita Coolidge, Paul Anka and Jethro Tull may be in the offering. Labels involved include Warner Bros., Casablanca and United Artists.

"It's the beginning of an off-line network," says Judy Burns, vice president of Burns Media Consultants, Los Angeles. Her husband George Burns is perhaps the most active radio producer of these specials today.

In a time when record companies have been protesting for years the tight playlist barrier and the reluctance of radio to play new product,

(Continued on page 72)

Payola Hearings By FCC Feb. 16

By MILDRED HALL

WASHINGTON—A tentative date of Feb. 16 has been set for the start of the FCC's public hearings in its payola probe announced last December.

FCC Administrative Law Judge Joseph Stürmer will preside, and about half a dozen witnesses reportedly are scheduled, but no names have been released.

FCC spokesmen emphasize that the investigation into payola will cover the entire range of practices and not concentrate on the deejay conflict-of-interest situation as heavily as early leaks from the Commission and press reports seemed to indicate.

These dealt with complaints by two top rock concert producers

(Continued on page 72)

OK On EIA/CEG, RIAA Joint Study

By STEPHEN TRAIMAN

NEW YORK—With dialog begun between hardware and software sides of the music industry, the EIA/CEG will be jointly funding and participating in the record/tape consumer market research study developed by the RIAA.

The decision to join the venture (Billboard, Jan. 15, 1977), as a partner was confirmed by John Hollands, chairman of BSR (USA) Ltd., and head of the CEG audio division. It followed a Jan. 24 meeting with

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Blacks Draw a Blank In Symphonies

By JEAN WILLIAMS

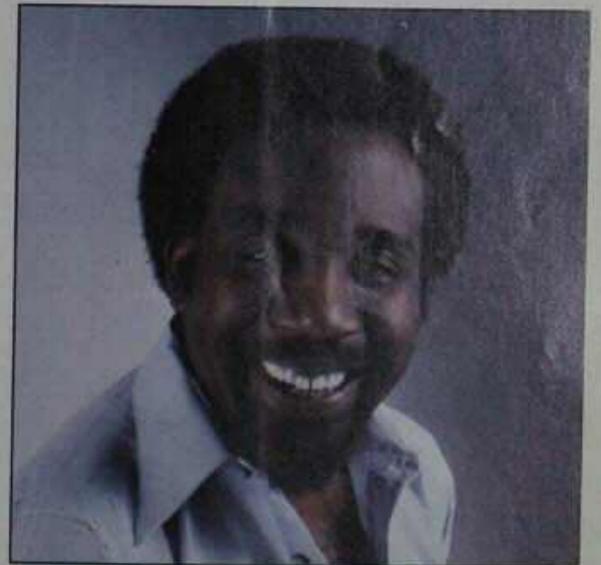
LOS ANGELES—Although there are currently two philharmonic orchestras in the U.S.—Los Angeles and New York—with minority training programs, blacks still comprise less than 1% of their players. So says Joe Westmoreland, program administrator of the Los Angeles Philharmonic's minority training program.

There are currently more than 100 professional orchestras in the country employing approximately 9,000 musicians. But, according to Westmoreland, while the Los Angeles Philharmonic's minority program is soliciting blacks, the rate of attrition is slow for its orchestral chairs.

(Continued on page 53)



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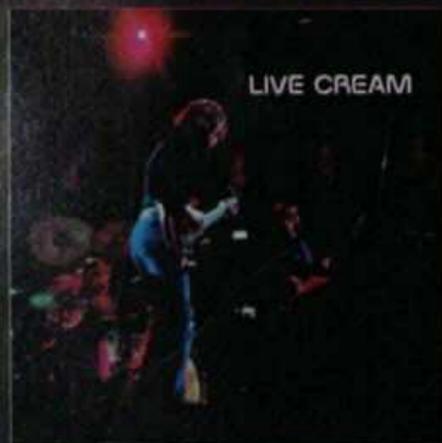
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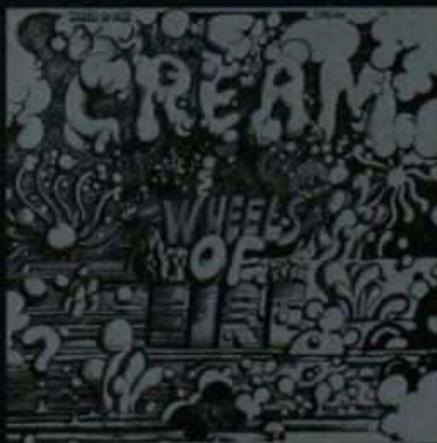
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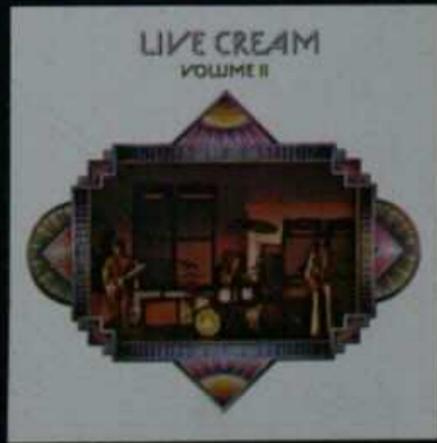
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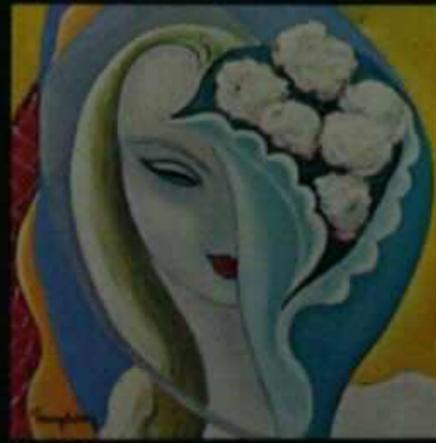
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Court Rules Dubbed Disks 'Background' Infringement

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The motion by plaintiffs, CBS Records, Capitol Records, Atlantic Records, Warner Bros. Records, 20th Century Records and Elektra/Asylum/Nonesuch, was documented with proof that hundreds of their respective recordings were unauthorizedly duplicated by the defendants on magnetic tape.

These recordings, which ran from six to 12 hours, were then distributed to restaurants and other retail establishments for use as background music.



MUSIC AWARD—Bernard Chevy, MIDEM organizer, is presented with a special medal by the International Federation of Producers of Phonograms and Videograms for his outstanding services to the international music industry. He is flanked by Stephen Stewart, director general of the IFPI, left, and Denis Comper, IFPI international coordinator.

VIDEODISKS, CASSETTES Home Television Programs On Way

By STEPHEN TRAIMAN

(This concludes a two-part update on the emerging home video market and its opportunities for creative programming by the music industry which began last week with a look at the tape and disk hardware systems.)

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ALL REPORT TO CHAIRMAN ABC Pondering Separate Labels And Presidents

By JEAN WILLIAMS

LOS ANGELES—ABC Records is studying the formation of separate record labels with presidents at the helm, all reporting to Jerry Rubinstein, label chairman of the board.

This information comes on the heels of ABC Records' formation of ABC Record Distributors Inc., with Don England, former label marketing chief, as president.

"The logical next step would be for ABC Records to form an r&b label with Otis Smith, a label vice president, as president and the same on the pop side. This would be strictly an organizational move," says a source close to the label.

"This separate label formation will make ABC the only firm with such a presidential structure. Other majors have satellite la-

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The source contends Rubinstein's title of chairman of the board should have been a tipoff to his ultimately naming presidents to separate label entities.

ABC Records' international division, publishing, recording studio, Dot Records and now ABC Record Distributors Inc., all have presidents.

England, for example, has started to build his executive staff by upgrading staff members and bringing in additional staffers.

"Each entity, like the distribution company, will operate apart from the label, complete with its own executive structure," the knowledgeable source says.

N.Y.'s Disco-O-Mat Is Planning 3rd Outlet

By DICK NUSSER

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(Continued on page 20)

wedding in Evansville

Love" by Marilyn McCoo and Billy Davis as guests were being seated. He followed with "My Prayer" by Dee Dee Bridgewater, "This Is It," Melba Moore and "Be Mine," Gloria Gaynor. He moved into "Can't Get Enough Of Your Love" by Barry White as the groom and escort

to the groom. "We've Only Just Begun" by Bobby Womack was played during the vows. "Color My World" by Chicago was heard following the vows as the couple swayed back and forth and the duo's court danced into line waiting for the newlyweds to come through.

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Scene of \$5,000 Ceremony

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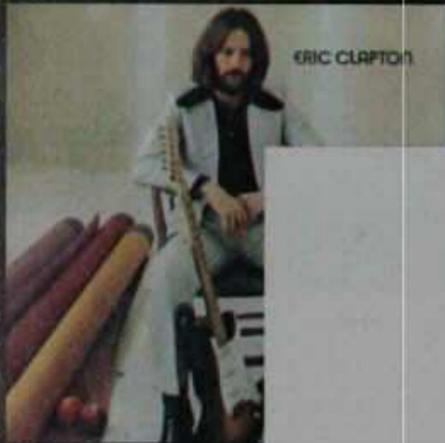
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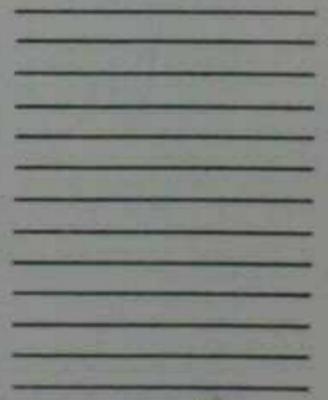
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45s HOT IN U.K. MARKET

By TERRI ANDERSON

LONDON—Custom-pressed British singles are coming in from the U.S. and across the North Sea and the English Channel in hundreds of thousands now as U.K. record companies go far afield in search of pressing capacity to satisfy the current extraordinarily high demand for 45s.

Production managers of companies anxious to keep up supplies of hit, or near hit singles, are calling independent pressing plants in many different areas to get the work done, even to the U.S., despite the obvious cost of such an operation.

The industry view of this unexpected post-Christmas boom is uniform and summed up as "suddenly everybody is buying singles."

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Billboard photo by Dezo Hoffman

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The announcement by Zenith that it had reached an agreement with Sony to market and produce its own videocassette player/recorders based on Betamax technology by this fall selling season is the newest mart factor (see separate story, this issue).

With the largest U.S. market share for television, Zenith will widen the home player population much more quickly than Sony's efforts alone.

Already a number of producers with programs in 1/2-inch U-Matic videocassettes are making titles available in the 1/2-inch Betamax system, basically on a demand level such as Time-Life Television and the Video Tape Network.

Many major record companies here and abroad are deep in video programming research. A major project is underway at EMI in the U.K., and Capitol Records, among others, is investigating the legal ramifications to clear a wealth of existing music tapes for both the disco and home markets, the latter possibly via cable.

Video production companies such

(Continued on page 45)

Credit Crisis In L.A. Latin Mart; Revisions Coming

By AGUSTIN GURZA

LOS ANGELES—Reacting to what many are calling a crisis in the Latin industry here, label executives from major firms are vowing to tighten their credit policies and restructure their relationship with distributors.

The critical credit situation, which has been building for two or three years, came to a head in January when one major distributor here wrote to all manufacturers that he was simply unable to pay his outstanding accounts which totalled more than \$350,000.

According to manufacturers who received the letter, the distributor said he would notify them of a long-term repayment plan and would pay only cash for any further purchases. Shortly afterwards, a major Latin

(Continued on page 64)

They Dance At Their Wedding In Evansville

LOS ANGELES—Coordinating and programming a disco wedding is simple. The couple merely dances through the entire ceremony, says Bob Lutz, spinner at Funky's Inc., an Evansville, Ind., disco who recently handled such an assignment.

Lutz, who coordinated an approximately \$5,000 ceremony, which included all the traditional trimmings, started by playing "Your Love" by Marilyn McCoo and Billy Davis as guests were being seated.

He followed with "My Prayer" by Dee Dee Bridgewater, "This Is It," Melba Moore and "Be Mine," Gloria Gaynor.

He moved into "Can't Get Enough Of Your Love" by Barry White as the groom and escort

danced on the computerized 36 x 36 foot T-shaped dance floor.

"Midnight Love Affair" by Carol Douglas was played as the wedding party danced into place.

The bride and best man reverted to the stroll, a dance of years gone by, on their trek to the dance floor. Next, the bride danced alone to Douglas' tune as she positioned herself next to the groom.

"We've Only Just Begun" by Bobby Womack was played during the vows.

"Color My World" by Chicago was heard following the vows as the couple swayed back and forth and the duo's court danced into line waiting for the newlyweds to come through.

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With the discount price of \$3.69 for product listed at \$6.98 and a \$4.19-\$4.69 tag on product listed at \$7.98, Disc-O-Mat has caused New York retailers to ask how it can do it and stay afloat.

Disc-O-Mat's president, Elliot Mavorah, explains it this way, "Sharp buying."

"Sharp buying is quantity buying," he says. "Anticipation buying, knowing your groups. It's like gambling. We make deals. I just try to buy in volume and I buy very, very low."

Through such deals, which Mavorah makes with various unidentified distributors, subdistributors and labels, he claims to pay an average of less than \$3 per unit, with a resultant 30% markup overall.

To some critics of the Disc-O-Mat operation, this is an impossible dream.

"Look, we don't buy stolen

goods," Mavorah says. "And we pay our sales tax, our rent and everything else. Last year we did about \$2 million gross."

"Our secret is that we serve the customer and we keep our volume up. Plus we deal and we trade to get the best price."

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(Continued on page 20)

FEBRUARY 12, 1977, BILLBOARD

BLIZZARD BITES

Amherst Suffers \$ Losses

By RADCLIFFE JOE

NEW YORK—Amherst Records, the Buffalo-based record division of Transcontinent Record Sales, is reportedly losing "close to \$50,000 a day," as a result of the winter storms the city has suffered in the past week.

Barry Lyons, director of marketing and publicity for the company, discloses that business has ground to a halt, with employees forced to set up temporary residence in the office.

The firm's promotion men who were "on the road" when the blizzards struck, have reportedly been stranded in places like Boston, Memphis and Cleveland. Amherst executives have been unable to contact either them or accounts because the telephone company has imposed restrictions on the use of phone lines.

Amherst is also unable to get out product to accounts because of the state of emergency that has restricted use of vehicles on the city's roads to emergency transportation.

A number of major promotion and advertising programs on such Amherst artists as David LaFlamme and Johnny Watson have been temporarily cancelled because of the deep freeze.

Says Lyons, "We are praying for a miracle to happen so that we can resume normal business, as we are unsure of how long the company can continue to absorb the high losses caused by the weather."

For the Record

LOS ANGELES—WEA distributed labels will continue a selective \$7.98 LP price policy, notes Joel Friedman, WEA president, rather than extending \$7.98 to all new releases as was reported in a story last week.

Alleged LP Booster Ring Defendants Held In L.A.

LOS ANGELES—All six defendants in an alleged LP booster ring, indicted in mid-1976 by a local

COURT RULES NIXON YIELD HIS TAPES

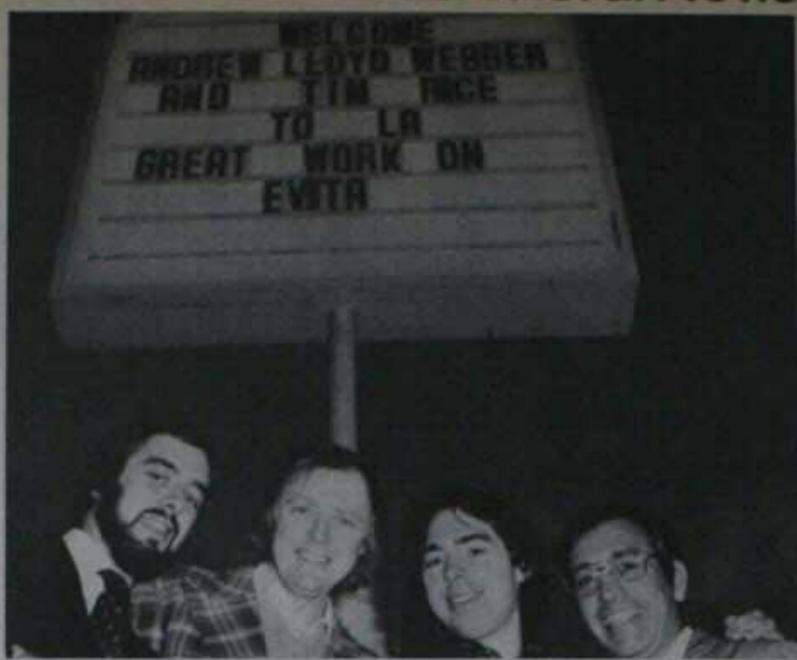
WASHINGTON—The U.S. Court of Appeals has ruled that former president Richard Nixon must yield his White House tapes in civil as well as criminal cases.

The new decision, handed down Jan. 28, makes it possible for plaintiffs in wiretap suits against Nixon to demand his tapes be played in open court as evidence.

Nixon has been fighting to keep his White House and Watergate tapes out of the public domain.

Nixon's attorneys have already appealed an Appeals Court ruling making his Watergate trial tapes open to the public, with broadcasters and Warner Communications hoping to use the tapes for commercial endeavors.

Nixon's attorneys say they will also take this newest ruling to the Supreme Court to halt the information from becoming available to the public.



EVITA TOWERS—Andrew Lloyd Webber and Tim Rice, collaborators of "Evita," complete their U.S. promotional tour with a visit to Tower Records' Sunset Strip outlet in Los Angeles with MCA executives. From the left: Richard Bibby, MCA marketing vice president; Rice, Webber and Sam Passamano, MCA sales vice president.

Top Acts To Appear On Grammy Show

LOS ANGELES—NARAS is assembling an all-star roster of recording artists to appear on the 19th annual Grammy Show which airs Saturday (19) on CBS-TV.

With Andy Williams lined up as master of ceremonies, the first artists to be signed for the show include

Barbra Streisand, Bette Midler, Paul Simon, George Benson, Natalie Cole, Captain & Tennille, Barry Manilow, the Jackson, Freddy Fender, Gladys Knight & the Pips, Dolly Parton, Sarah Vaughan, Chet Atkins, Marilyn McCoo & Billy

(Continued on page 80)

Record 206 U.S. Companies At January MIDEM

CANNES—A final breakdown of attendance figures for MIDEM '77, the 11th in the series, shows that for the first time the U.S. had the biggest contingent of companies represented, either with or without stands in the Palais Des Festivals here.

Total representation, according to official figures from the office of Bernard Chevy, commissaire-general, was that 206 U.S. companies and affiliates were in attendance, with the U.K. second with 192 and France in third place with 182. Others in the top 10, in numerical order,

were West Germany, Canada, Italy, Netherlands, Japan, Belgium and Spain.

Though MIDEM itself did not organize any gala performances this year, there were several top line show presentations, including one by FIDOF, the Federation Internationale Des Organisations De Festivals and it is hoped this will become an annual MIDEM event. A final decision will be taken at the Majorca Song Festival in early summer, with details arranged in Tunisia in July, should it be decided to go ahead.

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Executive Turntable

Joe Mansfield appointed vice president of merchandising at Columbia Records, New York. He was most recently branch manager for CBS Records, Atlanta. Also, Arma Andon appointed vice president, artist development for Columbia in New York. He was assistant to the president, CBS Records Division.

Daniel Skouras upped at Motown, Los Angeles, to vice president and executive assistant to Motown Industries' vice chairman Michael Roshkind. Skouras has been with the firm in London for the past four years.

Appointments at ABC Record Distributors Inc., Los Angeles, include Bill Shaler being elevated to vice president of sales from San Francisco branch manager; Mel Price to vice president of special markets from director of sales; Bill Grady moves to vice president, operations from director

branch operations/production; Doris Fassler named director administration. Ken Koenen appointed national credit manager; Roger Karshner named national market coordinator and Don Keil appointed national operations manager. All staffers were previously employed by ABC Records.

Michael Lippman joins Arista Records as vice president, West Coast operations, Los Angeles. As an attorney with Cooper, Epstein and Hurewitz he represented a number of major artists.

Bob Harrington joins Private Stock Records, New York, as vice president, promotion and artist relations. He was director of merchandising at RCA. Harold Sulman, former national sales manager, becomes vice president of sales. The former director of business affairs, Joe Serling, has been promoted to vice president business affairs.

Jody Uttal becomes director of advertising. She was publicity coordinator. And Sandy Jones is now director of advertising. She was advertising coordinator. Bill Mirkin appointed vice president of finance for Buddah Records, New York. He was the label's controller.

Stan Nowak new manager of internal operations for Lifesong Records, New York. He will remain general manager, LSR Strings for Cashwest Productions, a Lifesong subsidiary.

Bud Murphy moves into the newly created post of district marketing coordinator for WEA in its St. Louis and Kansas City district sales offices. At A&M Records, Los Angeles, Dr. Don Mizell has been named director of product management for the label's Horizon series, and Mark Hodosh is appointed to an international promotion post.

Scott Sandler moves into the West Coast regional promotion slot at Blue Note Records, Los Angeles. He joins the label after 2½ years with a theatrical agency as agent/manager. At Warner Bros. Records, San Francisco, Bert Keane has been upped to West Coast regional promotion manager from San Francisco promotion manager.

Marcy Doherty has been named national secondary promotion manager for singles at United Artists Records, Los Angeles. Kelly Delaney has been named country publicity director for MCA Records, Nashville.

Jane Ayer, West Coast publicity director at Atlantic Records, Los Angeles, is vacating the post to pursue personal goals in Nairobi, Africa. George Osseman elected chairman of the board and Barry A. Witchell president of the newly formed Amerama Records, New York.

Osseman is a Boston attorney and Witchell was a radio program executive at WABC. Also Gordon Baker, former news director of Channel 67 in Long Island, N.Y., joins as director of administration. National promotion director is Jeff McClusky, who had the same job at project 3 Records.

Bob Cobb named professional manager of the Midland Music Companies, New York. He was with Shada Music. William Rodriguez joins Ralph Mercado Management as promotion director of college concerts. He was an independent promoter and manager.

Leeds Levy has been appointed professional manager of Jodrell Music Inc., New York. David Kanter, former managing director of Temple Univ. Music Festival, Amber, Pa., is the new managing director of Shady Grove Music Fair, Rockville, Md.

John Hart joins Pete Drake Productions, Nashville, as head of promotion and publicity.

Robert Mehl becomes Southeastern marketing manager for TDK Electronics Corp. and Michael Fay becomes Mid-Atlantic marketing manager. Mehl is based in Atlanta and Fay in Washington, D.C. Both come from the retail level of the high fidelity industry.

Allen Novick has been promoted to vice president of TEAC Corp. of America, Montebello, Calif. At the same time Joseph A. Pershes has been named national sales manager of the audio product line, while Jorge Montero has been named national sales manager of the special products group.

Wings sprout White Line Pop Group London Studios, England, the single is receiving airplay in England and will be released here soon. Denny Laine, another member of Wings, had a single out on Capitol last October.



Mansfield



Andon



Price



Grady



Fassler



Lippman



Harrington



Sulman



Serling



Murphy



Mizell



Keane

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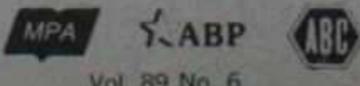
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Ariola Scoring After 18 Months Macgregor's 'Torn' To No. 1 For Young Lasker Label

By ED HARRISON

LOS ANGELES—After 1½ years, Ariola America has attained its first No. 1 single, "Torn Between Two Lovers," by Mary Macgregor.

Jay Lasker, president of Ariola, says that diligent work by his promotion men in the field, a solid product with a theme universal in scope and listener response all helped the label make the breakthrough.

"The record is one that invoked instantaneous public response," says Lasker. "People listened to it and felt the need to own it because the record set a mood and had something to say. It's also about feelings that were previously expressed by male singers."

Lasker credits his field promotion staff for their perseverance in getting the record heard by radio stations. "I take my hat off to the guys in the streets, the infantry. It's easy to forget them."

"This past year was one of hard work and re-learning what it's like on the front," says Lasker. "It's different on the battlefield than behind a desk."

Lasker says that radio station WUFE in Baxley, Ga., was the first station to jump on the record. According to reports from the station, the record was played for the first

time in the morning hours. Although the record wasn't played during the afternoon, telephone calls kept flooding the station requesting airplay.

"It was incredible," adds Lasker. "They had requests from people who never heard the record and called in on their friend's advice. Soon other stations went on it."

While the album is steadily climbing the pop charts also, both the single and album are achieving similar success on the country charts. The single is 21 starred while the album is 12 starred.

Lasker says that at first "Torn Between Two Lovers" was getting resistance from country stations because it wasn't country sounding enough. "We realized we couldn't have a pop and country version because it would confuse the stores. But now the album is selling well both pop and country."

Now that Ariola has its first hit, the label will concentrate on breaking a selective number of acts with a restricted release policy.

"When the company first started we were mainly looking to get on the charts. We're still looking to get on but we're more interested now in converting it into something more," says Lasker.

Lasker is confident the hits will continue coming. "The first No. 1 is the toughest to get when you're starting a new company," he says. "But the natural rhythm is starting to pick up. We're developing a rhythm of releases now and will concentrate on four or five artists which we will put our time and money into."

In addition to Macgregor, other Ariola potential hit makers are the Sons Of Champlin, John Valenti, Glenda Bickel, who is being produced by Don Henley of the Eagles, and the Hamm Brothers.

Meanwhile, Ariola will continue promoting Macgregor to help her establish a national identity. A heavy tour schedule commences shortly including many college dates. She will be appearing on all the major tv talk shows and was the only new artist featured at the recent American Music Awards.

Lasker also feels the assistance of Peter Yarrow, who produced the album along with Barry Beckett, aided in making the album a success.

Lasker's only regret is that the cold weather kept potential record buyers indoors. "The cold weather hurts. Here I have a No. 1 and people can't buy it. But it's better than not having the No. 1 at all," he says.

CBS JAZZ VIEW Label Eying New Thrust, Novel Packaging For Idiom

By SALLY HINKLE

NASHVILLE—CBS Records officials are working on a new packaging approach for jazz product. Included is the possible establishment of a team of marketing specialists to provide greater concentration on jazz, similar to the thrusts placed behind classical, country and r&b.

Long a leader in the jazz field, CBS plans to devote even more efforts toward the promotion and marketing of progressive jazz.

According to Walter Yetnikoff, president of the CBS Records Group, CBS officials did not disclose any exact goals or plans regarding jazz product at its recent four-day Atlanta marketing meet. But the visibility of that music form and the frequency with which it came up in marketing discussions indicates the label is on the threshold of applying new procedures to its jazz roster.

"Considering that only a few artists on our jazz roster are presently selling fewer than 100,000 album units, you're dealing on an artist for

artist basis with one of the most successful rosters we have," Bruce Lundvall, CBS Records Division president, told the CBS conclave.

Lundvall and other officials hope to find ways to increase the presence and merchandising appeal of jazz product in an era that has seen its crossover capabilities soar.

Consumer market segmentation

has been one method that has shot the CBS progressive jazz roster to its recent heights and more methods will probably be introduced during 1977.

Significantly, a Sunday night jazz showcase featured Herbie Hancock, Bobbi Humphries, George Duke, Hubert Laws, Benny Colson, Tony Williams and Freddy Hubbard.

2 Rhino Stores Boycott 'Star' Album

LOS ANGELES—Rhino Records, with two outlets in Southern Calif., is boycotting the "Star Is Born" soundtrack in defiance of Columbia's price hike to \$8.98 for the single LP.

Harold Bronson, manager of the Westwood store, says the boycott began the week of the album's release. In addition to not stocking the album, a huge sign has been placed in the window warning customers of similar price hikes.

The sign issues the following warning: "Please join with us in boycotting the new Barbra Streisand album, 'A Star Is Born,' as Columbia has seen fit to charge an additional \$2 for this album just because they believe there are enough suck-

ers out there who will pay such outrageous money for a piece of vinyl. If we allow them to get away with this travesty, pretty soon you'll be paying \$6-\$7 for all single albums. Please convince anyone you know to pass over this album under any circumstances."

On top of the sign is a ripped cover and inner sleeve of the album with a skull and crossbones.

Says Bronson: "The raise in price is unjust with the customer being exploited. It will make it easier for other companies to raise their prices."

Rhino's other outlet in Claremont hasn't posted a sign and doesn't stock the album.

Karma Into Concertizing

CHICAGO—Karma Records will turn half of its new Indianapolis retail outlet into a concert hall and headline Epic group Cheap Trick as part of grand opening festivities there Saturday and Sunday (19 & 20).

Groups Roadmaster and Faith, and solo acts J. Michael Henderson and Bill Wilson, also will be presented in a still-vacant half of the new 9,000-square foot location, eventually to be occupied by a hi fi/car stereo showroom.

The new store is the first free standing location in the Karma Records chain and will become the chain's first combined hardware/software outlet. The web, now comprising seven outlets, is owned by Father's And Sun's one-stop in Indianapolis. (Continued on page 20)

Bienstock Acquires N.Y. Times Music

NEW YORK—An agreement closing the sale of the New York Times Music Publishing Co. to Freddy Bienstock Enterprises is to be signed no later than Monday (7).

The deal, agreed upon and reported in Billboard (Inside Track, Feb. 5), is understood to involve a cash payment of approximately \$3 million.

"Removing ourselves from this field is consistent with our decision earlier last year to narrow the range of our affiliated interests," says New York Times executive vice president Sydney Cruson.

Among the more than 5,000 copyrights acquired by Bienstock are the scores from "Cabaret," "Fiddler On

The Roof," "Godspell," and "Fiorello." Individual titles include "Walk Away Renee," "Wheel Of Fortune," "Midnight Blue," "Playground In My Mind" and other pop and MOR hits.

Bienstock's companies include Carlin Music in the U.K. and the Hudson Bay Group here, under which 19 other music publishing firms are grouped.

Jerry Leiber and Mike Stoller are partners with Bienstock in all U.S. operations. Under Carlin Music, the Osmonds, Seals & Crofts, Jefferson Starship, Loretta Lynn, the Jacksons and the Beach Boys, among others, are represented in the U.S.



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Atlantic Records

SD 2-1002

207% RISE REVEALED

Epic's Billing Soars For Final Half Of '76

By GERRY WOOD

NASHVILLE—CBS Records Jan. 27-31 marketing convention in Atlanta (Billboard, Feb. 5, 1977), included the revelation that Epic's billing in the last six months of 1976 rose a startling 207% over the first six months.

Ron Alexenburg, senior vice president of Epic and Associated Labels, revealed the figures that show the label's recovery from its slow start at the first of the year.

"There were a few months in there when it seemed like we were getting nothing but returns on everything," Alexenburg admitted in a speech to the CBS personnel gathered some 550 strong.

"We were even getting returns on memos and Epic note pads," he joked.

Alexenburg praised the progress of Portrait Records, "a fact attested to by the gold single and soon to be gold album by Burton Cummings." He noted the first Joan Baez LP on Portrait is due for April release.

"Radio marketing in many ways is far advanced over the record industry," challenged Jack Craig, senior vice president and general manager of marketing. "The radio guys are superb specialists on market segmentation. They target for audiences and live with demographics daily, hourly."

Craig also cited an aggressive policy toward super artist tours and noted that the event must be captured within the record store through display, price promotions and consumer incentives with merchandising launched 10 days in front of the concert and at least two weeks afterwards to gain additional record sales units.

Plugging the in-store display work backing the "A Star Is Born" LP, Craig pointed out that the media mix also includes radio, print and television.

Bruce Lundvall, CBS Records Division president, also praised the rise of Portrait and the progress of the custom label development through a new executive structure "designed to more finely tune our marketing concentration on product from our associated labels and to expand our future label involvement."

"The building of a superstar roster and the building of the largest and most professional special markets team in the industry under LeBaron Taylor dovetailed to make us—for the first time—the undisputed No. 1 company in black music market share in 1976," Lundvall said.

Lundvall also cited the importance of the CBS central core marketing system, the restructuring of business affairs and the press department, creation of the Epic artist development department, expansion of market research and information systems, acquisition of Frank Music and the concentrated buildup and expansion of the publishing operation.

Lundvall claimed a final sales result that "achieved our five-year plan projection for the year 1980."

Bullish on singles, Lundvall reported the biggest year ever in sales of singles with tapes also on the rise, sometimes dramatically. "Given a strong economy, our industry may now have to re-evaluate its potential for reaching a far larger public than ever before."

He projected a "cautiously aggressive" pricing policy and painted a pragmatic picture: "Economics dic-

tate that higher pricing on a selective and studied basis is necessary, but warrants a far more professional posture than that which has been exhibited by our competitors."

CBS must move carefully to accommodate the best interests of the rackjobber and retailer without turning away the ultimate consumer, said Lundvall. The CBS Records president also stressed the international prospects and noted, "Our trips abroad in search of talent acquisition are beginning to be as commonplace as a trip to L.A., Nashville, Asbury Park or any other major music center."

Paul Smith, vice president marketing, branch distribution, provided some of the most interesting marketing facts:

- Handleman's major customer, K-Mart, continued its expansion program, opening 90 new stores during the third quarter of 1976—one per day—and all with record departments.

- The nation's leading retailer, Sears, Roebuck, changed from its own distributing operation to rackjobbers to service its stores nationally, while in the Pacific Northwest the 50-plus store Fred Meyer chain in Washington and Oregon decided to service its stores directly on records and tapes and eliminate the rackjobber.

- Black entrepreneurs are emerging as major customers. Ernie Lenier from Chicago and Calvin Simpson from Detroit continue to expand their multimillion-dollar operations. V.I.P., a Los Angeles six-store retail chain run by black businessmen, strengthens its impact and, through the end of January, sold more than 35,000 LPs and tapes on Deniece Williams, and now has plans for a 14,000-square-foot store on Crenshaw Blvd. in L.A.

CBS IN L.A. MOVING TO ONE LOCALE

ATLANTA—CBS Records plans to move into new Los Angeles headquarters this month, consolidating all West Coast activities under one roof.

Located a block away from the Century Plaza, the building will house the Western offices of Columbia, Epic, Portrait, Custom, April-Blackwood publishing, product management, a&r, finance, business affairs, promotion, press, art and design, artist development and other activities.

Making the announcement Jan. 20 at the CBS marketing meet here, Bruce Lundvall, CBS Records Division president, claimed that as a "committed East-Coaster, I may not agree that West is best, but certainly from a business perspective the point is made."

Lundvall expects the move to proceed on schedule and to be completed "hopefully in time for NARM (March 4)."

Ron Alexenburg, senior vice president of Epic and Associated Labels, remarked, "The unification of our company internally brings a new spirit and direction... that, on the West Coast, will be symbolized by our new building with all our divisions and departments working together."



CBS MEETING—Epic recording group Boston, above, is presented platinum albums for "Boston" at the beginning-of-the-year CBS Records marketing meeting in Atlanta. To the right of the group is Ron Alexenburg, vice president and general manager of Epic & Associated Labels. After a performance by the new Epic group, Cheap Trick (below), the group is joined by Bruce Lundvall, president of Columbia Records Division (far left); Alexenburg (rear, center); and Walter Yetnikoff, president of CBS/Records Group (right).



'Cap-FM' 2nd Capitol Retail Sampler

LOS ANGELES—Following the success of its first in-store album sampler, Capitol has produced "CAP-FM, What's In-Store For You No. 2." The first LP, intended for record stores only, was based on FM album rock radio programming and

brought praise from store managers and in sales results, says Jim Mazza, vice president of marketing.

The new 40-minute LP features Steve Miller, Little River Band, Maze, Bob Seger, Sammy Hagar and Steve Harley & Cockney Rebel. The tunes are announced, says national album promotion manager Ray Tusken, a la radio style just like a radio broadcast sans commercials.

Capitol has pressed about 3,000 copies; the first such LP was pressed in 1,000 copies. This time, the LP is being sent out with "Inside 12x12," a monthly music merchandising catalog. Tusken eventually hopes to put the LP on 8-track and cassette to distribute to sales accounts and radio personnel "so they can listen to our product in their cars on the way to work."

4 Song Versions By Wings For Air

LOS ANGELES—A special 12-inch record featuring four different versions of "Maybe I'm Amazed" by Wings has been shipped to radio stations for airplay, reports Jim Mazza, vice president of marketing for the label. Concurrently, a single of the tune backed with "Soily" is being shipped to record stores.

"Maybe I'm Amazed" is from "Wings Over America" LP. The 45 r.p.m. radio single features mono and stereo versions of the song in both 3:43 and 5:11-minute versions, thus allowing radio stations their choice for programming. It has a small hole for the turntable.

Line To Schwartz

NEW YORK—Schwartz Bros. Inc. has been named exclusive distributor for London Records in Baltimore, Washington, D.C., Virginia, and Southeast West Virginia. Firm also operates District Records, rackjobbers, and the Harmony Hut retail chain in N.J. and Pennsylvania.

L.A. Series By NARAS

LOS ANGELES—The Los Angeles chapter of NARAS will present a lecture series on the recording business featuring prominent guest speakers from within the industry.

Scheduled for five consecutive Tuesday evenings beginning Tuesday (15) at the Musicians Union hall, the classes will cover topics such as songwriting and publishing, management and the performer, producing and arranging, legal and accounting responsibilities, and promotion and merchandising.

Already set to appear are Skip Miller, Motown's a&r and national promotion director; John Braheny and Len Chandler from BMI Songwriters Showcase, producers Bones Howe and Freddie Perren, and attorneys Bob Holmes and Jay Cooper, NARAS' national president.

ASCAP Workshop In L.A. In April

LOS ANGELES—ASCAP has scheduled another series in its Songwriters Workshop West with a 10-week course due to begin in April.

The new sessions follow highly successful previous terms which ASCAP's West Coast director Dave Combs reports were met with good response from the Los Angeles songwriting community.

Writers interested in the April sessions are asked to contact ASCAP's Hollywood office (466-7681).

Attorneys Mull Subpoenas From U.S. Grand Jury

LOS ANGELES—Attorneys for firms in the retailing and wholesaling of records and tapes, who have been subpoenaed in the impending federal grand jury investigation here, are studying methods of compliance.

The first notices of such an investigation were received in late January by firms across the country. The notices indicate that the investigation begins March 16 here under the direction of Johnathan C. Gordon of the antitrust division of the U.S. Attorney's office. A grand jury convenes for 18 months and can be reconvened once for a similar period.

The reaction of Jules Malamud, NARM's chief, was typical. "NARM has received a subpoena relative to this grand jury investigation and we will comply," Malamud said. "This matter is now in the hands of our attorneys, Arent, Fox, Kintner, Plotkin and Kahn."

Earl Kintner is a former chairman of the Federal Trade Commission. He has been active in counselling industry trade organizations since about 1960, when he became legal advisor to the now defunct ARMADA. When that group dissolved and NARM was organized, Kintner became NARM counsel.

Douglas Back To Casablanca

LOS ANGELES—Casablanca Records' U.S. distribution deal with jazz-oriented Douglas Records (Billboard, July 31, 1976), disrupted once, has been resumed.

Neil Bogart, Casablanca president, and Alan Douglas last week announced immediate release of six albums. "Cinnamon Flower" by the Charlie Rouse Band and a five-album "Wildflowers" series are being delivered to distributors. The five albums feature New York City "loft music" groups.

Each album will feature five or six combos done live. Over 200 different groups were recorded for the release. Late in the month, "Blessed Are Those Who Struggle," a new Last Poets album with a contemporary cast, will be issued.

Douglas will also release archive jazz by such artists as Eric Dolphy, John McLaughlin and reissues by the Last Poets.

'Bottom Line' On 55 Radio Stations

NEW YORK—"Live From The Bottom Line" bowed Jan. 30 over 55 stations in college towns.

DIR Broadcasting, which syndicates "King Biscuit Flower Hour" among other programs, is aiming at the college mart for the "Bottom Line" show, which is recorded and mixed live on location in Manhattan.

Sparks and ex-Byrd Roger McGuinn opened the new series. Elvin Bishop is upcoming and the slant is toward more sophisticated, college crowd acts.

All shows are being mastered on TDK Audua open reel tape. In addition, sponsors are hipping local outlets to the program and encouraging tie-ins.

"The series is perfectly targeted for our primary audience, and a great vehicle for our national ad campaign," says Bud Barger, TDK Eastern sales manager.

*Some "Thank You's" are in order for
Ariola America's first #1 record:*

Thanks —

*Mary Macgregor for an unbelievable rendition
of "Torn Between Two Lovers"
and for being our girl.*

Thanks —

*Peter Yarrow and Barry Beckett for the
extraordinary production and
to Peter again, for writing another one of
your never-to-be-forgotten songs.*

Thanks —

*To the early Believers from
the world of radio*

*P.S. It's a pleasure to report that
Mary's album is also racing up
the charts, as evidenced by the
numbers in this publication.*



Standardized Accounting Urged Artist Royalty Fee Survey Sees Vast Label Variances

By CLAUDE HALL

LOS ANGELES—The record industry needs to standardize its method of accounting—especially with regard to artist royalties.

The need was emphasized in a financial survey on publicly held entertainment firms just released by Price Waterhouse & Co., New York.

"Compensation of recording artists frequently involves methods of payment and accounting which are unique to the record industry," the study says.

Warner Communications states, for the report, that "minimum royalties under certain licensing and artists' agreements aggregated approximately \$34,000,000 at Dec. 31, 1975, and are payable principally over a four-year period." These artist contracts and distribution rights, as well as music copyrights, were being amortized primarily over 10-15 year periods.

Depending on the individual contracts, of course, Price Waterhouse found that accounting procedures for royalty advances paid to recording artists which can be recouped out of future royalties are not uni-

form. The different types of accounting used may follow any of these alternatives:

- Advances recorded as an asset and subsequent royalties earned offset until the advance has been fully recovered or determined to be unrecoverable;

- Advances recorded as an asset but expensed when the record is released;

- Advances recorded as expense when paid;

- Advances included as part of inventory cost.

MCA Records reports that "advances to artists are generally deferred and are expensed as the related royalties are earned or when the advance is determined to be unrecoverable."

In regard to costs of record masters, again the study found that several methods of accounting are being used by record companies:

- Expensing all master costs when incurred;

- Expensing all master costs in the period of the record's initial release;

- Charging costs borne directly by the company to expense either as incurred or as records are released and recording costs recoverable from artists in an asset account;

- Recording the entire cost of the master record as an asset and amortizing the costs in the proportion of actual revenues received to total estimated revenues.

The study referred also to a statement of position on accounting practices in the record and music industry that had been prepared by an accounting standards task force. The statement contains the following recommendations:

Record sales should be recorded when shipments are made with a provision being made for the anticipated return of product from current and prior sales. The amount of gross sales and the related accounting policies should be disclosed in the financial statements.

Inventories should be scaled at the lower of cost of market.

Royalty advances should be recorded as assets and subsequent royalties earned should be offset against them until the advances have been fully recovered. Such advances should be charged to expense when it becomes evident that the advances will not be recouped from future royalties earned by the artist.

Record master costs should generally be recorded as assets and amortized in the proportion of actual revenues received to total estimated revenues.

Minimum guarantees should be recorded by both licensors and licensees and amortized over the performance period (usually the license period). The licensor may take the guarantee into income when received in those cases where the license is equivalent to the sale of the rights.

In business combinations accounted for as a purchase which involve record manufacturers or music publishers, any intangible rights and assets acquired (record masters or copyrights) are normally specifically identifiable and have determinable lives. A proper allocation of the purchase price should be made based on fair value with amortization being computed preferably by the income forecast method.

Severe Losses At 20th Century

LOS ANGELES—20th Century Records and 20th Century Music lost \$4,664,000 in fiscal 1976, according to a financial statement released by Twentieth Century-Fox Film Corp. This compares with a profit of \$595,000 in fiscal 1975 ended Dec. 27, 1975.

The last three months of 1976 were also not good for the record label, which reported \$821,000 in losses, based on net revenues of \$3,339,000 for records and music publishing. Total record and music publishing revenues for 1976 were \$9,936,000, down from \$17,927,000 in revenues for fiscal 1975. The losses were probably in the record division, though publishing and records are lumped together.

Though there may have been a loss in records, the parent company did well, largely because of movies such as "The Omen" and "Silent Movie" and earnings were \$10,702,000 based on revenues of \$355,038,000.

Market Quotations

As of closing, Thursday, February 5, 1977

| 1975 | | NAME | P-E | (Sales 1966) | High | Low | Close | Change |
|------|-----|------------------------|-----|--------------|------|-----|-------|--------|
| High | Low | | | | | | | |
| 42% | 18% | ABC | 17 | 434 | 42% | 41% | 41% | - |
| 9% | 4% | Ampex | 13 | 81 | 8% | 8% | 8% | - |
| 5% | 2% | Automatic Radio | 3 | 20 | 4% | 4% | 4% | - |
| 61 | 46% | CBS | 11 | 175 | 57% | 57% | 57% | - |
| 11% | 4% | Columbia Pictures | 8 | 498 | 10% | 9% | 10% | + |
| 18% | 8% | Craig Corp. | 3 | 48 | 12% | 12% | 12% | + |
| 63 | 40% | Disney, Walt | 18 | 290 | 41% | 41% | 41% | Unch. |
| 5% | 2% | EMI | 9 | 64 | 4% | 4% | 4% | - |
| 20% | 14% | Gulf + Western | 3 | 6509 | 17% | 14% | 15% | - |
| 7% | 3% | Handyman | 10 | 136 | 4% | 4% | 4% | - |
| 30% | 14% | Harman Industries | 8 | 328 | 34% | 33% | 33% | - |
| 8% | 3% | K-Tel | 5 | - | - | - | 5% | Unch. |
| 11% | 6% | Lafayette Radio | 6 | 46 | 8% | 7% | 7% | - |
| 27% | 19% | Matsushita Electronics | 12 | 129 | 23% | 23% | 23% | + |
| 42% | 25% | MCA | 7 | 187 | 39% | 39% | 39% | - |
| 19 | 12% | MGM | 8 | 50 | 18% | 17% | 17% | - |
| 66% | 50 | 3M | 17 | 808 | 50% | 50% | 50% | - |
| 4% | 1% | Morse Electro Products | - | - | - | - | - | Unch. |
| 59 | 41% | Motorola | 19 | 124 | 50 | 49% | 49% | - |
| 36 | 19% | North American Philips | 6 | 171 | 35% | 34% | 35% | + |
| 23% | 14% | Pickwick International | 12 | 44 | 21 | 20% | 20% | - |
| 8% | 2% | Playboy | 16 | 275 | 8% | 8% | 8% | + |
| 30% | 18% | RCA | 12 | 1178 | 27% | 27% | 27% | - |
| 11% | 7% | Sony | 18 | 1877 | 9 | 8% | 8% | - |
| 40% | 16 | Superscope | 6 | 145 | 19% | 18% | 18% | + |
| 41% | 26% | Tandy | 9 | 208 | 30 | 38% | 38% | - |
| 10% | 5% | Telecor | 7 | 331 | 10% | 9% | 10 | + |
| 4% | 1% | Telex | 15 | 80 | 3 | 2% | 2% | - |
| 7% | 2% | Tenna | 6 | 16 | 3% | 3% | 3% | Unch. |
| 15% | 8% | Transamerica | 9 | 504 | 15% | 15 | 15 | - |
| 15 | 8% | 20th Century | 9 | 67 | 10% | 10% | 10% | - |
| 29% | 17% | Warner Communications | 26 | 267 | 27% | 27% | 27% | Unch. |
| 40% | 23 | Zenith | 12 | 573 | 25% | 25 | 25% | - |

| OVER THE COUNTER | P-E | Sales | Bid | Ask | OVER THE COUNTER | P-E | Sales | Bid | Ask |
|------------------|-----|-------|-----|-----|------------------|-----|-------|-------|--------|
| ABKCO Inc. | 54 | 3 | 2 | 2% | M. Josephson | 4 | 55 | 11% | 12% |
| Gates Learjet | 5 | 3 | 10% | 10% | Memorex | 7 | 77 | 24% | 24% |
| GRT | 30 | 212 | 3% | 3% | Orrox Corp. | - | 20 | 15/16 | 1 3/16 |
| Goodyear | 3 | - | 1% | 2 | Recoton | 28 | 1 | 3% | 4 |
| Integrity Ent. | 3 | - | % | % | Schwartz Bros. | 10 | - | 1% | 2% |
| Koss Corp. | 5 | 1 | 4% | 4% | Wallich's | - | - | - | - |
| Kustom Elec. | 7 | 9 | 2% | 3 | Music City | - | - | % | % |

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer of G. Tsai & Co., Inc., Los Angeles, 213-556-3234, members of the New York Stock Exchange.

British Music Week Sold By Billboard Publications

LONDON—Billboard Limited, the U.K. division of Billboard Publications, Inc., has sold Music Week, the British music industry publication to Morgan Grampian Ltd. Music Week will in the future be published by a new Morgan Grampian company, Music Week Limited.

Announcing the sale, W.D. Littleford, chairman of Billboard Publications, Inc., says that BPI will maintain its European operation headquarters in London. It will administer Billboard's European editorial and sales division, and the U.K. monthly consumer publications, The Artist and Jazz Journal.

Mort Nasatir, BPI vice president and managing director of Billboard Ltd. based in London, will be returning to New York. He will head up a new BPI broadcasting group

which will include Record Source International (RSI), Airline Programming and the radio station currently being acquired by BPI.

Nasatir also will be charged with directing expansion activities in these areas. Concurrent with the move, Nasatir has been made a senior vice president of Billboard Publications, Inc.

Lee Zhito, Billboard's publisher and editor-in-chief, says that the sale of Billboard's sister publication, Music Week, will not affect Billboard's expansion program in Europe. "Under Andre de Vekey, regional sales director, and Mike Hennessey, European editorial director, Billboard will continue its accelerated coverage of Europe as part of an overall expanded editorial thrust into the major music markets of the world," Zhito says.

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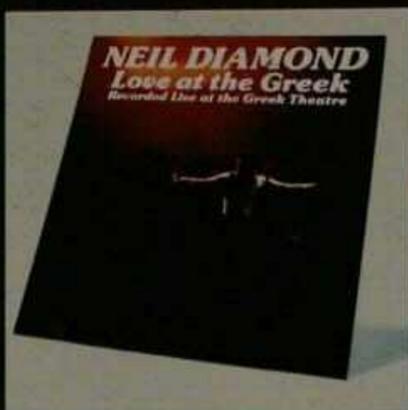
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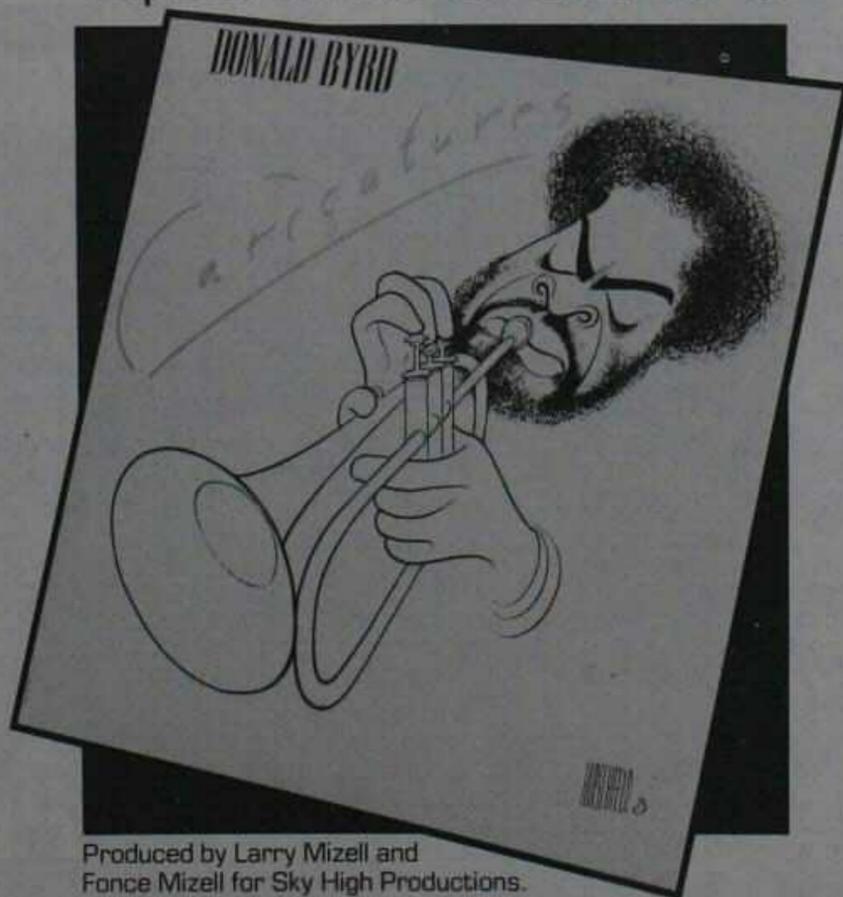


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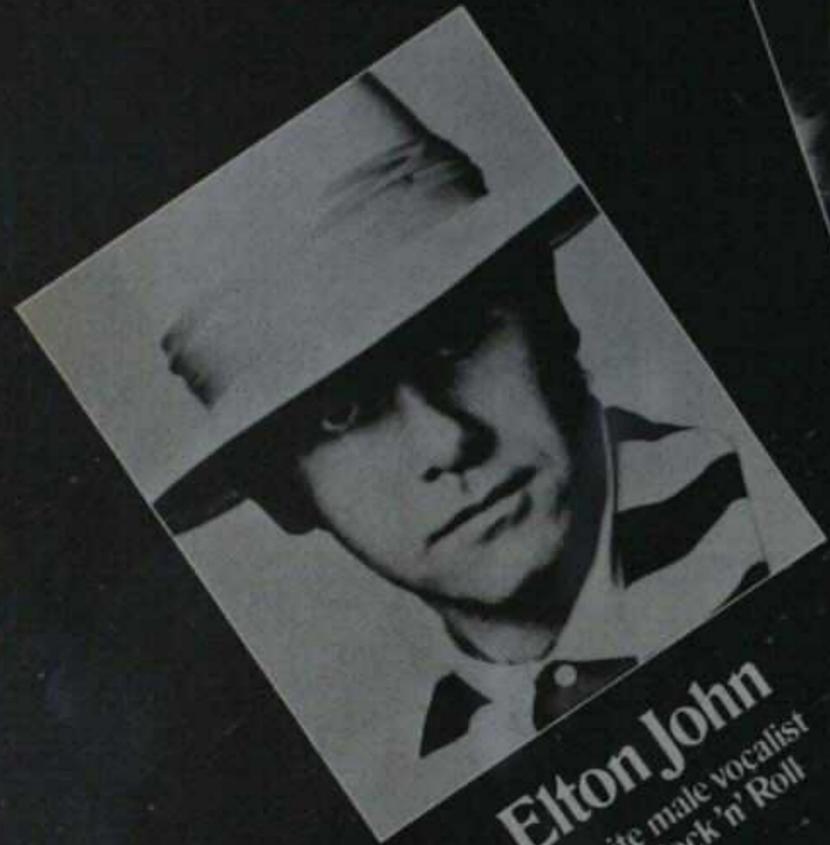
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HIGH



Elton John
Favorite male vocalist
Pop/Rock 'n' Roll



Olivia Newton-John
Favorite female vocalist
Pop/Rock 'n' Roll

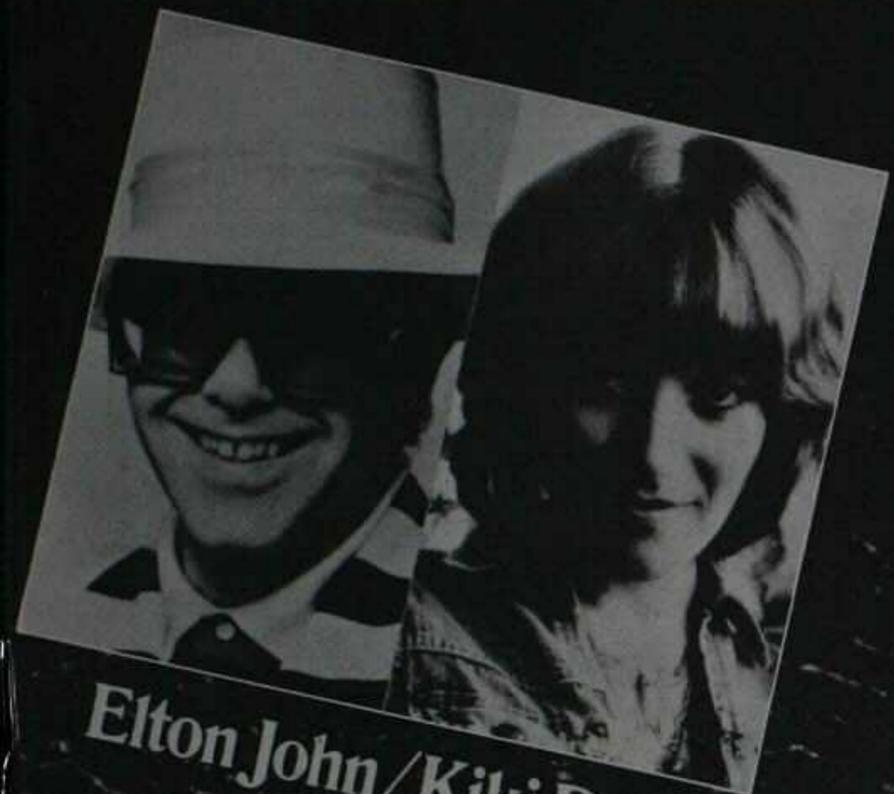


Loretta Lynn
Favorite female vocalist
Country

RECORD

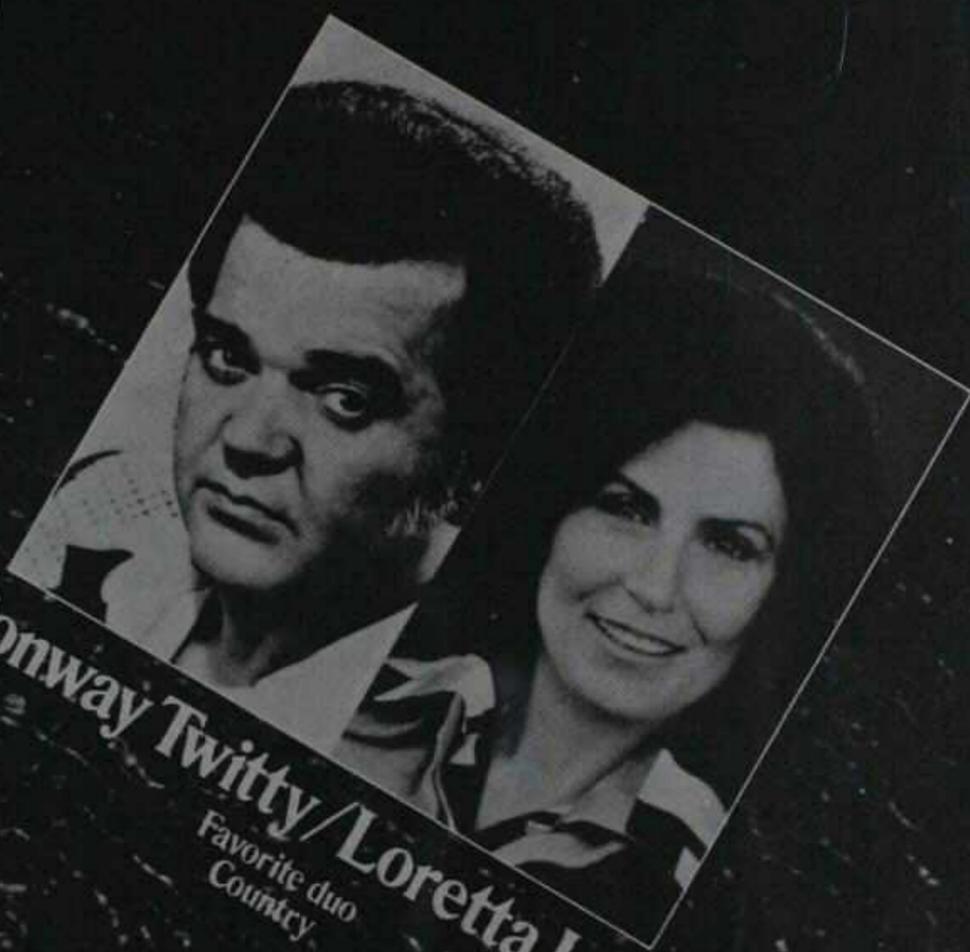
Ridin' the tide in for a great 1977

TIDE



Elton John / Kiki Dee

Favorite single
Pop/Rock 'n' Roll



Conway Twitty / Loretta Lynn

Favorite duo
Country

AWARDS

Music Awards
Congratulations to all our winners

Disc-O-Mat Opening 3rd Store

Continued from page 5

"They have no volume, no catalog," he shrugs.

Disc-O-Mat prides itself on having fairly complete product catalog, which Mavorah cites as another clue to his success.

Producing an invoice, he folds the letterhead down and explains he can't reveal who the seller is, "but this will give you an idea of how I operate."

"This is all Columbia cutouts, the KC line, right? Five-year-old stuff, Old Dylan stuff that sells, right? ... 25 to 30 numbers ... 12,000 albums, right? Here's what I paid." He points to a figure on the last page. It reads \$35,000.

"That means I paid about \$2.82 for each piece," he figures. "So that's how I do it."

The new Disc-O-Mat store is located on 34th St. near Fifth Ave., in the heart of the midtown department store area. Mavorah intended to sign a lease Monday (7) with occupancy set for Feb. 15 and an opening "in early March."

"By this time next year I want five

or six stores in operation in Manhattan," he claims. Why Manhattan? "Because that's where the people are," he replies. "It makes sense, don't it?"

Mavorah is lowering his tape prices in response to manufacturers lowering their price. WEA-distributed tapes, for example, will be sold at \$4.49 henceforth, rather than \$4.99. "This way I increase my volume and serve the customer," he explains.

Mavorah bristles in response to repeated questions about his alleged 30% markup.

"I'm telling you," he shakes his head. "We're working basically on a 30% markup. It's not my fault I can buy merchandise right."

Mavorah is also a partner in TK Records, distributors of Latin product located in New Jersey. That's "a sideline," he says. Disc-O-Mat's his main concern.

The 34-year-old businessman is former owner of Tape King, Manhattan distributors. This is where he claims to have "made his contacts" and developed his buying ex-

pertise. He sold out to his partner.

"I got bored with it. This is where the action is. This is where the volume is."

Disc-O-Mat had three stores until last fall when it shut its financial district outlet due to lack of trade on weekends. Fires last summer and last month (Billboard, Jan. 22, 1977) closed the Seventh Ave. store in the garment center temporarily. The Lexington Ave. store was not affected.

RCA, NABET Solve Problems

NEW YORK—RCA Records successfully negotiated changes in work rules with NABET, the international recording engineers union and will keep its New York recording studio complex open.

A source close to the label, which announced on Jan. 10 it would close its Los Angeles and Nashville studios due to the "financial burden" imposed by union conditions (Billboard, Jan. 15, 1977), confirms that the settlement was basically on the terms exclusively revealed in Billboard (Jan. 22, 1977).

Key points won by RCA include unlimited rights to record artists in non-house studios without the use of union standbys; allowing "guest" engineers to handle the controls in the RCA Studios here both in recording and mixing, at the artist's option; the use of one engineer to operate both the control console and tape recorder, instead of two, and an adjustment of the "turnaround" provision that required at least 11 hours between work turns, or payment from the start of the regular shift.

Disco Event

Continued from page 5

\$25,000 has been invested in the equipment along with a glass enclosed mirrored DJ booth, raised 13 feet from the floor.

Records for the wedding, as all product used at the club were purchased from Folz City Boutique, a local retail record outlet, and Wax-world distributors in Owensboro, Ky.

Lutz notes that he does not receive record service and the nearby record outlets do not carry all the latest disco hits. He stays abreast of the newest records through Billboard charts, he says. Eighty percent of his music is disco with the other 20% going to Top 40.

Funky's, which caters to the 21-35 age group, is open Monday through Saturday 9:30 p.m.-2:30 a.m.

The club, which according to manager Bill Hungate, cost in excess of \$500,000, sports a dress code with an admission fee of \$1 during the week and \$1.50 on weekends.

Karma Concertizing

Continued from page 8

The new store, on busy Keystone Ave., is Karma's third Indianapolis location. Free tickets to the two days of live music are being distributed over WNAP, informs Dave Crockett, vice president of Father's And Sun's.

Other Karma outlets are in Bloomington and Evansville, Ind., and Louisville.

Fete Goody Spot

NEW YORK—The Retail Advertising Conference honored the Sam Goody chain recently with the first place award for the best television broadcast advertisement for Goody's "Let Us Entertain You" 60-second spot.



RAKING IT IN—Employees of Record City in Chicago gather around Arista's Patti Smith as she rings up sales after autographing copies of her new LP "Radio Ethiopia." She and her group were in the Windy City as part of a cross-country promotion tour for the new album.

U.S. Grand Jury Returns 2nd Cardarella Indictment

KANSAS CITY—A second federal grand jury indictment involving interstate traffic in stolen merchandise has been returned here against Anthony John "Tiger" Cardarella, owner of three Tiger's retail record and tape outlets.

On Dec. 1, Cardarella was charged in a nine-count federal indictment with dealing in stolen firearms and merchandise including records and tapes (Billboard, Dec. 18, 1976).

The new indictment, returned here Jan. 26, accuses Cardarella on three counts of causing the interstate transport from Kansas, Illinois, Iowa and Nebraska to Missouri of stolen records and other goods.

Both indictments allege that Cardarella used the premises of Tiger's Record Center, 2700 Independence, to conceal the stolen property.

AGAC Elects 2

LOS ANGELES—Veteran composer Ben Oakland and Elizabeth Mercer, wife of the late John Mercer, have been elected to the West Coast Council of the American Guild of Authors and Composers.

Oakland was past chairman of AGAC when the organization was known as the Songwriters Protective Assn.

Appearing Jan. 28 before U.S. Magistrate Calvin K. Hamilton, Cardarella pleaded innocent to the new indictment, as he had to the Dec. 1 charges. He is free on two \$15,000 bonds, pending a trial tentatively for Monday (14).

Sinatra & Martin Team In New York

NEW YORK—Frank Sinatra and Dean Martin will be co-billed, for the first time anywhere, in a two-week stand starting May 16 at suburban Westchester Premiere Theatre.

Tickets at the 3,500-seat house are scaled \$16, \$23 and \$30. The gross for an expected sellout would be more than \$1 million and possibly set an all-time record for legitimate theatre engagements.

Sinatra played the Premiere twice in 1976. It is reported, without official confirmation, that theatre operator Eliot Weisman booked the double-bill directly with the stars on a three-way partnership in the receipts.

Despite a number of successful shows the past two years, the Westchester Premiere has been unable to pay off its high construction costs and is seeking a Federal Court bankruptcy to reorganize its debts.

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Country Format And Big Bands Take Over KTKN

KETCHIKAN, Alaska—KTKN switched to a country music format Monday (31), according to program director Neil Gray. "Our format has been variations of easy listening and country, but the easy listening and easy rock music will be dropped completely.

"While we will be country, we'll

be supplementing the format with a few big band era hits dubbed "Sentimental Souvenirs." Listener reaction to the band era never seems to die, so we figure it can still be an important part of our programming, and it doesn't detract from the country music."

Gray says the playlist will be increased to 50 current chart items, up from 35, and there will be album features. "We're now sending out a list of extras with the playlist to record companies; the only problem I'll have in going country is getting records from Columbia and Epic. We're hit and miss with them, but others are just great."

He says he is now looking to buy a good production library.

Staff features Gray 6-9 a.m., news director Will Selzer 9-noon, Pat Conley noon-6 p.m., Mario (Mike Ocean) Martinelo 6-midnight. Dale Miller works weekends.

Country Series On Marinette WLOT

MARINETTE, Wis.—WLOT, an AM station here, is now featuring the "Great American Country" syndicated music programming service produced by Drake-Chenault Enterprises, Los Angeles. Sister station WLST, an FM operation, has switched to the adult contemporary music programming service called "Contempo 300." Keith Peterson is general manager of the two stations, Don Williams is program director.

SONDERLING'S MAC ALLEN

Radio Chain Is People-Involved

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

HALL: Is WDIA in Memphis still the giant radio monster?

ALLEN: We were No. 1 in the last Arbitron rating. Overall, we're the No. 1 station. But we work at it. That station is tremendously involved in the community.

We are people-involved as broadcasters. Mr. Sonderling, the owner, is tremendously committed to community involvement, to the betterment of our listeners. He's the type of man who makes commitments to the FCC, but strives to do better than what he promised.

H: Has WWRL in New York gone through some changes? Doesn't it now have enormous competition?

A: Definitely.

H: And that signal leaves a lot to be desired.

A: We've improved it a little bit, but it's slowly being destroyed. We are losing about a mile a year in coverage because of the new apartment buildings along the Palisades in New Jersey. We're looking for a new transmitter site.

By the way, because of our search for a new transmitter site, I've learned that any time you want to buy about seven acres under water, it's about \$1 million. Under water. You buy water rights in the Hudson River. Which means that to change transmitter sites in New York costs are astronomical. And we will prob-

ably have to change sites to maintain our signal strength.

We have done some extensive work on our audio chain.

But it's rough to compete. We cover Brooklyn and Queens quite well, but have some problems in the Bronx.

H: Are there any trends in black radio that you see coming?

A: What I see happening, from an overview, is this: From the Martin Luther King era in the '60s, which gave blacks a tremendous drive for education and equal opportunity, also came a spirit of pride and professionalism. All of a sudden, in the late '60s, it was no longer good enough in black radio to throw a record on the turntable and scream and holler.

And you weren't the only black station in town. The program directors that we're fortunate enough to have at Sonderling are really pros. What I'm seeing in black radio is a drive to create the best possible product in radio in the market.

And, I'm not saying: Hey, we're after a white audience. As a company, we're committed to be the No. 1 black station in every market where we have black stations.

What you have in a Sonny Taylor or Ernest James or Keith Adams or a Mike Frisby is a man who creates his own competition, forces his station to be the best possible station in his market. Be it black or white. What I see is a tremendous drive of guys wanting to do great radio.

I find my program directors reaching out, going the extra step. When you venture an idea for a con-

test or whatever and the guy looks you in the eyes and says: "That's not good enough," then you know you've got yourself a hell of a program director. You've got a dude who's talking your language. And that's what I'm feeling in black radio today.

H: Do you think radio has improved qualitatively since you started out?

A: Are we talking about the quality of the signal, the quality of the people, or the quality of the programming?

H: Programming, specifically. I feel that radio has made enormous strides recently in quality of audio. But it's in programming that even more changes have been experienced.

A: I don't know that programming has gotten any better, it's just that it's different. I tend to believe that you have optimum radio in any era, depending on what that era reflects.

As for old-time radio I'll say this: Bob Pittman of WMAQ in Chicago and I had a recent discussion and we talked about Lee Sherwood. When I went to work at WQAM in Miami, Sherwood was the morning man. And he was one of the funniest morning men I've ever heard at that point in time, which would have been about 1964.

He was probably one of the three or four best morning personalities in the nation. Today, Bob Pittman and Lee Sherwood do different radio in Chicago. Pittman asked what I thought now of Lee's show, versus what it was. I told him that the Lee

(Continued on page 33)

COMING SOON



THE GAP BAND THE GAP BAND THE GAP BAND

THE GAP BAND

LOS ANGELES—Jon Holliday is now a program consultant and sales account executive with Broadcast Programming Inc., Bellingham, Wash. Friends can call him at 206-454-5010. Holliday programmed KMBZ in Kansas City to dominance and later programmed at such stations as KBIG, Los Angeles, and KIRO, Seattle. . . . Jeff Miller, 301-391-0286, is planning to leave WPOC in Baltimore and is looking for a good country music air personality position. Miller says he's one of the three remaining original persons who put the station on the air with country music in 1974.

KBBC in Phoenix has a revised staff lineup—Charlie Ryder 6-10 a.m., program manager J. D. Freeman 10 a.m.-2 p.m., Dennis McBroom 2-7 p.m., Christine Nolan 7-midnight, Jeff Parets midnight-6 a.m., and weekend air personalities Joel Morton and Norm McBride. The Combined Communications station is consulted by Tom McKay's Windchime Communications syndication and consulting firm, headquartered in the Sherman Oaks suburb of Los Angeles. McKay is going to call his syndicated programming service "MellowMusic." It'll be similar to KNX-FM, Los Angeles, and if you'd like to hear a demo, call him at 213-986-0618.

From John Gray, KNXS, Hanford, Calif. 93230: "Thank you for giving recognition to radio wives. I'd like to tell you about mine. Her name is Sandy and she's the one who helped me realize my dream of get-

Vox Jox

By CLAUDE HALL

ting into radio. She stood by me when I was going to radio school and working a full-time, seven-day-a-week job to pay the bills. When I finally collapsed from exhaustion, she got me over that and nursed me back to health.

"Sandy has moved three times, doing most of the work herself. She has agonized with me over lost promotions and rejected airchecks. She has made the money I make stretch farther than I thought possible, and when we come up short she doesn't complain. Instead, she takes the pressure off me, because she realizes that to get to a larger market, I have to be consistent on the air.

"Sandy has given up the idea of having roots for now, and the career she wants for herself takes roots so she can finish nursing school. Sure, she gets discouraged. So do I. I worry about her and she worries about me. We have two kids who have to give up nice things they want because daddy's paycheck doesn't stretch and Sandy usually doesn't get what she wants either.

"But she loves me and lets me know it and she's always ready to pack up again to go up the road because it means more money and a better job.

"I've talked about getting out of this racket, just for her sake. But she says that if I do, she'll leave . . . that radio is the only life for me. And it's true. I love it.

"As long as I do what I want in my career, no matter what the hardships, I know she will be there to help. I'd be lost without her. I'm not a young upstart trying to take the world over. I'm just trying my

damnedest to make my special lady and my kids a little more comfortable.

"Now, you know what I've known for a long time. My radio wife is a very special person. And if you see fit to give her an award, great. Maybe even just a thank you from me in Vox Jox around Valentine's Day. I'd like that for her."

I've got several more nominations

(Continued on page 33)

Blanton's New Series Starts

FORT WORTH—Wally Blanton, after a 35-year career in broadcasting, has launched a new beautiful music syndication service for automated radio stations called "Mar-Wal Sterling Series."

He claims the programming service assures broadcasters of a continuous pattern and flow and completely relieves them of any repeat or sequence problem. It is all done with 96 tapes.

The service includes standards as well as current beautiful music records. Stations receive playlists and rotation grids and Blanton is charging about the price of a spot a day for the package. He has a 30-day-free deal to introduce it.

Prior to launching the syndicated programming service, Blanton worked at the Texas State Network in Fort Worth nine years. He now has his own studio.



Mercury SRM-1-1121
8-Track MC8-1-1121
Musicassette MCR4-1-1121

Billboard  185

City Boy's "Dinner At The Ritz" has made its steaming entree on radio stations all across America.

WNEW, New York/WLIR, Long Island/WBAB, Long Island/WRNW, Briarcliff Manor/WBCN, Boston/WAAF, Worcester/WBLM, Lewiston/WHCN, Hartford/WPLR, New Haven/WQBK, Albany/WYSP, Philadelphia/WMMR, Philadelphia/WIOQ, Philadelphia/WSAN-AM, Allentown/WHFS, Washington/WKTK, Baltimore/WGOE-AM, Richmond/WMYK, Norfolk/WQCM, Hagerstown/WGRQ, Buffalo/WBUF, Buffalo/WCMF, Rochester/WOUR, Utica/WAER, Syracuse/WCOL-FM, Columbus/WVUD, Dayton/WTUE, Dayton/WLRS, Louisville/WKQQ, Lexington/WKDD, Akron/WDVE, Pittsburgh/WMDI, Erie/WABX, Detroit/WIOT, Toledo/WLAV, Grand Rapids/WXRT, Chicago/WXFM, Chicago/WJKL, Elgin/WZMF, Milwaukee/WQFM, Milwaukee/WIBA, Madison/WYXE, Madison/KQKQ, Omaha/KSHE, St. Louis/KADI-AM & FM, St. Louis/KWKL, Kansas City/KYYS, Kansas City/WKLS, Atlanta/WRAS, Atlanta/WDBS, Durham/WKLN, Montgomery/KZEW, Dallas/KFWD, Dallas/KATT, Oklahoma/KLOL, Houston/KILT-FM, Houston/KPFT, Houston/KISS, San Antonio/KMAC-AM, San Antonio/KLBJ, Austin/KOKE, Austin/KAYD, Beaumont/KNCN, Corpus Christi/WSHE, Miami/WINZ, Miami/WQSR, Sarasota/WFSO-AM, St. Petersburg/WORJ, Orlando/WDIZ, Orlando/WGVL, Gainesville/WFSU, Tallahassee/WAIV, Jacksonville/WJAX, Jacksonville/KMET, Los Angeles/KEZY, Anaheim/KNAC, Long Beach/KZOZ, San Luis Obispo/KXFM, Santa Maria/KDKB-AM & FM, Phoenix/KSAN, San Francisco/KYA-FM, San Francisco/KOME, San Jose/KSJO, San Jose/KTIM, San Rafael/KZAP, Sacramento/KFIG, Fresno/KZOK, Seattle/KVAN-AM, Portland/KGON, Portland/KZEL, Eugene/KFMY, Eugene/KREM-FM, Spokane/KLAY, Tacoma/KWST, Los Angeles



product of phonogram, inc., distributed by phonodisc, inc.,
polygram companies

Billboard Singles Radio Action

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

Based on station playlists through Thursday (2/3/77)

TOP ADD ONS - NATIONAL

DARYL HALL & JOHN OATES—Rich Girl (RCA)
WINGS—Maybe I'm Amazed (Capitol)
ROD STEWART—The First Cut Is The Deepest (W.B.)

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 new products exclusive of Add Ons and Prime Movers.

KRIZ—Phoenix

- ROSE ROYCE—Car Wash (MCA)
- SMOKIE—Living Next Door To Alice (RSD)
- EAGLES—New Kid In Town (Asylum) 23-10
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 11-3

KTKT—Tucson

- ELTON JOHN—Bite Your Lip (MCA/Rocket)
- WINGS—Maybe I'm Amazed (Capitol)
- ABBA—Dancing Queen (Atlantic) 25-19
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 29-23

KQED—Albuquerque

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- OZARK MOUNTAIN DAREDEVILS—You Know Like I Know (A&M)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 28-12
- FLEETWOOD MAC—Go Your Own Way (W.B.) 26-18

KENO—Las Vegas

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- BOSTON—Long Time (Epic)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 28-23
- HALL & OATES—Rich Girl (RCA) 33-28

Pacific Northwest Region

TOP ADD ONS:

- ELTON JOHN—Bite Your Lip (Get Up & Dance) (MCA/Rocket) (12")
- WINGS—Maybe I'm Amazed (Capitol)
- ABBA—Dancing Queen (Atlantic)

PRIME MOVERS:

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- AL STEWART—Year Of The Cat (Janus)
- JACKSONS—Enjoy Yourself (Epic)

BREAKOUTS:

- 10 C C—The Things We Do For Love (Mercury)
- HALL & OATES—Rich Girl (RCA)
- BOSTON—Long Time (Epic)

KFRC—San Francisco

- ABBA—Dancing Queen (Atlantic)
- 10 C C—The Things We Do For Love (Mercury)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 18-10
- AL STEWART—Year Of The Cat (Janus) 19-13

KYA—San Francisco

- ABBA—Dancing Queen (Atlantic)
- BOSTON—Long Time (Epic)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 19-13
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 20-14

KLIV—San Jose

- KENNY NOLAN—I Like Dreamin' (20th Century)
- DICKIE GOODMAN—Kong (Shock)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 15-10
- FLEETWOOD MAC—Go Your Own Way (W.B.) 18-15

KRDE—Sacramento

- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- WINGS—Maybe I'm Amazed (Capitol)
- JACKSONS—Enjoy Yourself (Epic) EX-8
- EAGLES—New Kid In Town (Asylum) 14-6

KROY—Sacramento

- DICKIE GOODMAN—Kong (Shock)
- EAGLES—Hotel California (Asylum) (LP)
- BARRY MANILOW—Weekend In New England (Arista) 26-16
- ABBA—Dancing Queen (Atlantic) 22-14

KYNO—Fresno

- BOSTON—Long Time (Epic)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- BARRY MANILOW—Weekend In New England (Arista) 20-15
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 28-23

PRIME MOVERS - NATIONAL

BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
AL STEWART—Year Of The Cat (Janus)
MARY MacGREGOR—Torn Between Two Lovers (Ariola America)

KJOY—Stockton, Calif.

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 27-16
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 29-23

KGW—Portland

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- HALL & OATES—Rich Girl (RCA)
- ABBA—Dancing Queen (Atlantic) 17-8
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 15-7

KING—Seattle

- HALL & OATES—Rich Girl (RCA)
- WINGS—Maybe I'm Amazed (Capitol)
- AL STEWART—Year Of The Cat (Janus) 11-4
- KENNY NOLAN—I Like Dreamin' (20th Century) 10-6

KJRB—Spokane

- SMOKIE—Living Next Door To Alice (RSD)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 25-15
- AL STEWART—Year Of The Cat (Janus) 15-7

KTAC—Tacoma

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- 10 C C—The Things We Do For Love (Mercury)
- BREAD—Lost Without Your Love (Elektra) 9-5

D—ROSE ROYCE—Car Wash (MCA) 12-9

- WINGS—Maybe I'm Amazed (Capitol)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 10-4
- JACKSONS—Enjoy Yourself (Epic) 11-5

KRSP—Salt Lake City

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- OLIVIA NEWTON JOHN—Sam (MCA) 19-10
- JACKSONS—Enjoy Yourself (Epic) 13-8

KTLK—Denver

- WINGS—Maybe I'm Amazed (Capitol)
- ELTON JOHN—Bite Your Lip (MCA/Rocket)
- AL STEWART—Year Of The Cat (Janus) 26-16
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 28-18

North Central Region

TOP ADD ONS:

- HALL & OATES—Rich Girl (RCA)
- WINGS—Maybe I'm Amazed (Capitol)
- ROD STEWART—The First Cut Is The Deepest (W.B.)

PRIME MOVERS:

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

BREAKOUTS:

- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- STEPHEN BISHOP—Save It For A Rainy Day (ABC)
- OLIVIA NEWTON JOHN—Sam (MCA)

CKLW—Detroit

- HALL & OATES—Rich Girl (RCA)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- ENCHANTMENT—Gloria (U.A.) 18-10
- UNDISPUTED TRUTH—You & Me In Love (Whitfield) 25-18

WILB—Detroit

- NONE
- NONE
- NONE

WTAC—Flint, Mich.

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- WINGS—Maybe I'm Amazed (Capitol)
- JACKSONS—Enjoy Yourself (Epic) 18-11
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 7-4

WGRD—Grand Rapids

- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- 10 C C—The Things We Do For Love (Mercury)
- BARRY MANILOW—Weekend In New England (Arista) 12-8

Z-96 (WZZM-FM)—Grand Rapids

- BEE GEES—Boogie Child (RSD)
- STEPHEN BISHOP—Save It For A Rainy Day (ABC)
- FLEETWOOD MAC—Go Your Own Way (W.B.) 26-13
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 7-3

WAKY—Louisville

- HALL & OATES—Rich Girl (RCA)
- ALEX HARVEY—High Roller (Buddah)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 23-10
- EXILE—Try It On (Atco) 29-24

WBGW—Bowling Green

- OLIVIA NEWTON JOHN—Sam (MCA)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 26-21
- 10 C C—The Things We Do For Love (Mercury) 16-12

WGCL—Cleveland

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- HALL & OATES—Rich Girl (RCA)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 15-5
- BARRY MANILOW—Weekend In New England (Arista) 22-16

WMGC—Cleveland

- CAPTAIN & TENNILLE—Wedding Song (A&M)
- ENGLAND DAN/JOHN FORD COLEY—Simone (A&M)
- BARRY DEVORZON/PERRY BOTKIN JR.—Bless The Beasts & Children (A&M) 38-27
- OLIVIA NEWTON JOHN—Sam (MCA) 23-19

WSAI—Cincinnati

- ABBA—Dancing Queen (Atlantic)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- AL STEWART—Year Of The Cat (Janus) 21-7
- KENNY NOLAN—I Like Dreamin' (20th Century) 25-11

Q-102 (WKRC-FM)—Cincinnati

- HALL & OATES—Rich Girl (RCA)
- STEPHEN BISHOP—Save It For A Rainy Day (ABC)
- FLEETWOOD MAC—Go Your Own Way (W.B.) 15-10
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 20-15

WCOL—Columbus

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- WINGS—Maybe I'm Amazed (Capitol)
- BOSTON—Long Time (Epic) 32-23
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 25-17

WCUE—Akron, Ohio

- ROD STEWART—The First Cut Is The Deepest (W.B.)
- WINGS—Maybe I'm Amazed (Capitol)
- BEE GEES—Boogie Child (RSD) 24-17
- HALL & OATES—Rich Girl (RCA) 25-18

13-Q (WKIQ)—Pittsburgh

- JACKSONS—Enjoy Yourself (Epic)
- HALL & OATES—Rich Girl (RCA)
- AEROSMITH—Walk This Way (Columbia) 20-18
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 15-11

BREAKOUTS - NATIONAL

ELTON JOHN—Bite Your Lip (Get Up & Dance) (MCA/Rocket) (12")
BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
OLIVIA NEWTON JOHN—Sam (MCA)

WPEZ—Pittsburgh

- HALL & OATES—Rich Girl (RCA)
- KANSAS—Carry On Wayward Son (Kirtshner) 18-9
- ABBA—Dancing Queen (Atlantic) 26-22

WRLE—Erie, Pa.

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- WINGS—Maybe I'm Amazed (Capitol)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 10-4
- GENE COTTON—You've Got Me Runnin' (ABC) 20-14

WJET—Erie, Pa.

- OLIVIA NEWTON JOHN—Sam (MCA)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 25-10
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 15-4

Southwest Region

TOP ADD ONS:

- 10 C C—The Things We Do For Love (Mercury)
- BOSTON—Long Time (Epic)
- HALL & OATES—Rich Girl (RCA)

PRIME MOVERS:

- BREAD—Lost Without Your Love (Elektra)
- KANSAS—Carry On Wayward Son (Kirtshner)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)

BREAKOUTS:

- ELTON JOHN—Bite Your Lip (Get Up & Dance) (MCA/Rocket) (12")
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)

KILT—Houston

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 19-12
- KANSAS—Carry On Wayward Son (Kirtshner) 40-34

KWBE—Houston

- BOSTON—Long Time (Epic)
- HALL & OATES—Rich Girl (RCA)
- BARRY MANILOW—Weekend In New England (Arista) 21-14
- KENNY NOLAN—I Like Dreamin' (20th Century) 14-8

KNOX—Dallas

- CAPRELLS—What You Need Baby (Ariola America)
- FREDA PAYNE—I Got High On Your Memory (Capitol)
- BRASS CONSTRUCTION—Ha Cha Cha (U.A.) 21-10
- GATO BARBIERI—Fiesta (A&M) 15-9

KLIF—Dallas

- BOSTON—Long Time (Epic)
- 10 C C—The Things We Do For Love (Mercury)
- BREAD—Lost Without Your Love (Elektra) 14-9
- TOM JONES—Say You'll Stay Until Tomorrow (Epic) 18-22

KNUS-FM—Dallas

- AEROSMITH—Walk This Way (Columbia)
- BARRY MANILOW—Weekend In New England (Arista)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 17-12
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 21-16

KFIZ—Fl. Worth

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- BREAD—Lost Without Your Love (Elektra) 16-11
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 9-6

KINT—El Paso

- KENNY NOLAN—I Like Dreamin' (20th Century)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 19-18
- KANSAS—Carry On Wayward Son (Kirtshner) 18-22

WKY—Oklahoma City

- HALL & OATES—Rich Girl (RCA)
- 10 C C—The Things We Do For Love (Mercury)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 10-5
- KISS—Hard Luck Woman (Casablanca) 12-8

KOMA—Oklahoma City

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- OLIVIA NEWTON JOHN—Sam (MCA)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 12-6
- DAVID DUNDAS—Jeans On (Chrysalis) 7-3

KAKC—Tulsa

- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- KANSAS—Carry On Wayward Son (Kirtshner) 15-8
- AL STEWART—Year Of The Cat (Janus) 11-4

KELI—Tulsa

- JOHN VALENTI—I Wrote This Song For You (Ariola America)
- ORLEANS—Reach (Asylum)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 30-20
- FLEETWOOD MAC—Go Your Own Way (W.B.) 19-14

WTIX—New Orleans

- KANSAS—Carry On Wayward Son (Kirtshner)
- STYX—Jennifer (A&M)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 8-4
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 12-8

KEEL—Shreveport

- GLEN CAMPBELL—Southern Nights (Capitol)
- ABBA—Dancing Queen (Atlantic) 20-12
- BREAD—Lost Without Your Love (Elektra) 9-3

Midwest Region

TOP ADD ONS:

- ABBA—Dancing Queen (Atlantic)
- JACKSONS—Enjoy Yourself (Epic)
- 10 C C—The Things We Do For Love (Mercury)

PRIME MOVERS:

- AL STEWART—Year Of The Cat (Janus)
- ABBA—Dancing Queen (Atlantic)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)

BREAKOUTS:

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- FLEETWOOD MAC—Go Your Own Way (W.B.)
- KANSAS—Carry On Wayward Son (Kirtshner)

WLS—Chicago

- JACKSONS—Enjoy Yourself (Epic)
- AL STEWART—Year Of The Cat (Janus) 27-16
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 13-8

WWET—Chicago

- ABBA—Dancing Queen (Atlantic)
- BOSTON—Long Time (Epic)
- AL STEWART—Year Of The Cat (Janus) 14-8
- STYLERS—Hot Line (Capitol) 6-7

(Continued on page 26)

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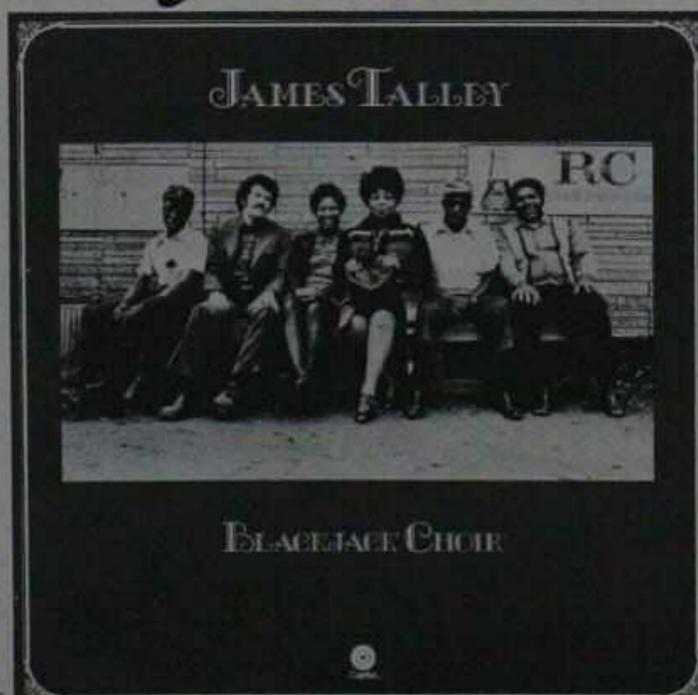
The Washington Star wrote in their Special Inauguration Issue, January 21, 1977:

"JAMES WHO?"

"About the only performer to get within hailing distance of the Carters was James Talley, Rosalynn's favorite country singer. On their way out of the Armory, the couple stopped to chat with the artist who presented them with a copy of his new, (then) unreleased album. Since such conversations tend to get spread all over the front pages during Inauguration time, James Talley may not be 'James Who?' for long."

It's Time The Whole Country Listened To
JAMES TALLEY
(That's Who!) In His Latest Album,
BLACKJACK CHOIR

ST-11605



Produced by James Talley

Management: Stu Yahm

on Capitol Records and Tapes.

Billboard Singles Radio Action

Playlist Top Add Ons • Playlist Prime Movers ★

Based on station playlists through Thursday (2/3/77)

Continued from page 24

- WVON—Chicago**
 - **COMMODORES**—Fancy Dancer (Motown)
 - **RALPH McDONALD**—Where Is The Love (Warline)
 - D • **THELMA HOUSTON**—Don't Leave Me This Way (Tamia) 21-19
 - **BEE GEES**—Boogie Child (RSO) 30-28
- WVDE—Indianapolis**
 - **ABBA**—Dancing Queen (Atlantic)
 - **STEVE MILLER BAND**—Fly Like An Eagle (Capitol)
 - **BREAD**—Last Without Your Love (Elektra) 13-4
 - **KENNY NOLAN**—I Like Dreamin' (20th Century) 15-9
- WOKY—Milwaukee**
 - **ELECTRIC LIGHT ORCHESTRA**—Do Ya (U.A.)
 - **AL STEWART**—Year Of The Cat (Janus) 24-15
 - **KANSAS**—Carry On Wayward Son (Krushner) 30-23
- WZLW-FM—Milwaukee**
 - **ROD STEWART**—The First Cut Is The Deepest (W.B.)
 - **WINGS**—Maybe I'm Amazed (Capitol)
 - **NONE**
 -
- WIRL—Peoria, Ill.**
 - **KANSAS**—Carry On Wayward Son (Krushner)
 - **10 C C**—The Things We Do For Love (Mercury)
 - **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia) 15-10
 - **SMOKIE**—Living Next Door To Alice (RSO) 17-13
- KSLQ-FM—St. Louis**
 - **GEORGE HARRISON**—Crackerbox Palace (Dark Horse)
 - **10 C C**—The Things We Do For Love (Mercury)
 - **AL STEWART**—Year Of The Cat (Janus) 33-25
 - **EAGLES**—New Kid In Town (Asylum) 10-3
- KXOK—St. Louis**
 - **KANSAS**—Carry On Wayward Son (Krushner)
 - **HALL & OATES**—Rich Girl (RCA)
 - **KENNY NOLAN**—I Like Dreamin' (20th Century) 19-14
 - D • **THELMA HOUSTON**—Don't Leave Me This Way (Tamia) 16-12
- KIOA—Des Moines**
 - **FLEETWOOD MAC**—Go Your Own Way (W.B.)
 - **KISS**—Hard Luck Woman (Casablanca)
 - **AL STEWART**—Year Of The Cat (Janus) 28-15
 - **STEVE MILLER BAND**—Fly Like An Eagle (Capitol) 20-9
- KDWB—Minneapolis**
 - **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia)
 -
 - **MARY MacGREGOR**—Torn Between Two Lovers (Ariola America) 14-2
 - **ABBA**—Dancing Queen (Atlantic) 30-19
- WDGT—Minneapolis**
 - **JACKSONS**—Enjoy Yourself (Epic)
 -
 - **HALL & OATES**—Rich Girl (RCA) 27-17
 - D • **STEVIE WONDER**—I Wish (Tamia) 17-10
- KSTP—Minneapolis**
 - **FLEETWOOD MAC**—Go Your Own Way (W.B.)
 - **10 C C**—The Things We Do For Love (Mercury)
 - **ABBA**—Dancing Queen (Atlantic) 22-11
 - **SMOKIE**—Living Next Door To Alice (RSO) 25-17
- WHB—Kansas City**
 - **ABBA**—Dancing Queen (Atlantic)
 - **AL STEWART**—Year Of The Cat (Janus)
 - **MARY MacGREGOR**—Torn Between Two Lovers (Ariola America) 7-1
 - **MANFRED MANN'S EARTH BAND**—Blinded By The Light (W.B.) 8-6

- KXLS—Rapid City, S.D.**
 - **JACKSON BROWNE**—Here Come Those Tears Again (Asylum)
 - **ROD STEWART**—The First Cut Is The Deepest (W.B.)
 - D • **ROSE ROYCE**—Car Wash (MCA) 22-11
 - **ABBA**—Dancing Queen (Atlantic) 13-9
- KQWB—Fargo, N.D.**
 - **GEORGE HARRISON**—Crackerbox Palace (Dark Horse)
 - **WINGS**—Maybe I'm Amazed (Capitol)
 - D • **ROSE ROYCE**—Car Wash (MCA) 12-5
 - **BOB SEGER/SILVER BULLET BAND**—Nightmoves (Capitol) 20-14

Northeast Region

TOP ADD ONS:

- **ELTON JOHN**—Bite Your Lip (Get Up & Dance) (MCA/Rocket) (12")
- **KENNY NOLAN**—I Like Dreamin' (20th Century)
- **ABBA**—Dancing Queen (Atlantic)

PRIME MOVERS:

- **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia)
- **10 C C**—The Things We Do For Love (Mercury)
- **MARY MacGREGOR**—Torn Between Two Lovers (Ariola America)

BREAKOUTS:

- **HALL & OATES**—Rich Girl (RCA)
- **WINGS**—Maybe I'm Amazed (Capitol)
- **OLIVIA NEWTON JOHN**—Sam (MCA)

- WABC—New York**
 - **ABBA**—Dancing Queen (Atlantic)
 - **KENNY NOLAN**—I Like Dreamin' (20th Century)
 - **MARY MacGREGOR**—Torn Between Two Lovers (Ariola America) 11-6
 - **MANFRED MANN'S EARTH BAND**—Blinded By The Light (W.B.) 12-9
- WBLS—New York**
 - D • **CERRONE**—Love In C Minor (Cotillion)
 - **LOVE UNLIMITED**—I Can't Let Him Down (Unlimited Gold)
 - **NONE**
 -
- WPIX—New York**
 - **KENNY NOLAN**—I Like Dreamin' (20th Century)
 - **WINGS**—Maybe I'm Amazed (Capitol)
 - **MANFRED MANN'S EARTH BAND**—Blinded By The Light (W.B.) 10-1
 - **BURTON CUMMINGS**—Stand Tall (Portrait) 18-12
- WRWL—New York**
 - **RUFUS/CHAKA KHAN**—At Midnight (ABC)
 - **FACTS OF LIFE**—Sometimes (Kayvette)
 - **ENCHANTMENT**—Gloria (U.A.) 8-1
 - **HAROLD MELVIN & THE BLUENOTES**—Reaching For The World (ABC) 18-13
- WPTB—Albany**
 - **ORLEANS**—Reach (Asylum)
 - **HALL & OATES**—Rich Girl (RCA)
 - **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia) 21-11
 - **10 C C**—The Things We Do For Love (Mercury) 30-23
- WTRY—Albany**
 - **WINGS**—Maybe I'm Amazed (Capitol)
 - **ELTON JOHN**—Bite Your Lip (MCA/Rocket)
 - **10 C C**—The Things We Do For Love (Mercury) 31-21
 - **BARRY MANILOW**—Weekend In New England (Arista) 6-3
- WKBW—Buffalo**
 - **NONE**
 -
 - **NONE**
 -
- WYSL—Buffalo**
 - **NONE**
 -
 - **NONE**
 -

- WBBT—Rochester, N.Y.**
 - **NONE**
 -
 - **NONE**
 -
- WRKO—Boston**
 - **NONE**
 -
 - D • **THELMA HOUSTON**—Don't Leave Me This Way (Tamia) 29-17
 - **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia) 23-15
- WBZ-FM—Boston**
 - **NONE**
 -
 - **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia) 22-11
 - D • **BONEY M**—Daddy Cool (Atco) 29-25
- WVDF-FM—Boston**
 - **KANSAS**—Carry On Wayward Son (Krushner)
 - D • **THELMA HOUSTON**—Don't Leave Me This Way (Tamia)
 - **MARY MacGREGOR**—Torn Between Two Lovers (Ariola America) 12-2
 - **JACKSONS**—Enjoy Yourself (Epic) 18-10

- WORC—Worcester, Mass.**
 - **PARKER McGEE**—I Just Can't Say No To You (Big Tree)
 - **HALL & OATES**—Rich Girl (RCA)
 - **10 C C**—The Things We Do For Love (Mercury) 24-19
 - **RUTH COPELAND**—Heaven (RCA) 30-25
- WDRG—Hartford**
 - **OLIVIA NEWTON JOHN**—Sam (MCA)
 - **ELTON JOHN**—Bite Your Lip (MCA/Rocket)
 - D • **BRICK**—Dazz (Bang) 19-11
 - **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia) 28-21
- WPRO—Providence**
 - **10 C C**—The Things We Do For Love (Mercury)
 - **ELTON JOHN**—Bite Your Lip (MCA/Rocket) (12")
 - **BEE GEES**—Boogie Child (RSO) 19-10
 - **FLEETWOOD MAC**—Go Your Own Way (W.B.) 13-8

Mid-Atlantic Region

TOP ADD ONS:

- **WINGS**—Maybe I'm Amazed (Capitol)
- **BEE GEES**—Boogie Child (RSO)
- **ROD STEWART**—The First Cut Is The Deepest (W.B.)

PRIME MOVERS:

- **10 C C**—The Things We Do For Love (Mercury)
- **AL STEWART**—Year Of The Cat (Janus)
- **PARKER McGEE**—I Just Can't Say No To You (Big Tree)

BREAKOUTS:

- **JACKSON BROWNE**—Here Come Those Tears Again (Asylum)
- **ELTON JOHN**—Bite Your Lip (Get Up & Dance) (MCA/Rocket) (12")
- **RUFUS/CHAKA KHAN**—At Midnight (ABC)

- WFIL—Philadelphia**
 - **BEE GEES**—Boogie Child (RSO)
 - **WINGS**—Maybe I'm Amazed (Capitol)
 - **STEVE MILLER BAND**—Fly Like An Eagle (Capitol) 16-12
 - **ABBA**—Dancing Queen (Atlantic) 21-17
- WIBG—Philadelphia**
 - **NONE**
 -
 - **NONE**
 -
- WIFI-FM—Philadelphia**
 - **RUFUS/CHAKA KHAN**—At Midnight (ABC)
 - **JACKSON BROWNE**—Here Come Those Tears Again (Asylum)
 - **KENNY NOLAN**—I Like Dreamin' (20th Century) 21-15
 - **BOSTON**—Long Time (Epic) 28-23

- WPGC—Washington**
 - **ROD STEWART**—The First Cut Is The Deepest (W.B.)
 - **WINGS**—Maybe I'm Amazed (Capitol)
 - **KANSAS**—Carry On Wayward Son (Krushner) 20-14
 - **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia) 25-19
- WOL—Washington**
 - **DONNY GERRARD**—Stay Awake (Greedy)
 - **CANDI STATON**—A Dreamer Of A Dream (W.B.)
 - **NATALIE COLE**—I've Got Love On My Mind (Dramatics) 6-1
 - **DRAMATICS**—Be My Girl (ABC) 8-3
- WGH—Washington**
 - **DAVID OUNDAS**—Jeans On (Chrysalis)
 - **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia)
 - **AL STEWART**—Year Of The Cat (Janus) 19-9
 - **BREAD**—Last Without Your Love (Elektra) 15-8

- WCAO—Baltimore**
 - **ELTON JOHN**—Bite Your Lip (MCA/Rocket) (12")
 - **WINGS**—Maybe I'm Amazed (Capitol)
 - **HALL & OATES**—Rich Girl (RCA) 29-18
 - D • **THELMA HOUSTON**—Don't Leave Me This Way (Tamia) 19-15
- WYRE—Baltimore**
 - **DAVID SOUL**—Don't Give Up On Us (Private Stock)
 - **ELVIS PRESLEY**—Moody Blue (RCA)
 - **PARKER McGEE**—I Just Can't Say No To You (Big Tree) 30-18
 - **10 C C**—The Things We Do For Love (Mercury) 25-17
- WLEE—Richmond, Va.**
 - **JACKSON BROWNE**—Here Come Those Tears Again (Asylum)
 - **OLIVIA NEWTON JOHN**—Sam (MCA)
 - **10 C C**—The Things We Do For Love (Mercury) 26-16
 - **AL STEWART**—Year Of The Cat (Janus) 17-9

Southeast Region

TOP ADD ONS:

- **ROD STEWART**—The First Cut Is The Deepest (W.B.)
- **WINGS**—Maybe I'm Amazed (Capitol)
- **HALL & OATES**—Rich Girl (RCA)

PRIME MOVERS:

- **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia)
- **AL STEWART**—Year Of The Cat (Janus)
- **THELMA HOUSTON**—Don't Leave Me This Way (Tamia)

BREAKOUTS:

- **ELTON JOHN**—Bite Your Lip (Get Up & Dance) (MCA/Rocket) (12")
- **ATLANTA RHYTHM SECTION**—So In To You (Polydor)
- **TOM JONES**—Say You'll Stay Until Tomorrow (Epic)

- WQD—Atlanta**
 - **ABBA**—Dancing Queen (Atlantic)
 - **ELVIS PRESLEY**—Moody Blue (RCA)
 - D • **THELMA HOUSTON**—Don't Leave Me This Way (Tamia) 12-5
 - **BOB SEGER/SILVER BULLET BAND**—Nightmoves (Capitol) 19-12
- Z-93 (WZGC-FM)—Atlanta**
 - **TOM JONES**—Say You'll Stay Until Tomorrow (Epic)
 -
 - D • **THELMA HOUSTON**—Don't Leave Me This Way (Tamia) 19-6
 - **EAGLES**—New Kid In Town (Asylum) 10-4
- WBQQ—Atlanta**
 - **ROD STEWART**—The First Cut Is The Deepest (W.B.)
 - **WINGS**—Maybe I'm Amazed (Capitol)
 - **DICKIE GOODMAN**—Kong (Shock) 29-27
 - **KANSAS**—Carry On Wayward Son (Krushner) 20-16
- WFOG—Atlanta**
 - **ATLANTA RHYTHM SECTION**—So In To You (Polydor)
 - **WINGS**—Maybe I'm Amazed (Capitol)
 - **DAVID SOUL**—Don't Give Up On Us (Private Stock) 29-23
 - **ABBA**—Dancing Queen (Atlantic) 22-17

- WSPA—Spartanburg, S.C.**
 - **TOM JONES**—Say You'll Stay Until Tomorrow (Epic)
 - **WINGS**—Maybe I'm Amazed (Capitol)
 - **AL STEWART**—Year Of The Cat (Janus) 11-8
 - **BOB SEGER/SILVER BULLET BAND**—Nightmoves (Capitol) 13-11
- WQAM—Miami**
 - **BOB SEGER/SILVER BULLET BAND**—Nightmoves (Capitol)
 - **HALL & OATES**—Rich Girl (RCA)
 - **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia) 23-18
 - **AL STEWART**—Year Of The Cat (Janus) 24-19

- T-100 (WHYI-FM)—Miami**
 - **LATIMORE**—Somethin' Bout 'Cha (Glades)
 - **ELTON JOHN**—Bite Your Lip (MCA/Rocket)
 - **DICKIE GOODMAN**—Kong (Shock) 19-11
 - **AEROSMITH**—Walk This Way (Columbia) 11-6
- BJ-105 (WBW-FM)—Orlando**
 - **HALL & OATES**—Rich Girl (RCA)
 - **ELTON JOHN**—Bite Your Lip (MCA/Rocket) (12")
 - **AL STEWART**—Year Of The Cat (Janus) 38-22
 - D • **THELMA HOUSTON**—Don't Leave Me This Way (Tamia) 29-26
- Q-105 (WRBQ-FM)—Tampa/St. Petersburg**
 - **JACKSON BROWNE**—Here Come Those Tears Again (Asylum)
 - **OLIVIA NEWTON JOHN**—Sam (MCA)
 - **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia) 13-7
 - D • **THELMA HOUSTON**—Don't Leave Me This Way (Tamia) 23-17
- WQPD—Lakeland, Fla.**
 - **WINGS**—Maybe I'm Amazed (Capitol)
 - **ELTON JOHN**—Bite Your Lip (MCA/Rocket)
 - **BEE GEES**—Boogie Child (RSO) 27-10
 - **BRASS CONSTRUCTION**—Ha Cha Cha (U.A.) 21-9
- WMFJ—Daytona Beach**
 - D • **DONNA SUMMER**—Winter Melody (Casablanca)
 - **WINGS**—Maybe I'm Amazed (Capitol)
 - **BEE GEES**—Boogie Child (RSO) 25-17
 - **FLEETWOOD MAC**—Go Your Own Way (W.B.) 18-12
- WAPE—Jacksonville**
 - D • **THELMA HOUSTON**—Don't Leave Me This Way (Tamia)
 - **ATLANTA RHYTHM SECTION**—So In To You (Polydor)
 - **KANSAS**—Carry On Wayward Son (Krushner) 13-3
 - **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia) 19-9
- WAYS—Charlotte**
 - D • **THELMA HOUSTON**—Don't Leave Me This Way (Tamia)
 - **10 C C**—The Things We Do For Love (Mercury)
 - **ABBA**—Dancing Queen (Atlantic) 17-5
 - **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia) 16-4
- WGV—Charlotte**
 - **RUFUS/CHAKA KHAN**—At Midnight (ABC)
 - **PARLIAMENT**—Dr. Funkenstein (Casablanca)
 - **JIMMY CASTOR BUNCH**—Space Age (Atlantic) 14-14
 - **DEODATO**—Peter Gunn (MCA) 20-13
- WXII—Raleigh, N.C.**
 - **DAVID SOUL**—Don't Give Up On Us (Private Stock)
 - **ATLANTA RHYTHM SECTION**—So In To You (Polydor)
 - **TOM JONES**—Say You'll Stay Until Tomorrow (Epic) 19-19
 - **10 C C**—The Things We Do For Love (Mercury) 23-13

- WTMA—Charleston, S.C.**
 - **BEE GEES**—Boogie Child (RSO)
 - **FLEETWOOD MAC**—Go Your Own Way (W.B.)
 - **BOB SEGER/SILVER BULLET BAND**—Nightmoves (Capitol) 24-18
 - D • **THELMA HOUSTON**—Don't Leave Me This Way (Tamia) 10-7
- WORD—Spartanburg, S.C.**
 - **JOE TEX**—Ain't Gonna Bump No More (Epic)
 - D • **ESTHER PHILLIPS**—Buy I Really Tind One On (Kudu)
 - **TOM JONES**—Say You'll Stay Until Tomorrow (Epic) EX-8
 - **AEROSMITH**—Walk This Way (Columbia) EX-13

- WLAC—Nashville**
 - **STEPHEN BISHOP**—Save It For A Rainy Day (ABC)
 - **ATLANTA RHYTHM SECTION**—So In To You (Polydor)
 - **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia) 25-10
 - **BOB SEGER/SILVER BULLET BAND**—Nightmoves (Capitol) 10-3
- WMAX—Nashville**
 - **HALL & OATES**—Rich Girl (RCA)
 - **ROD STEWART**—The First Cut Is The Deepest (W.B.)
 - **BOB SEGER/SILVER BULLET BAND**—Nightmoves (Capitol) 21-11
 - **AL STEWART**—Year Of The Cat (Janus) 22-18
- WHBQ—Memphis**
 - **BOSTON**—Long Time (Epic)
 - **HALL & OATES**—Rich Girl (RCA)
 - **AL STEWART**—Year Of The Cat (Janus) 18-13
 - **TOM JONES**—Say You'll Stay Until Tomorrow (Epic) 26-21
- WMPS—Memphis**
 - **WINGS**—Maybe I'm Amazed (Capitol)
 - **ELTON JOHN**—Bite Your Lip (MCA/Rocket) (12")
 - **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia) 23-17
 - **AL STEWART**—Year Of The Cat (Janus) 9-5

- WGOW—Chattanooga**
 - **ABBA**—Dancing Queen (Atlantic)
 - **ATLANTA RHYTHM SECTION**—So In To You (Polydor)
 - **BOB SEGER/SILVER BULLET BAND**—Nightmoves (Capitol) 23-13
 - **JACKSONS**—Enjoy Yourself (Epic) 24-15
- WERC—Birmingham**
 - **STEPHEN BISHOP**—Save It For A Rainy Day (ABC)
 - **ROD STEWART**—The First Cut Is The Deepest (W.B.)
 - **ABBA**—Dancing Queen (Atlantic) 24-18
 - **AL STEWART**—Year Of The Cat (Janus) 29-19
- WSGN—Birmingham**
 - **DAVID SOUL**—Don't Give Up On Us (Private Stock)
 - **TOM JONES**—Say You'll Stay Until Tomorrow (Epic)
 - **DAVID OUNDAS**—Jeans On (Chrysalis) 25-15
 - **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia) 26-16

- WHYY—Montgomery**
 - **ROD STEWART**—The First Cut Is The Deepest (W.B.)
 - **ELTON JOHN**—Bite Your Lip (MCA/Rocket) (12") 11
 - **GEORGE HARRISON**—Crackerbox Palace (Dark Horse) 20-10
 - **BARBRA STREISAND**—Love Theme From "A Star Is Born" (Columbia) 11-12
- KAAY—Little Rock**
 - **KANSAS**—Carry On Wayward Son (Krushner)
 - **HALL & OATES**—Rich Girl (RCA)
 - **AL STEWART**—Year Of The Cat (Janus) 14-4
 - **ABBA**—Dancing Queen (Atlantic) 19-14

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FEBRUARY 12, 1977, BILLBOARD

The second full-size hit from

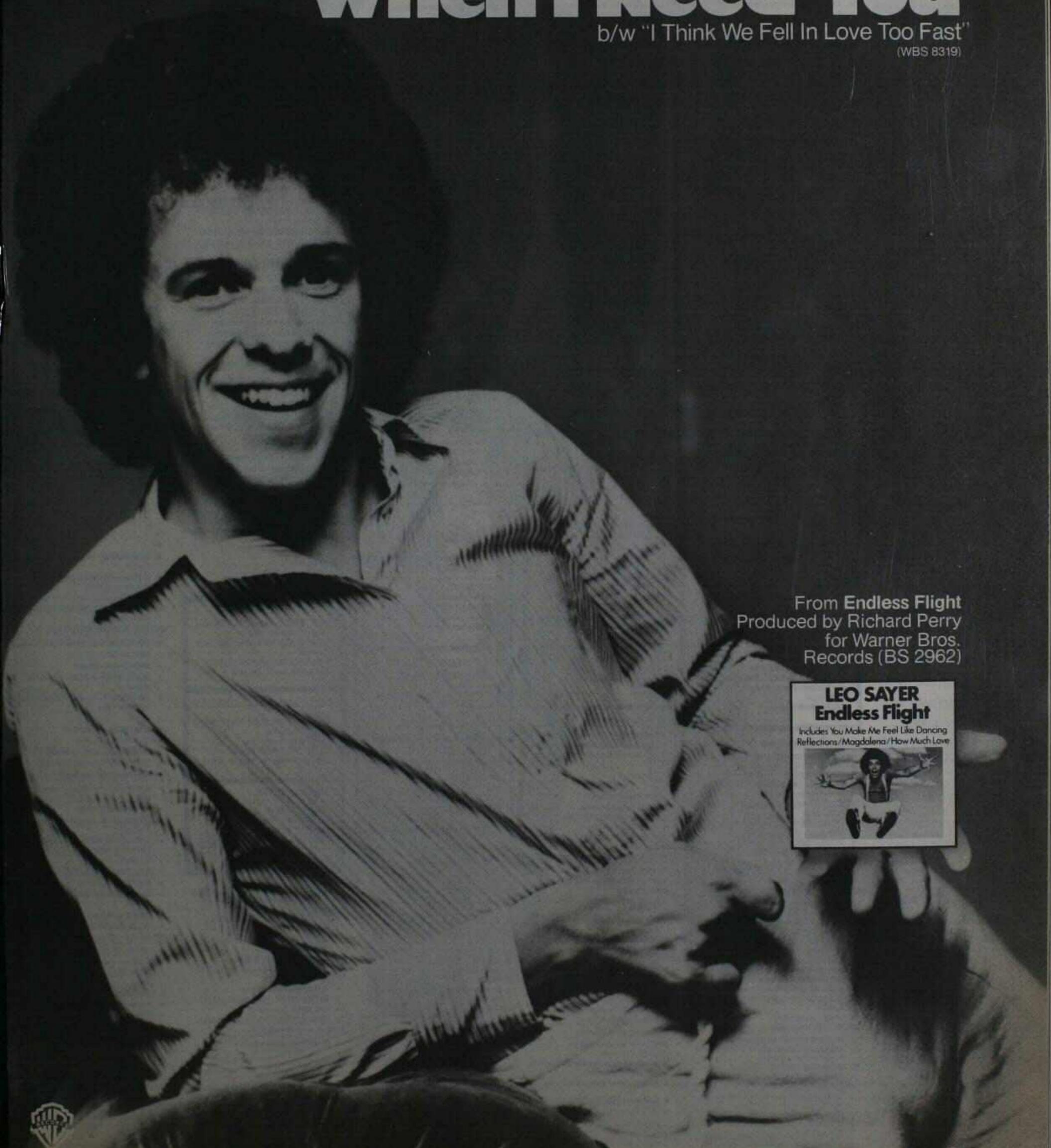
Leo Sayer's

fastest-selling album...

"When I Need You"

b/w "I Think We Fell In Love Too Fast"

(WBS 8319)



From **Endless Flight**
Produced by Richard Perry
for Warner Bros.
Records (BS 2962)

LEO SAYER
Endless Flight
Includes You Make Me Feel Like Dancing
Reflections/Magdalena/How Much Love



Billboard Album Radio Action

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

Based on station playlists through Thursday (2/3/77)

Top Add Ons-National

JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
PINK FLOYD—Animals (Columbia)
GEORGE BENSON—In Flight (Warner Brothers)
JOURNEY—Next (Columbia)

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

KFJG-FM—Fresno (Hein Meiner)

- PINK FLOYD—Animals (Columbia)
- PABLO CRUISE—A Place In The Sun (A&M)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- ACE—No Strings (Anchor)
- GENTLE GIANT—Playing The Fool (Capitol)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- JOURNEY—Next (Columbia)
- KANSAS—Leftover Love (Mercury)
- WINGS—Wings Over America (Capitol)
- GENESIS—Wind & Wuthering (Atco)

KFML-AM—Denver (Craig Applequist)

- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- OSI BISA—Oyah Awake (Island)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- MARTIN MULL—I'm Everyone I've Ever Loved (ABC)
- PAT MARTINO—Joyous Lake (Warner Brothers)
- RUFUS—Ask Rufus (ABC)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- BIG WHA KOO—(ABC)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- MUDDY WATERS—Hard Again (Blue Sky)

KISW-FM—Seattle (Lee Michaels)

- PINK FLOYD—Animals (Columbia)
- RENAISSANCE—Novella (Sire)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- DERRINGER—Sweet Evil (Blue Sky)
- JOURNEY—Next (Columbia)
- GEORGE BENSON—In Flight (Warner Brothers)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- VANGELIS—Albedo 0.39 (RCA)

Southwest Region

TOP ADD ONS:

- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- JANIS IAN—Miracle Row (Columbia)
- GEORGE BENSON—In Flight (Warner Brothers)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)

TOP REQUEST/AIRPLAY:

- EAGLES—Hotel California (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- Z Z TOP—Tejas (London)

BREAKOUTS:

- PINK FLOYD—Animals (Columbia)
- BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)
- PIPER—(A&M)
- JENNIFER WARNES—(Arista)

KZEW-FM—Dallas (Charlie Kendall)

- PINK FLOYD—Animals (Columbia)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)
- SPIRIT—Future Games (Mercury)
- PIPER—(A&M)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- KANSAS—Leftover Love (Mercury)
- Z Z TOP—Tejas (London)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

KEEL-FM—San Antonio (Tony Dale)

- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- GEORGE BENSON—In Flight (Warner Brothers)
- STARCASTLE—Fountains Of Light (Epic)
- JANIS IAN—Miracle Row (Columbia)
- EAGLES—Hotel California (Asylum)
- QUEEN—A Day At The Races (Elektra)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- Z Z TOP—Tejas (London)
- KANSAS—Leftover Love (Mercury)

KOME-FM—San Jose (Dana Jang)

- PINK FLOYD—Animals (Columbia)
- GEORGE BENSON—In Flight (Warner Brothers)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- RICK WAKEMAN—White Rock (A&M)
- PABLO CRUISE—A Place In The Sun (A&M)
- ANTHONY PHILLIPS—The Gaze And The Gaze (Parade)
- GENESIS—Wind & Wuthering (Atco)
- JOURNEY—Next (Columbia)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- SAMMY HAGAR—(Capitol)

Top Requests/Airplay-National

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

KBCC-FM—Phoenix (J.D. Freeman)

- OZARK MOUNTAIN DAREDEVILS—Mis From Earth (A&M)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- PARKER MCGEE—(Atlantic)
- JANIS IAN—Miracle Row (Columbia)
- SANTANA—Festival (Columbia)
- JENNIFER WARNES—(Arista)
- WINGS—Wings At The Speed Of Sound (Capitol)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- JONI MITCHELL—Hejira (Asylum)
- EAGLES—Hotel California (Asylum)

WNOE-FM—NEW ORLEANS (Scott Segrales/Jim White)

- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- SAMMY HAGAR—(Capitol)
- THE HINTERS BROTHERS BAND—(Arista)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
- EAGLES—Hotel California (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- GROVER WASHINGTON JR.—Secret Place (Raido)
- GEORGE BENSON—In Flight (Warner Brothers)

KMOO-FM—Tulsa (Loisa Johnson)

- LEON REDBONE—Double Time (Warner Brothers)
- YESTERDAY & TODAY—(London)
- CRACKIN'—Makings Of A Dream (Warner Brothers)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- DAVID BOWIE—Low (RCA)
- JANIS IAN—Miracle Row (Columbia)
- AL STEWART—The Year Of The Cat (Janus)
- EAGLES—Hotel California (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- JACKSON BROWNE—The Pretender (Asylum)

Midwest Region

TOP ADD ONS:

- JOURNEY—Next (Columbia)
- BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)
- DERRINGER—Sweet Evil (Blue Sky)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- BILL QUATEMAN—Night After Night (RCA)
- MUDDY WATERS—Hard Again (Blue Sky)
- PINK FLOYD—Animals (Columbia)
- DIRK HAMILTON—Alias (ABC)

WABZ-FM—Detroit (Ren Calvert)

- DIRK HAMILTON—Alias (ABC)
- BILL QUATEMAN—Night After Night (RCA)
- ANGEL—In Heaven As It Is On Earth (Casablanca)
- SAMMY HAGAR—(Capitol)
- SANTANA—Festival (Columbia)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

WUFL-FM—Elyria/Chicago (Tom Marker, Trudy Fisher)

- JOURNEY—Next (Columbia)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- CLAUD OGERMAN—Gate Of Dreams (Warner Brothers)
- MARTIN MULL—I'm Everyone I've Ever Loved (ABC)
- BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)
- SPIRIT—Future Games (Mercury)
- HARADA MICHAEL WALDEN—Garden Of Love Light (Atlantic)
- BILL QUATEMAN—Night After Night (RCA)
- GENTLE GIANT—Playing The Fool (Capitol)
- MUDDY WATERS—Hard Again (Blue Sky)

WMMS-FM—Cleveland (Shelly Blay)

- BLOWIE CHAMPLIN—(Elektra)
- PINK FLOYD—Animals (Columbia)
- STALLION—(Casablanca)
- BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)
- DERRINGER—Sweet Evil (Blue Sky)
- AL STEWART—The Year Of The Cat (Janus)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- GENESIS—Wind & Wuthering (Atco)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)

WCOL-FM—Columbus (Bob Gooding)

- THE BABYS—(Chrysalis)
- JOURNEY—Next (Columbia)
- CITY BOY—Dinner At The Ritz (Mercury)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- JENNIFER WARNES—(Arista)
- MUDDY WATERS—Hard Again (Blue Sky)
- AL STEWART—The Year Of The Cat (Janus)
- EAGLES—Hotel California (Asylum)
- QUEEN—A Day At The Races (Elektra)
- GENESIS—Wind & Wuthering (Atco)

WQDF-FM—Pittsburgh (Pat Sullivan)

- JOURNEY—Next (Columbia)
- DERRINGER—Sweet Evil (Blue Sky)
- CRACKIN'—Makings Of A Dream (Warner Brothers)
- ALLESSI—(A&M)
- KANSAS—Leftover Love (Mercury)
- BOSTON—(Epic)
- AL STEWART—The Year Of The Cat (Janus)
- Z Z TOP—Tejas (London)

WZMF-FM—Milwaukee (Steve Steims)

- BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)
- RUFUS—Ask Rufus (ABC)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- QUEEN—A Day At The Races (Elektra)
- KANSAS—Leftover Love (Mercury)
- GENESIS—Wind & Wuthering (Atco)
- EAGLES—Hotel California (Asylum)

KADI-FM—St. Louis (Peter Paris)

- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- RENAISSANCE—Novella (Sire)
- SYMPHONIC SLAM—(A&M)
- HEARTSFIELD—Collectors Item (Columbia)
- JOURNEY—Next (Columbia)
- MR. BIG—Photographic Smile (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- EAGLES—Hotel California (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)

Southeast Region

TOP ADD ONS:

- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- STARCASTLE—Fountains Of Light (Epic)
- PINK FLOYD—Animals (Columbia)
- JOURNEY—Next (Columbia)

TOP REQUEST/AIRPLAY:

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- AL STEWART—The Year Of The Cat (Janus)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- EAGLES—Hotel California (Asylum)

BREAKOUTS:

- PABLO CRUISE—A Place In The Sun (A&M)
- JENNIFER WARNES—(Arista)
- JAMES TALLY—Blackjack Choir (Capitol)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)

WOFI-FM—Orlando (Bill McGathy)

- RENAISSANCE—Novella (Sire)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- LONNIE LISTON SMITH—Renaissance (RCA)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- BILL QUATEMAN—Night After Night (RCA)
- JEFFERSON AIRPLANE—Flight Log 1966-1974 (Giant)
- KANSAS—Leftover Love (Mercury)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- BOSTON—(Epic)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)

WDFI-FM—Nashville (Jack Crawford)

- PINK FLOYD—Animals (Columbia)
- STARCASTLE—Fountains Of Light (Epic)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- GRAHAM PARKER—Live At The World's End (Mercury)
- CITY BOY—Dinner At The Ritz (Mercury)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- KANSAS—Leftover Love (Mercury)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)

National Breakouts

VALERIE CARTER—Just A Stones Throw Away (Columbia)
RENAISSANCE—Novella (Sire)
MARTIN MULL—I'm Everyone I've Ever Loved (ABC)
PABLO CRUISE—A Place In The Sun (A&M)

WQDR-FM—Raleigh (Bill Hard)

- THE WINTERS BROTHERS—(Arista)
- GEORGE BENSON—In Flight (Warner Brothers)
- JANIS IAN—Miracle Row (Columbia)
- STARCASTLE—Fountains Of Light (Epic)
- ANDREW GOLD—What's Wrong With This Picture (Asylum)
- WINGS—Wings Over America (Capitol)
- EAGLES—Hotel California (Asylum)
- JACKSON BROWNE—The Pretender (Asylum)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)

WRAS-FM—Atlanta (Bob Bailey)

- PINK FLOYD—Animals (Columbia)
- RENAISSANCE—Novella (Sire)
- DIRK HAMILTON—Alias (ABC)
- NOVA—Vimana (Arista)
- MR. BIG—Photographic Smile (Arista)
- JOURNEY—Next (Columbia)
- AL STEWART—The Year Of The Cat (Janus)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- JACKSON BROWNE—The Pretender (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tamla)

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

- PABLO CRUISE—A Place In The Sun (A&M)
- JENNIFER WARNES—(Arista)
- RUFUS—Ask Rufus (ABC)
- PAT MARTINO—Joyous Lake (Warner Brothers)
- MILES DAVIS—Water Babies (Columbia)
- JAMES TALLY—Blackjack Choir (Capitol)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- SANTANA—Festival (Columbia)

WSHE-FM—FL Lauderdale (Gary Granger)

- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
- JOURNEY—Next (Columbia)
- STARCASTLE—Fountains Of Light (Epic)
- GENESIS—Wind & Wuthering (Atco)
- KIM CARNES—Sailor (A&M)
- STALLION—(Casablanca)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- AL STEWART—The Year Of The Cat (Janus)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- BOSTON—(Epic)

Northeast Region

TOP ADD ONS:

- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- JAMES TALLY—Blackjack Choir (Capitol)
- PINK FLOYD—Animals (Columbia)

TOP REQUEST/AIRPLAY:

- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- RENAISSANCE—Novella (Sire)
- EAGLES—Hotel California (Asylum)
- JACKSON BROWNE—The Pretender (Asylum)

BREAKOUTS:

- RENAISSANCE—Novella (Sire)
- RICK WAKEMAN—White Rock (A&M)
- STALLION—(Casablanca)
- MARTIN MULL—I'm Everyone I've Ever Loved (ABC)

WRFN-FM—New York (Tom Marvick)

- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- JAMES TALLY—Blackjack Choir (Capitol)
- JOURNEY—Next (Columbia)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- MR. BIG—Photographic Smile (Arista)
- ANTHONY PHILLIPS—The Gaze And The Gaze (Parade)
- RENAISSANCE—Novella (Sire)
- JACKSON BROWNE—The Pretender (Asylum)
- KIM CARNES—Sailor (A&M)
- GEORGE BENSON—In Flight (Warner Brothers)

WHCN-FM—New York (Gene Soban)

- RENAISSANCE—Novella (Sire)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- LEON REDBONE—Double Time (Warner Brothers)
- JEAN LUC PURTY—Imaginary Friends (Atlantic)

WLIR-FM—New York (Dennis MacKenzie)

- PINK FLOYD—Animals (Columbia)
- STALLION—(Casablanca)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- DERRINGER—Sweet Evil (Blue Sky)
- JAMES TALLY—Blackjack Choir (Capitol)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- Z Z TOP—Tejas (London)

WOFI-FM—Raleigh (Bill Hard)

- JAMES TALLY—Blackjack Choir (Capitol)
- STALLION—(Casablanca)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- BEAVERTEETH—(RCA)
- MICHAEL WENDROFF—Live (Buddah)
- RACING CARS—Downtown Tonight (Chrysalis)
- GENESIS—Wind & Wuthering (Atco)
- BILL QUATEMAN—Night After Night (RCA)
- STANKY BROWN GROUP—If The Lights Don't Get You The Helms Will (Sire)

WPLR-FM—New Haven (Gordon Weingarth)

- PINK FLOYD—Animals (Columbia)
- RICK WAKEMAN—White Rock (A&M)
- JOHN MILES—Stranger In The City (London)
- PIPER—(A&M)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- MESSERS & WALTERS—Just Like A Reoccurring Dream (Casablanca)
- JACKSON BROWNE—The Pretender (Asylum)
- MUDDY WATERS—Hard Again (Blue Sky)
- THE WINTERS BROTHERS BAND—(Arista)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

WCOZ-FM—Boston (Beverly Mint)

- JANIS IAN—Miracle Row (Columbia)
- KINGS—Fast Walker (Arista)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- WINGS—Wings Over America (Capitol)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

WMMR-FM—Philadelphia (Marie Steiner)

- RICK WAKEMAN—White Rock (A&M)
- STEVE HILLAGE—(Atlantic)
- SAMMY HAGAR—(Capitol)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- RENAISSANCE—Novella (Sire)
- DAVID BOWIE—Low (RCA)
- JANIS IAN—Miracle Row (Columbia)
- ESSRA MOHAMMAD—Essra (Private Stock)

WRFI-FM—Providence (Tracy Beach)

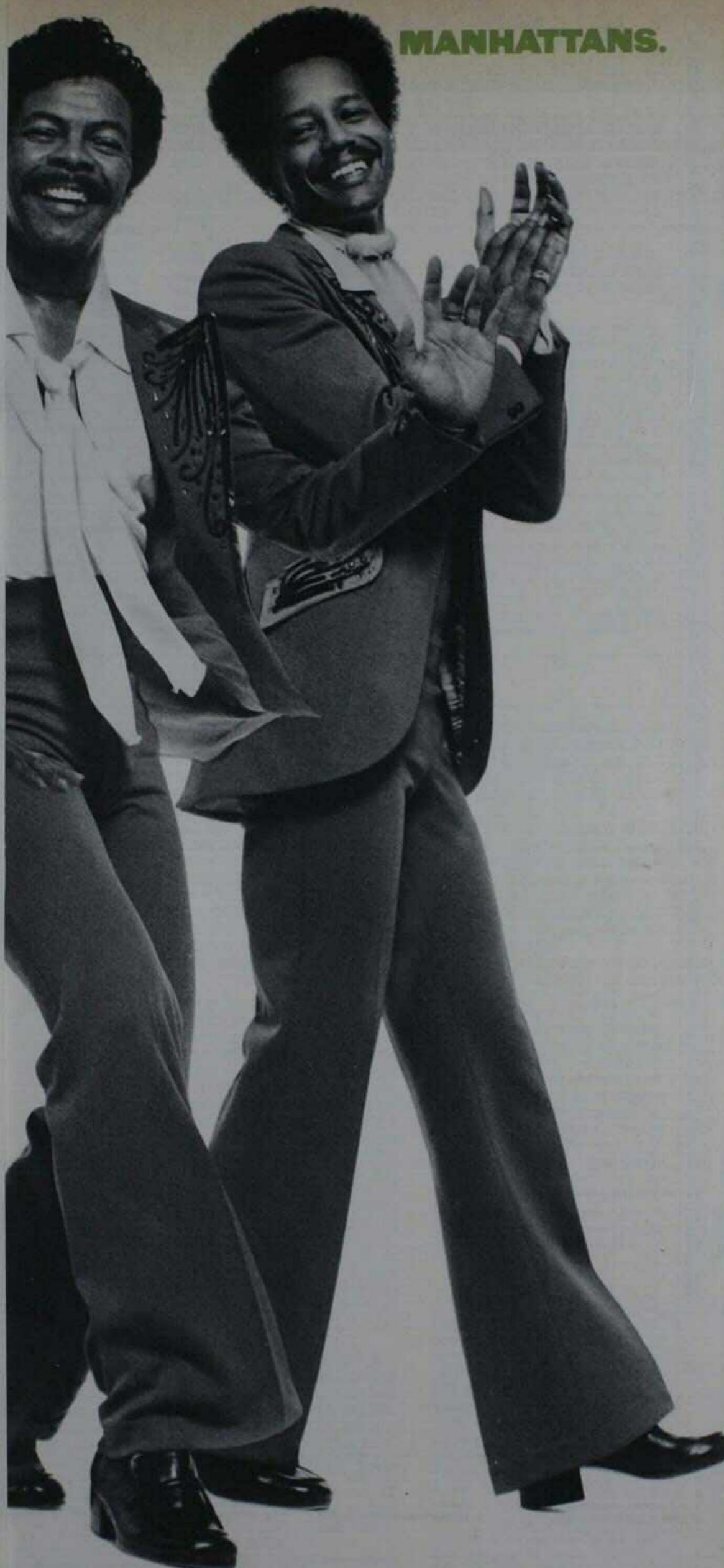
- MARTIN MULL—I'm Everyone I've Ever Loved (ABC)
- ACE—No Strings (Anchor)
- GRAHAM PARKER—Unauthorized Booking (Mercury)
- STANKY BROWN GROUP—If The Lights Don't Get You The Helms Will (Sire)
- THE BABYS—(Chrysalis)
- RENAISSANCE—Novella (Sire)
- DAVID BOWIE—Low (RCA)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- CRACKIN'—Makings Of A Dream (Warner Brothers)
- EAGLES—Hotel California (Asylum)

WABZ-FM—Detroit (Ren Calvert)

- GENESIS—Wind & Wuthering (Atco)
- TAI MARHAL—Music Fish Ya (Warner Brothers)
- MARTIN MULL—I'm Everyone I've Ever Loved (ABC)
- RENAISSANCE—Novella (Sire)
- SANTANA—Festival (Columbia)
- CHICK COBRA—My Spanish Heart (Polydor)
- LEON REDBONE—Double Time (Warner Brothers)
- MUDDY WATERS—Hard Again (Blue Sky)
- EAGLES—Hotel California (Asylum)
- SANTANA—Festival (Columbia)

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MANHATTANS.



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It Feels So Good. Including the new Manhattan Transfer single, "It Feels So Good to Be Loved So Bad."

On Columbia Records and Tapes.



Joel Whitburn's Record Research Report

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

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

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

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

Trivia Question #47: The songwriting team of Carole King and Gerry Goffin had 2 songs—each hitting #1 on 2 different occasions—written by different artists. Name these song titles.

(Answer: "The Loco-Motion" (Gerry Goffin/S. Lawrence/D. Osmond) and "Go Away Little Girl" (Carole King/Gerry Goffin))

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Joel Whitburn

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- R & B '74 Top C & W '74
- R & B '72-'73 Top C & W '72-'73
- Pop '75 Top Easy Listening '75
- Pop '74 Top LP's '75
- Pop '73 Top LP's '74
- Top LP's '73

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State _____ Zip _____

Rich Lewis, assistant program director at WHLM in Bloomsburg, Pa., praises two radio shows—"Focus 1000" with Jack Stockton on WCFL,

of one) and what's expected of a program director. The rest of the book features some of the interviews that I've done over the years—the 11 best interviews I had on hand at the moment (though I certainly hated to

time. And, yes, we do use our real names on the air since all of us are native Winonans." He adds that the station plays MOR music and "our list usually contains 100-plus singles, (Continued on page 34)

Name _____
Address _____
City _____
State _____ Zip _____

Billboard Album Radio

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

IT FEELS SO GOOD.

Based on station playlists through Thursday (2/3/77)

Top Add Ons-National

JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
PINK FLOYD—Animals (Columbia)
GEORGE BENSON—In Flight (Warner Brothers)
JOURNEY—Next (Columbia)

Top Requests/Airplay-National

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

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

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

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

KFVG-FM—Fresno (Helen Melina)

- PINK FLOYD—Animals (Columbia)
- PABLO CRUISE—A Place In The Sun (A&M)
- VALERIE CARTER—A Stones Throw Away (Columbia)
- ACE—No Straps (Anchor)
- GENTLE GIANT—Playing The Fool (Capitol)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- JOURNEY—Next (Columbia)
- KANSAS—Leftover Love (Kirtner)
- WINGS—Wings Over America (Capitol)
- GENESIS—Wind & Wuthering (Atco)

KFWL-AM—Denver (Craig Applequist)

- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- OSI BISA—Ophi Awake (Island)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- MARTIN MULL—I'm Everyone I've Ever Loved (ABC)
- PAT MARTINO—Joyous Lake (Warner Brothers)
- RUFUS—Ask Rufus (ABC)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- BIG WYNA KDO—(ABC)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- MUDDY WATERS—Hard Again (Blue Sky)

KISW-FM—Seattle (Lee Michaels)

- PINK FLOYD—Animals (Columbia)
- RENAISSANCE—Novella (Sire)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- DERRINGER—Sweet Evil (Blue Sky)
- JOURNEY—Next (Columbia)
- GEORGE BENSON—In Flight (Warner Brothers)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- VANGELIS—Albergo 0.39 (RCA)

Southwest Region

TOP ADD ONS:

- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- JANIS IAN—Miracle Row (Columbia)
- GEORGE BENSON—In Flight (Warner Brothers)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)

TOP REQUEST/AIRPLAY:

- EAGLES—Hotel California (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- Z Z TOP—Tejas (London)

BREAKOUTS:

- PINK FLOYD—Animals (Columbia)
- BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)
- PIPER—(A&M)
- JENNIFER WARNES—(Arista)

KZEW-FM—Dallas (Charlie Kendall)

- PINK FLOYD—Animals (Columbia)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)
- SPIRIT—Future Games (Mercury)
- PIPER—(A&M)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- KANSAS—Leftover Love (Kirtner)
- Z Z TOP—Tejas (London)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

KEXL-FM—San Antonio (Tony Dale)

- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- GEORGE BENSON—In Flight (Warner Brothers)
- DENIM—(Epic)
- STARCASTLE—Fountains Of Light (Epic)
- JANIS IAN—Miracle Row (Columbia)
- EAGLES—Hotel California (Asylum)
- QUEEN—A Day At The Races (Elektra)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- Z Z TOP—Tejas (London)

KLBJ-FM—Austin (Steve Smith)

- GEORGE BENSON—In Flight (Warner Brothers)
- BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)
- McCOY TYNER—Focal Point (Mercury)
- PINK FLOYD—Animals (Columbia)
- SON SEALS—(Alligator)
- QUANTUM JUMP—(Electric Record Company Import)
- JONI MITCHELL—Hejira (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- JOURNEY—Next (Columbia)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- STEVE WONDER—Songs In The Key Of Life (Tamla)

KBBC-FM—Phoenix (J.D. Freeman)

- OZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- PARKER McGEE—(Atlantic)
- JANIS IAN—Miracle Row (Columbia)
- SANTANA—Festival (Columbia)
- JENNIFER WARNES—(Arista)
- WINGS—Wings At The Speed Of Sound (Capitol)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- JONI MITCHELL—Hejira (Asylum)
- EAGLES—Hotel California (Asylum)

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

- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- SAMMY HAGAR—(Capitol)
- THE WINTERS BROTHERS BAND—(Atco)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
- EAGLES—Hotel California (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- GROVER WASHINGTON JR.—Secret Place (Kudu)
- GEORGE BENSON—In Flight (Warner Brothers)

KMOO-FM—Tulsa (Leisa Johnson)

- LEON REDBONE—Double Time (Warner Brothers)
- YESTERDAY & TODAY—(London)
- CRACKIN'—Makings Of A Dream (Warner Brothers)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- DAVID BOWIE—Low (RCA)
- JANIS IAN—Miracle Row (Columbia)
- AL STEWART—The Year Of The Cat (Janus)
- EAGLES—Hotel California (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- JACKSON BROWNE—The Pretender (Asylum)

Midwest Region

TOP ADD ONS:

- JOURNEY—Next (Columbia)
- BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)
- DERRINGER—Sweet Evil (Blue Sky)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- BILL QUATEMAN—Night After Night (RCA)
- MUDDY WATERS—Hard Again (Blue Sky)
- PINK FLOYD—Animals (Columbia)
- DIRK HAMILTON—Alias (ABC)

WABX-FM—Detroit (Ken Calvert)

- DIRK HAMILTON—Alias (ABC)
- BILL QUATEMAN—Night After Night (RCA)
- ANGEL—In Heaven As It Is On Earth (Casablanca)
- SAMMY HAGAR—(Capitol)
- SANTANA—Festival (Columbia)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

WJVL-FM—Eggn/Chicago (Tom Marker, Trudy Fisher)

- JOURNEY—Next (Columbia)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- CLAUD OGERMAN—Gate Of Dreams (Warner Brothers)
- MARTIN MULL—I'm Everyone I've Ever Loved (ABC)
- BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)
- SPIRIT—Future Games (Mercury)
- NARASIA MICHAEL WALDEN—Garden Of Love Light (Atlantic)
- BILL QUATEMAN—Night After Night (RCA)
- GENTLE GIANT—Playing The Fool (Capitol)
- MUDDY WATERS—Hard Again (Blue Sky)

WVMS-FM—Cleveland (Shelly Styles)

- BLONDIE CHAMPLIN—(Elektra)
- PINK FLOYD—Animals (Columbia)
- STALLION—Casablanca
- BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)
- DEBRINGER—Sweet Evil (Blue Sky)
- AL STEWART—The Year Of The Cat (Janus)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- GENESIS—Wind & Wuthering (Atco)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)

WCOL-FM—Columbus (Bob Gooding)

- THE BABYS—(Chrysalis)
- JOURNEY—Next (Columbia)
- CITY BOY—Dinner At The Ritz (Mercury)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- JENNIFER WARNES—(Arista)
- MUDDY WATERS—Hard Again (Blue Sky)
- AL STEWART—The Year Of The Cat (Janus)
- EAGLES—Hotel California (Asylum)
- QUEEN—A Day At The Races (Elektra)
- GENESIS—Wind & Wuthering (Atco)

WDVE-FM—Pittsburgh (Pat Sullivan)

- JOURNEY—Next (Columbia)
- DERRINGER—Sweet Evil (Blue Sky)
- CRACKIN'—Makings Of A Dream (Warner Brothers)
- NLESDI—(A&M)
- KANSAS—Leftover Love (Kirtner)
- BOSTON—(Epic)
- AL STEWART—The Year Of The Cat (Janus)
- Z Z TOP—Tejas (London)

WZMF-FM—Milwaukee (Steve Stevens)

- BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)
- RUFUS—Ask Rufus (ABC)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- QUEEN—A Day At The Races (Elektra)
- KANSAS—Leftover Love (Kirtner)
- GENESIS—Wind & Wuthering (Atco)
- EAGLES—Hotel California (Asylum)

KADJ-FM—St. Louis (Peter Paris)

- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- RENAISSANCE—Novella (Sire)
- SYMPHONIC SLAM—(A&M)
- HEARTSFIELD—Collectors Item (Columbia)
- JOURNEY—Next (Columbia)
- MR. BIG—Photographic Smile (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- EAGLES—Hotel California (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)

Southeast Region

TOP ADD ONS:

- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- STARCASTLE—Fountains Of Light (Epic)
- PINK FLOYD—Animals (Columbia)
- JOURNEY—Next (Columbia)

TOP REQUEST/AIRPLAY:

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- AL STEWART—The Year Of The Cat (Janus)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- EAGLES—Hotel California (Asylum)

BREAKOUTS:

- PABLO CRUISE—A Place In The Sun (A&M)
- JENNIFER WARNES—(Arista)
- JAMES TALLY—Blackjack Choir (Capitol)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)

WOFJ-FM—Orlando (Bill McGaffty)

- RENAISSANCE—Novella (Sire)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- LONNIE LISTON SMITH—Renaissance (RCA)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- BILL QUATEMAN—Night After Night (RCA)
- JEFFERSON AIRPLANE—Flight Log 1966-1976 (Grynet)
- KANSAS—Leftover Love (Kirtner)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- BOSTON—(Epic)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)

WVZD-FM—Nashville (Jack Crawford)

- PINK FLOYD—Animals (Columbia)
- STARCASTLE—Fountains Of Light (Epic)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- SHAMUS PARKER—Live At The Marble Arch (Mercury)
- CITY BOY—Dinner At The Ritz (Mercury)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- KANSAS—Leftover Love (Kirtner)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)

WQOR-FM—Raleigh

- THE WINKLES
- GEORGE BE
- JANIS IAN
- STARCASTL
- ANDREW GE
- WINGS—W
- EAGLES—H
- JACKSON B
- ATLANTA R
- ALTERNATI

WRAS-FM—Atlanta

- PINK FLOYD
- RENAISSAN
- DIRK HAMIL
- NOVA—Vim
- MR. BIG—P
- JOURNEY—
- AL STEWART
- ATLANTA R
- ALTERNATI
- JACKSON B
- STEVE WOI
- TAMLA

WHFS-FM—Washi

- PABLO CRU
- JENNIFER B
- RUFUS—As
- PAT MARTIN
- MILES DAVI
- JAMES TALI
- EMMYLOU I
- BROTHERS
- ATLANTA R
- ALTERNATI
- JIMMY BUF
- IN ATTITUDE
- SANTANA—

WDFW-FM—Fl. La

- CHILLWAC
- MUSHROOM
- JOURNEY—
- STARCASTL
- GENESIS—
- KIM CARNE
- STALLION—
- STEVE WOI
- TAMLA
- AL STEWAR
- JIMMY BUF
- IN ATTITUDE
- BOSTON—

Northe

TOP

- JIMMY BU
- CHANGES IN
- VALERIE CA
- (COLUMBIA)
- JAMES TALL
- PINK FLOYD

TOP F

- BOB SEGER
- NIGHT MOVES
- RENAISSAN
- EAGLES—H
- JACKSON B

BREA

- RENAISSAN
- ROCK WAKES
- STALLION—
- MARTIN MU
- (ABC)

WOFJ-FM—New

- MICHAEL F
- BROTHERS
- JAMES TAL
- JOURNEY—
- JIMMY BU
- IN ATTITUDE
- MR. BIG—F
- ARTHUR/
- (WEAVER)
- RENAISSAN
- JACKSON I
- KIM CARNE
- GEORGE B

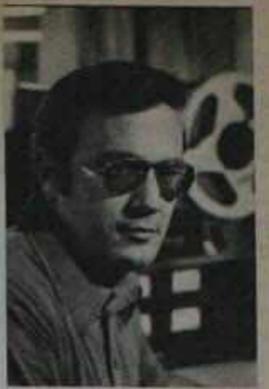
WVMS-FM—Nash

- RENAISSAN
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- LEON REDBONE—Double Time (Warner Brothers)
- JEAN LUC PONTY—Imaginary Voyage (Atlantic)



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MANHATTANS.



Joel Whitburn's Record Research Report

lindy," "Tequila," "Tammy," and utterly" were all #1 records on "Hot 100," and I'll bet every sider of this column can name the lists that made them hits. However, wonder how many readers can me the writers of those #1 songs. e Association, The Champs, Debbie ynolds, and Andy Williams are easy the artists, however, did the writ- come as easy: Ruthann Friedman, uck Rio, Livingston-Evans, and thony September.

arly all award shows honor the rforming artist, while very little is arded to the creator of the music : listen to. In classical music, the mposer is given top credit, while the rformers are generally shown to a ser degree, whereas, the writer of any of today's top pop hits may ss by completely unnoticed.

ive some credit to the top song- iters of the pop/rock era (1955- esent), I tabulated the writers for ery #1 record and came up with e following list of the top song- iting teams for the past 22 years:

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

ivia Question #47: ie songwriting team of Carole King Gerry Goffin had 2 songs—each tting #1 on 2 different occasions id by different artists. Name these song titles.

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

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Rich Lewis, assistant program director at WHLM in Bloomsburg, Pa., praises two radio shows—"Focus 1000" with Jack Stockton on WCFL,

of one) and what's expected of a program director. The rest of the book features some of the interviews that I've done over the years—the 11 best interviews I had on hand at the moment (though I certainly hated to

time. And, yes, we do use our real names on the air since all of us are native Winonans." He adds that the station plays MOR music and "our list usually contains 100-plus singles, (Continued on page 34)

Name _____
Address _____
City _____
State _____ Zip _____

Top Add On

JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
PINK FLOYD—Animals (Columbia)
GEORGE BENSON—In Flight (Warner Brothers)
JOURNEY—Next (Columbia)

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

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

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

Western Region

TOP ADD ONS:

PINK FLOYD—Animals (Columbia)
GEORGE BENSON—In Flight (Warner Brothers)
JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)

★TOP REQUEST/AIRPLAY:

GARY WRIGHT—The Light Of Smiles (Warner Brothers)
GENESIS—Wind & Wuthering (Atco)
SAMMY HAGAR—(Capitol)
JOURNEY—Next (Columbia)

BREAKOUTS:

MARTIN MULL—I'm Everyone I've Ever Loved (ABC)
PABLO CRUISE—A Place In The Sun (A&M)
ANGEL—On Earth As It Is In Heaven (Casablanca)
VALERIE CARTER—Just A Stones Throw Away (Columbia)

KSAN-FM—San Francisco (Don Potoczak)

- **JIMMY BUFFETT**—Changes In Latitudes—Changes In Attitudes (ABC)
- **MARTIN MULL**—I'm Everyone I've Ever Loved (ABC)
- **BRIAN AUGER'S OBLIVION EXPRESS**—Happiness Heartaches (Warner Brothers)
- **PINK FLOYD**—Animals (Columbia)
- **GEORGE BENSON**—In Flight (Warner Brothers)
- **SAMMY HAGAR**—(Capitol)
- **DAVID BOWIE**—Low (RCA)
- **BANCLAY JAMES HARVEST**—Octoberon (MCA)
- **ATLANTA RHYTHM SECTION**—Rock & Roll Alternative (Polydor)

KWST-FM—Los Angeles (Mark Cooper)

- **DIRK HAMILTON**—Alias (ABC)
- **BILL QUATEMAN**—Night After Night (RCA)
- **ANGEL**—On Earth As It Is In Heaven (Casablanca)
- **GARY WRIGHT**—The Light Of Smiles (Warner Brothers)
- **QUEEN**—A Day At The Races (Elektra)
- **GENESIS**—Wind & Wuthering (Atco)
- **CHILLWACK**—Dreams, Dreams, Dreams (Mushroom Records)

KMET-FM—Los Angeles (Bobby Jagg)

- **ANGEL**—On Earth As It Is In Heaven (Casablanca)
- **CHILLWACK**—Dreams, Dreams, Dreams (Mushroom Records)
- **THE BABYS**—(Chrysalis)
- **PINK FLOYD**—Animals (Columbia)
- **ERLES**—Hotel California (A&M)
- **ELECTRIC LIGHT ORCHESTRA**—A New World Record (United Artists)
- **BOSTON**—(Epic)
- **QUEEN**—A Day At The Races (Elektra)

KGS-FM—San Diego (Steve Caplan)

- **GEORGE BENSON**—In Flight (Warner Brothers)
- **JANIS JAR**—Miracle Row (Columbia)
- **BARBRA STREISAND & KRIS KRISTOFFERSON**—A Star Is Born (Columbia)
- **CHILLWACK**—Dreams, Dreams, Dreams (Mushroom Records)
- **YESTERDAY & TODAY**—(London)
- **GENTLE GIANT**—Playing The Fool (Capitol)
- **DAVID BOWIE**—Low (RCA)
- **GARY WRIGHT**—The Light Of Smiles (Warner Brothers)
- **ZZ TOP**—Texas (London)
- **KANSAS**—Leftoverture (Karshner)

KDME-FM—San Jose (Dana Tang)

- **PINK FLOYD**—Animals (Columbia)
- **GEORGE BENSON**—In Flight (Warner Brothers)
- **MICHAEL FRANKS**—Sleeping Gypsy (Warner Brothers)
- **RICK WALKER**—White Rock (A&M)
- **PABLO CRUISE**—A Place In The Sun (A&M)
- **ANTHONY PHILLIPS**—The Gypsy & The Cloud (Polygram)
- **GENESIS**—Wind & Wuthering (Atco)
- **JOURNEY**—Next (Columbia)
- **GARY WRIGHT**—The Light Of Smiles (Warner Brothers)
- **SAMMY HAGAR**—(Capitol)

- **SON SEALS**—(Alligator)
- **QUANTUM JUMP**—(Electric Record Company Import)
- **JONI MITCHELL**—Hejira (Polygram)
- **AL STEWART**—The Year Of The Cat (Janus)
- **JOURNEY**—Next (Columbia)
- **STEVE WORNER**—Songs In The Key Of Life (Tampa)

- **AL STEWART**—The Year Of The Cat (Janus)
- **BOB SEGER & THE SILVER BULLET BAND**—Night Moves (Capitol)
- **GENESIS**—Wind & Wuthering (Atco)
- **GARY WRIGHT**—The Light Of Smiles (Warner Brothers)

- **CHILLWACK**—Dreams, Dreams, Dreams (Mushroom Records)
- **ERLES**—Hotel California (A&M)
- **BOB SEGER & THE SILVER BULLET BAND**—Night Moves (Capitol)
- **KANSAS**—Leftoverture (Karshner)
- **ATLANTA RHYTHM SECTION**—Rock & Roll Alternative (Polydor)

- **ELECTRIC LIGHT ORCHESTRA**—A New World Record (United Artists)
- **EMMYLOU HARRIS**—Luxury Liner (Warner Brothers)
- **LIONEL RICHIE**—Double Take (Warner Brothers)
- **JEAN LUC PONTY**—Imaginary Voyage (Atlantic)

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Radio Chain Is People-Involved

• Continued from page 22

Sherwood I'd known on WQAM had been a phenomenal entertainer. I loved his show. And I'm getting old. I'm 35. And I'm looking back and saying that was good radio.

It's not that now isn't also great. It's just that the old days at WQAM represent an era in which I was particularly involved. I think that Bob Pittman is doing great radio in Chicago. Because he's winning, that means he's reflecting the moods of the people in the market. And that's the name of the game.

I think different time spans demand different kinds of radio programming. And while some of us have experienced a few more time spans and are pretty quick to say: "Wasn't it great way back when?" I think radio is also pretty great today.

I think radio adapts quicker today. I think the methodology of research allows programmers to get deeper into the compositions of their markets. Programmers are going out on the street and asking people what they want to hear.

In the old days, we didn't do that. We merely put rock'n'roll on the air and figured that listeners would love it. You got the whole audience and that was the end of it.

But that's not the way things happen today.

Practically speaking, radio is better than it was then. I think the competition is stiffer and you have to be better to win.

H: Are you fairly pleased with the young program directors coming along today?

A: They're so much brighter than I was that it scares me to death. Ten years ago, I used to... and this is going to come off sounding conceited, but I don't mean it that way... when I was hunting for people to hire, I used to try to find people as good as I was. Who thought like I think.

Now, I try to find people who know more than I do and very easily accomplish that. And I don't have a lot of trouble finding them.

Then, I hope to hell they'll teach me.

H: Some of the younger program directors are scary—Lee Abrams, Bob Pittman. And engineers also, people like Bruce Earle, Ed Butterbaugh, Jim Loupas, John Harvey Rees, Eric Small.

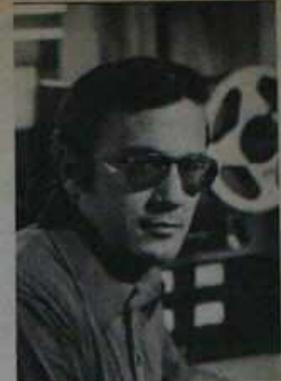
A: You can't separate engineering from programming today. In the old days, we used to tell a grubby guy in

overalls to come in and fix a cart machine when it wasn't working.

And we hoped he could fix it. Now, I walk into the head office and ask the chain chief if there's a chance of processing my audio in Washington in a sophisticated manner and can he find \$3,000 in his budget and would he please help me set it up?

Times have changed considerably. I look at an engineer as one of the most important people on my staff.

We're putting 4-track recorders in our stations. Get ready for quad on FM, get ready for stereo on AM. I'm going to be out front, not behind. We're buying stereo equipment for stations that aren't stereo. We spent several hundred thousand dollars in equipment this year. We're about to be really well equipped. And all that says, Claude, is that we're preparing for the future. And I'm lucky enough to be with a company that looks down the road. And the beautiful thing is that I get to work with Egmont Sonderling, who has a mind like a computer, and Bill Doubleday, who was a program director, who was a general manager, and who understands my problems.



Joel Whitburn's Record Research Report

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

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

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

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

Trivia Question #47: The songwriting team of Carole King & Gerry Goffin had 2 songs—each hitting #1 on 2 different occasions and by different artists. Name these 2 song titles.

(Answer: "The Loco-Motion" and "Gangnam Style")

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Vox Jox

• Continued from page 22

for radio wife of the year and will be including them over the next few issues. Meanwhile, here's the opposite point of view from Carmen "In The Nighttime" Brown, WLAV-FM, Grand Rapids, Mich.: "Am an avid, constant reader (ergo 'fan') of Vox Jox. Great source of personal information—always current—and a definite forum for air aces. In the Jan. 22, 1977 column there was something that aroused my etherized brain.

"Radio wives? Great ladies, for sure. But what about radio husbands? As a single, female announcer, knowing 10 other women of the same career/personal status, I am beginning to wonder if such a creature exists. If so, who is he? During my career, I have found that many of the men I have met are more attracted to the 'alleged glamour' of my career than the personal me.

"This, and comparisons of experiences with other women in radio (especially announcers) just might have a somewhat unusual time forming relationships. Despite the more recent (and profound, in some cases) elevated awarenesses of program directors, station managers, and selves; the female announcer is still perceived in that aura of sexual mystique.

"The listeners, many (most) of whom are male, hear an object to be adored (the power of the voice) and if they ever chance to meet the rest of the person it takes to make those 'heavenly' sounds, regard that individual as a status symbol. So, is the radio husband really alive and well and hiding happily behind his wife's mike? Now if you'd just tell Jack Allen, KVI, Seattle, to put me on the 'Loveline'."

Radio husbands will have to wait their turn; the contest is open only to radio wives and I'll be taking nominations for about the next three or four weeks.

Rich Lewis, assistant program director at WHLM in Bloomsburg, Pa., praises two radio shows—"Focus 1000" with Jack Stockton on WCFI,

Chicago; it's a talk show. "I would also like people to know that Larry McKay did a great job on the 'Opus 76.' We were one of the many stations that ran the program." Lineup at WHLM features Bob Stafford 6-9 a.m., Bob Gale 9 a.m.-2 p.m., Tom Benson 2-5:30 p.m., and Rich Lewis 5:30-midnight. It's a contemporary format station. . . . Mark Stevens is now 6-9 a.m. at KATR in Eugene, Ore., followed by music director Dean Wells 9 a.m.-3 p.m., and Skip Hathaway 3-6 p.m. It's a country music station on the dial at 1320.

KGAB in Oxnard, Calif., is looking for a good operations and production man to handle its automated format. It's a top 40 station. . . . Jim Stewart, program manager for KCBC, Des Moines, has been promoted to general manager of the station. He replaces Don F. Weir, who now becomes general manager of KLWW in Cedar Rapids, Iowa. In addition, Don Timmerman has been named general manager of KFMW in Waterloo/Cedar Rapids. All three stations are owned by Black Hawk Broadcasting and making the announcements was W. L. Bolster, vice president and general manager of radio for the chain which operates out of KWVL in Waterloo, Iowa.

I woke up about 2 a.m. the other night and couldn't get back to sleep and went into the study and turned the radio on to listen to Sonny Melendrez of KMPC, Los Angeles, while I edited galleys on "This Business of Radio Programming." Sonny was doing his part of a 24-hour marathon to raise funds for St. Jude's Children's Hospital. And the show was excellent. It made editing galleys almost fun.

The book, incidentally, is coming along. About the only other chore I've got left to do is an index. About half of the book will be about how to be a disk jockey (or what's expected of one) and what's expected of a program director. The rest of the book features some of the interviews that I've done over the years—the 11 best interviews I had on hand at the moment (though I certainly hated to

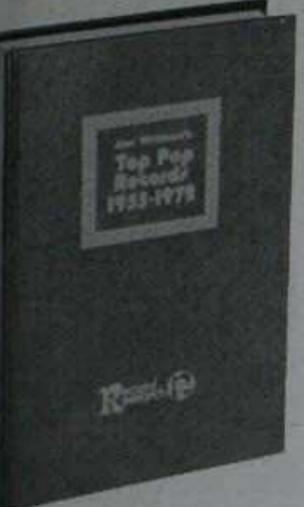
leave out four or five others; it was just a matter of lack of space). But I updated the interview with Bill Drake and added three more hours of conversation; I updated the Ron Jacobs interview and added two more hours. Plus there are a couple of great interviews with George Burns and Bruce Johnson especially for the book that are mindblowers. Hopefully, the book will be available about mid-March. I'll give you more details as we get down to the publishing deadline.

J. W. Waggoner, after eight years as program director of WPTR in Albany, N.Y., is leaving and is looking for a good programming job somewhere. I believe he would prefer Top 40. But he might be open to other formats and especially some market farther south. His phone number is 518-371-0956. . . . Greg McClure is the new program-music director of WFOM, Marietta, Ga.; Paul Sebastian and Peter Price have left the station. McClure says he's now holding music meetings Monday 2-5:30 p.m. and would like to see all record promotion executives possible in that time period.

The lineup at KDEO in San Diego, which is now rocking, includes Jessie Bullett from KGB in the city doing the 6-10 a.m. show, followed by program director Kevin O'Brien 10 a.m.-2 p.m., Mark Thomas from KFRN in Bakersfield, Calif., in the 2-6 p.m. slot; Tommy Sarmiento from KCBQ in San Diego 6-10 p.m., and Mike (Captain Buzzard) Mesmer 11 p.m.-6 a.m. Kevin was looking recently for a couple of part-time people. . . . Program director Al Thurley, KWNO in Winona, Minn., reports that his staff now features Al Stence 5-8 a.m., himself until 12:30 p.m., Bill Koutsky 12:30-5:30 p.m., Joe Orlovsky until 10:30 p.m. and Steve Koch 10:30 p.m.-2 a.m. sign-off time. "And, yes, we do use our real names on the air since all of us are native Winonans." He adds that the station plays MOR music and "our list usually contains 100-plus singles.

(Continued on page 34)

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Vox Jox

• Continued from page 33

not including oldies, album cuts and country crossovers."

On his printed playlist for record stores and record companies, he breaks down the records by labels. Last week, WEA was ahead, followed by Capitol.

Program director **Jim Hallman**, WKVT, Brattleboro, Vt., writes: "Just wanted to report that skiing is fantastic here in Southern Vermont. We at WKVT would like to invite all the ski freaks to come on up. We're an adult contemporary station, AM at 1490 on the dial, and welcome any visitors who might do their 'snow biz' in the Green Mountain State. Our lineup: **Jim (Jim Hallman) Eopolo** 5:30-11 a.m., music director **Pete McCleod** 11 a.m.-5 p.m., and **Tim Arsenaud** rocking from 5-midnight. Our news director is **Owen May** and weekend help is given by **Tony Townsend**, **Brian Tkaczyk** and our new addition **Ernie Simmons**.

Royal Wright is now doing a jazz show midnight-5 a.m. on Fridays at WKXI in Jackson, Miss. He says he needs jazz records. ... **Steve Shannon**, KCMO, Kansas City, Mo., writes that the station is looking for a personality-oriented air person/newscaster to augment the morning gig. No phone calls, no tapes; just a letter of interest to start.

Mark Elliott, WKRQ (Q-102), Cincinnati, writes: "I'm newly named music director. The man responsible for the Q's success, **Randy**

Michaels, has gone on to bigger and better things for Taft Broadcasting—he just took over the programming of WDAF in Kansas City—and should hit the air with a dynamite country format soon. **Jim Fox** was promoted from music director to program director and I got pulled off nights to do music.

"The Cincinnati radio scene is sounding better every day. **E. Alvin Davis** has really cleaned up WSAI-AM (the FM is still an unknown quantity) and we look forward to a real good battle for the April/May Arbitron. **WEBN**, right next to us on the dial (102.7 to our 101.9) is a top notch album-oriented station, sounding very solid, and our AM sister, **WKRC**, is playing the adult contemporary hits with a little flair. Our current lineup features: **Bruce Ryan** 5-9 a.m., **Jim Fox** 9-noon, **Mark Elliott** noon-3 p.m., **Pat Barry** 3-7 p.m., **Mark Sebastian** 7-midnight, **Tony Galluzzo** all-night; **Chris O'Brien** is the production director and does weekends. And we just hired **Doug Coffey** from WHON in Richmond, Ind., to do weekends and fill-in.

"By the way, we'll accept music calls any day but Tuesday or while I'm on the air. We release our music list Wednesday morning."

KUJ in Walla Walla, Wash., has an opening for a chief engineer. It's a 24-hour contemporary music station. Talk to president **Jim Nelly**. ... The annual convention of the National Radio Broadcasters Assn. will be Oct. 9-13 at the New Orleans Hil-

ton. For details about attending, write the NRBA, 1705 DeSales St., Washington, D.C. Registration fee is low and last year the meeting in San Francisco had some excellent speakers. The meeting is called the Radio Broadcasters' Conference and Exposition.

Dave Rogers is back in the sales dept. at WIFE in Indianapolis. For those of you who don't remember back that far, and that includes me, Dave was a musician in the Stan Kenton Orchestra. ... **WAAF**, an FM rock station in Worcester, Mass.,



Rogers

launched a promotion the first of the year. They're going to give away an album a week until the year 2001. Now I'll bet than kind of news may make a listener happy, but I can see at least a dozen record promotion executives flinch. If the radio station is going to buy those albums at cost (about \$1.25 to \$1.75, depending on the record company), the promotion is going to cost up to \$3,000 over the next 24 years.

Bill Pope is the new owner of WBHT and WTBG in Brownsville, Tenn. The programming is progressive country and Top 40 in the day and gospel/soul at night. Air staff features **Jerry A. Hardison II** 6-10 a.m., program director **Steve Matheny** 10 a.m.-2 p.m., **Greg Thomas** 2-5 p.m., **B.J. Holmes** 5-7:30 p.m., **Ernest Cherry** 7:30-11 p.m. ... **Bill Hickok**, a veteran, is now doing the morning show at WICC in Bridgeport, Conn. I believe this is the same Hickok who used to do the "Milkman's Matinee" on WNEW-AM in New York; in my opinion, Hickok was the best even in that particular time slot. WICC general manager **Vince Cremona** says that the station "will still be rockin' and rollin'", but with added personality shtick."

WBBF in Rochester, N.Y., has launched a new printed playlist. Looks good, which is good, because their old one was bad. The particular issue I have on hand features a picture of program director **Bob Savage**. I think I'll keep it and frame it. ... **Bob Allen**, program director of KRML, Carmel, Calif., writes: "This station (featured in 'Play Misty For Me' as everybody knows by now) is the only personality adult contemporary station on the central coast. That means the disk jockeys are live, talk about the music (and whatever else interests us and we feel will interest listeners in the area), and relate to the audience. Hard as it is to believe, nobody else in the region is doing that."

"Service from Columbia, Capitol, WEA and a few others has been excellent. Service from A&M, 20th, Polydor, and others is non-existent or sporadic. We audition everything and have a pretty wide latitude in music. We are running 30-32 current records and 6-10 new albums with as many cuts as possible from them. About the only thing we don't touch is the hardest rock, soul or country."

"Like many other AC stations these days, we find ourselves breaking a lot of records that don't make it to Top 40 radio for weeks or even months. We were one of the first on **McCoo** and **Davis**, **England Dan** and **John Ford Coley**, **Engelbert Humperdinck**, **Tom Jones**, **Mary MacGregor** and so on. I suppose that's indicative of the crossover power of the so-called AC music. Anyway, I'd

appreciate better single and LP service. This area is loaded with affluent adults in a wide age range and many of them buy records, not to mention travel to San Francisco, Tahoe and Vegas to see record artists in person."

Dave Diamond and **Casey Petrowski** have left WSAI in Cincinnati. Diamond because it was too cold there, Petrowski because it was too hot. ... **Tom Pagnotti**, mid-morning personality at Graham Jr. College's **WKLK**, Boston, is the new afternoon drive personality at **WFTN** in Franklin, N.H. He wants to say "hi" to **Scott Wallace** at **KAAY**, Little Rock. Seems Tom produced Scott's show at **WMEX** in Boston a while ago.

Joe Lefresne, music director of country-formatted **CFGM** in Richmond Hill, Ontario, Canada, says his station is going to put out an "accurate, up-to-date playlist and will survey the Toronto area weekly—10 of Toronto's largest record stores, record distributors, and rackjobbers, as well as the **CFGM** request lines. ... **Red Richards**, who is Northeast promotional marketing manager for **Epic Records**, says he would "like to recommend to you that **Carolyn Cook**, the wife of **John Cook**, program director of **WFIL**, Philadelphia, be nominated as radio wife because this lady is a true radio junkie."

Bob McCarl, program director, **KSLM**, Salem, Ore., writes: "Apparently, I have been missing the boat about entering **KSLM** in the annual International Radio Programming Forum awards competition for various market sizes. A Portland station (45 miles away) is crowing its feather off all over our air. Please send me particulars for next year's awards. I can't understand how we missed last year's competition." Bob, I would like to send out entry blanks, but the entries are just too massive to handle in that fashion. We'll be announcing the competition details for 1977 very soon. Just keep your eyes peeled. ... **Nita Puckett**, **WMON**, Montgomery, W.V., also asks about the men behind the women in regards to the current competition for a radio wife of the year. "Most female jocks have a man somewhere in their life, giving them support. Give the men credit, too. It's no easier to be a radio wife than a radio husband, I'm sure. My nomination is: **Jeffrey Cochran**."

Bill Blair has returned to **KROD** in El Paso to do the 9 a.m.-1 p.m. show, replacing **Bill Peterson**, who moves into a full-time production director's chair. **Bob Clark** notes that: "Our FM sister station, **WVOE**, is about to hit the air but sorely needs Spanish records. Send records to manager **Mike Mattingly**, **KVOE-FM**, 2201 Wyoming, El Paso, Tex. 79903."

John M. Marty, operations manager, **WSMI**, Litchfield, Ill., writes: "I'm not sure whether or not longevity is the all-important factor in being a radio wife or not, but my wife should qualify. First of all, she is a terrific packer and unpacker, and does it all by herself with little complaining, because, of course, radio people must be as quick to report to their new jobs as soon as possible, with little time off for something as unimportant as moving, in the eyes of most owners and general managers. Secondly, they can write a book on the joys of chamber music."

ing and how she keeps herself and husband and children healthy each and every day of the year and be able to manage on a budget that fluctuates with the various jobs that come and go in a radio man's career.

"My wife is a perfect example, since she decided to marry me when I was making about \$1,100 a month. I married me the next month when I 'advanced' to a job that paid \$600 a month, and decided not to divorce me when I took a job two months later that paid \$550 per month, then stuck around for two years until I raised my salary to around \$1,100 per month again.

"Then she gracefully decided to help me move again when I took a new job for substantially more money after two years of getting adjusted to the last move. In the meantime, she had time to deliver and lovingly raise two babies; and all this without the help of so much as a tablespoon of Geritol (on \$550 per month, we could never afford such a luxury).

"Anyway, I'm still going strong with a lot going for me, mostly because of her. I wish everyone could have a wife as good as she is to me, but since there's only one of her, I'm glad I was the lucky one. Thanks for the opportunity to tell some of our friends about her and how lucky I am."

The lineup at **WSMI**, Litchfield, Ill., features **John Michael Marty**, program director, in the mornings; **Tony Taylor** 10 a.m.-3 p.m.; **Randy Prange** 3-signoff. The FM affiliate is modern country with **Dennis Cannon** in the morning, **Jim Nostrand** noon-5 p.m., and **Don Dennon** 6-11 p.m. Marty put in a bit of praise for **Keith Bridwell** of **MS Distributors** in St. Louis: "he does a super job and

Programmers...take our... INSTANT Jingle Analysis Quiz

SUBJECT: rock I.D. jingle packages

- | | NOT | | |
|---|--------------------------|--------------------------|--------------------------|
| | TRUE | FALSE | SURE |
| 1. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Traditionally, all good jingle packages have been produced by a small group of highly talented, high cost, organizations located in Texas and California. | | | |
| 2. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| All good jingles packages cost over \$100.00 per basic cut. | | | |
| 3. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| My station needs a fresh package of fully instrumented jingles and/or shotguns, a'capellas, shouts, and lots of exciting Moog aids. | | | |
| 4. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| In addition to basic cuts, my station needs (at not extra charge) two or more versions of each cut. | | | |
| 5. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| My station has a substantial jingle budget, therefore we have no need to look beyond our high priced Dallas supplier. | | | |
| 6. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| My station operates on a limited budget and needs to seek the best possible jingle value available. | | | |
| 7. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| I have auditioned jingle packages of high quality/high price and/or low quality/low price. | | | |
| 8. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| I have never auditioned a package with good style, quality and mix at comparatively low prices. | | | |
| 9. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| I had no previous knowledge of a reasonably priced jingle syndicator in Buffalo, N. Y. who sold more than thirty stations worldwide in the last eight months. | | | |
| 10. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| This quiz reveals that CONCEPT III could be the perfect jingle package for my station. | | | |

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- 103-IT AINT EASY COMING DOWN—Charlene Duncan, Prodigal 0632 (Motown)
- 104-SPY FOR BROTHERHOOD—Miracles, Columbia 3 10464
- 105-THE SHUFFLE—Van McCoy, H&I 4677
- 106-THEME FROM ROCKY (Gonna Fly Now)—Rhythm Heritage, ABC 12243
- 107-MIDNIGHT LOVE AFFAIR—Carol Douglas, Midland International 10753 (RCA)
- 108-TIME IS MOVIN—Blackbyrds, Fantasy 787
- 109-FREE AND SINGLE—Brothers Johnson, A&M 1881
- 110-RITZY MAMBO—Salsoul Orchestra, Salsoul 2013 (Caytronics)

Bubbling Under The Top LPs

- 201-SEALS & CROFTS, Greatest Hits, Warner Bros. BS 2886
- 202-FIDDLER ON THE ROOF/ORIGINAL CAST, Zero Mostel, RCA LSO 1093
- 203-SIMON & GARFUNKEL'S GREATEST HITS, Columbia PC 31350
- 204-RUSH, All The World's A Stage, Mercury SRM 2-7508 (Phonogram)
- 205-FOUR TOPS, Catfish, ABC ABCD 986
- 206-LABELLE, Chameleon, Epic PE 34189
- 207-PETER DINKLAGE, Frampton, A&M SP 4512
- 208-MUDDY WATERS, Hard Again, Blue Sky PZ 34449 (Epic)
- 209-LARRY CORYELL, The Lion & The Ram, Arista AL 4108
- 210-SHIRLEY BASSEY'S GREATEST HITS, United Artists UA 44115 C

really cares for the stations he services."

Edward J. Curran at WEFA, 4 S. Genesee St., Waukegan, Ill. 60085, also needs records—MOR singles and albums. The station features Bob Wisch 6 a.m.-noon, Ed Curran noon-6 p.m., Pat Foss in the evenings. . . KNET in Palestine, Tex., has added John Greer to its staff to do the 7-midnight show. Program director Wayne Hall signs the station on at 5:30 a.m. and goes to 9:30 a.m. Roy Munse does 9:30 a.m.-2:30 p.m., and John Duncan goes until 7 p.m. The station plays country music in the day and Top 40 at night and Wayne claims the station is No. 1 in the market.

Craig Walker is the new morning personality at KGW, Spokane; he'd been doing the 10 a.m.-2 p.m. show, which will now be done by Glenn Shannon. . . WBAP, Fort Worth, is now using a new "Super Country 77" ID jingles package created by Century 21 Productions and Programming Inc., Dallas. CKWX, Vancouver, Canada, programmed by Tom Peacock is also piloting the new ID package. . . Lineup at WENE, Endicott, N.Y., features John Carter 5-10 a.m., program director Fred Merrin from 10 a.m. until 1 p.m., Charlie Hamburger 1-6 p.m., Bob Ondeko 6-8 p.m., music director Gary Allen 8 p.m.-1 a.m., with Rick Hobart and Bruce Fanning helping on weekends. Perry Cooper of Arista Records recently did an hour's disk jockey work on the station.

There's a tremendous thesis out on Drake-Chenault radio. It costs \$20 from: E.F. Goulart, associate instructor, Indiana Univ. dept. of speech communications, 313 N. Jordan, Bloomington, Ind. 47401. What Goulart, who worked as a disk jockey once for K-100, Los Angeles, seems to be doing in the thesis is relating the whole Drake syndrome to its era in radio, plus describing why and how stations like KHJ became successful.

Rick Day, program director for a new FM station in Jackson, Ky., that will be on the air by early spring called KJSN, is looking for air personalities. The address is: 1138 Main St., Jackson, Ky. 41339. Format will be MOR with some country music included. . . Bob Jackson has left KNEW in San Francisco to sing full-time and has a record out called "Dear Jenny" on the Big Name Records label. Friends can write him for a free copy at 2112 E. Thompson Blvd., Ventura, Calif. 93003. . . Deanna Crowe is the new host of KNEW's all-night show, replacing Bob Guerra, who was moved to the 7-midnight slot on the San Francisco station.

Dick Bozzi has been transferred, in a sense, but not literally, to CKLW in Detroit as program director. Les Garland moves to WRKO in Boston to program that station. What I think happened was that in order to get Garland from a station he consults, RKO Radio vice president Paul Drew had to give up Park Place or something similar. Bozzi was program director of KRTH, Los Angeles. Both KRTH and WRKO are RKO Radio stations. . . Tom Joiner, an old friend who used to hide out in the hills of Kerrville in his youth, now works for a radio station chain and needs a top flight program director a la morning man; call him via 919-734-1466.

John Wallin, who spent five years at WSAI in Cincinnati before mov-

ing to WIFE in Indianapolis with program director Robin Mitchell, now would like to move into programming himself with a medium to large market station. Has 12 years of experience in everything from personality work, news, sales, etc. Married, two children. 317-844-1037. . . Gary Brazeal has departed KCKN

in Kansas City; Mike Shanin has been elevated to the job of program director. Don Rhea at KCKN sent me a note: "Gary Brazeal is available, good background, good track record; good jock, 816-373-2359."

Jerry St. James, WDRQ, Detroit,

writes: "You're probably wondering why anybody in his right mind would put out another comedy service." But he claims the material he has been writing for his own show is funnier, thus he's launched "Lola's Lunch," which is six pages of gag material each month. It costs \$30 for six months, and you can write him

for a sample copy at: 2434 Lake in the Woods Blvd., Suite 902, Ypsilanti, Mich. 48197. . . Caringer & Hayter, a comedy air personality team, are still looking for work. If you think you might have an opening, call Larry Caringer at 509-483-2608 or John Hayter at 509-328-1785.

NARM CONVENTION COVERAGE

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N-1

Project B'way Show On Josephine Baker

By RADCLIFFE JOE

NEW YORK—The governments of France and the Principality of Monaco are cooperating with the producers of the forthcoming Broadway show, "Josephine" based on the life of the late Josephine Baker, in an effort to ensure authenticity of the facts of the late singer's life.

According to show producers Hank Kaufman and Gene Lerner, a series of meetings are being held in France where the French Ministry of Defense, under the direction of Prime Minister Giscard d'Esting, is providing information on Baker's work as an intelligence officer with the Free French Forces and the Allied High Command during World War II.

Close cooperation in the research of the show is also being provided by the Royal Family of Monaco, particularly Princess Grace who was a close friend of Baker.

Meetings are also being held with

executives of the Societe de Bain de Mer, the holding company for the Principality of Monaco, in an effort to negotiate a deal for the assistance of that organization in putting together the Broadway show. The Societe produced Baker's last Paris show at the Theatre Bobino in 1975.

Joe Masteroff, author of such musicals as "Cabaret" and "She Loves Me," has been tapped by Kaufman and Lerner to write the book for "Josephine." Like the producers, Masteroff's research is taking him to various theatres and homes in Europe where he will examine personal archives and artifacts for background material. The show, to span 50 years of Baker's life from 1925 to 1975, will feature most of the songs and music identified with the flamboyant blues singer. However, these will also be supplemented with an original score.

No lead player has yet been selected for the extravaganza, but it is said that there is a tossup for the role between Shirley Bassey and Vivian Reed.

"Josephine" is tentatively scheduled for a fall 1977 opening on Broadway, but sources close to the production say there is such a demand by West Coast interests to have it staged there, it may open in Los Angeles before moving to Broadway. A movie of Baker's life is also being planned.

Ventura Agency

LOS ANGELES—Page Talent Booking Agency has opened in Ventura, the beach city north of here. Its artist roster includes the Original Riders of the Purple Sage and Tex Williams but also includes rock and pop acts. Affiliated with the agency is the Big Name record label and Mare Music publishing.

Concerts Click In Bad Weather

Continued from page 1

zards to buy out advance tickets for upcoming Bruce Springsteen and Electric Light Orchestra shows as soon as the dates were announced.

True, Belkin did have to cancel a Queen show in Dayton, Ohio, because of a heating fuel cutback at the auditorium. But he had successful shows or sellouts last month with Kiss, Blue Oyster Cult and Barry Manilow.

"If there's something going on that people want to do," says Belkin, "they'll do it despite bad weather, es-

Scott Joplin Show Opens In Chicago

CHICAGO—"Joplin," an original two-act musical depicting the life of ragtime composer Scott Joplin, had its world premiere here Jan. 27 at the St. Nicholas Theatre.

Written by poet/librettist Kathleen Lombardo, the production draws upon Joplin's piano rags and excerpts from his opera, "Treemonisha" and original music by Robert Lombardo.

The theatre piece, which traces Joplin's life from childhood to its tragic final years, places particular emphasis on the composer as a man driven to seek acceptance of ragtime as an "artistic" medium.

The title role, created here by Hank Berrings, requires an actor who is also an accomplished pianist. In addition to singing and delivering dialog, he performs a group of ragtime numbers onstage.

The piece taps four other players, who perform in multiple roles, including Joplin's mother, brother and two wives, and John Starke, pioneering ragtime publisher.

The production, along with a film biography of Joplin to open nationally in February, indicates a continuation of the resurgence of interest in ragtime and its foremost exponent.

\$5 Mil Facelift Signals Coming N.J. Top Acts

ATLANTIC CITY, N.J.—First sign that casino gambling when it comes to this South Jersey resort will bring with it top entertainment, emerges in the announcement by Resorts International of its \$5 million renovation program for its Chalfonte-Haddon Hall.

Raymond M. Gore, vice president of the Florida-based firm which operates casinos in the Bahamas, says the renovations include \$3.4 million for construction of a show theatre. It will be a "few thousand-seat" theatre for name entertainment, says Gore, plus a secondary theatre which will probably feature musical entertainments.

Tull's 7-Concert Haul At \$286,244

LOS ANGELES—Jethro Tull's sellout seven-concert January tour of small halls here and in plus New York and Detroit grossed \$286,244, including more than \$30,000 donated from a benefit at the Music Center here. The group's 12th LP, "Songs From The Wood," ships gold this month.

pecially in regions accustomed to harsh winters."

Traditionally, January and the week surrounding it are the slowest concert times of the year, with the majority of headline artists preferring to sit out the potential travel hazards of winter. The fact that most promoters are prepared to largely sit out this period has kept its 1977 effects from being more noticeable.

In New York, Ron Delsener sold out the Palladium four nights in December with Frank Zappa and sold out New Year's Eve with Patti Smith. His only January date was one night with the Bay City Rollers and he says he could have filled the Palladium for a longer stand by this group.

Delsener has 10 shows at Madison

Square Garden or the Palladium set with major draws such as the Kinks, Kiss, Queen and ELO and he reports advance ticket sales moving briskly despite the weather.

Chicago appears to be the major market having the highest percentage of problems.

Chicago-based Jam Productions reports ticket sales down 80% the last week of January because of the cold. The figure reflects more than two dozen presentations being offered.

And Jam had to cancel a Sunday (6) Wild Cherry date in Peoria because sales were killed by the cold, according to co-principal Jerry Mickelson.

Chicago-headquartered Triangle Productions reports it has not been

(Continued on page 67)

La Bastille In Houston Reopens With New Money

SAN FRANCISCO—New financial backing has reopened La Bastille, the 400-seat Houston nitery, with a four-day engagement by pianist McCoy Tyner, after being dark since last July 6.

Owner Todd Barkan bought the club a year ago but had to close within a month of opening because of both personal and business problems. He says, "It was due to dissension between my administrative organization and my financial backers."

Barkan's original backers are being compensated by a \$35,000 investment by new partners James Guitry and Randy Martin, owner of the Louisiana Audio Village chain. Says Barkan, "I will do booking and promotion and leave club management to my partners."

Barkan says La Bastille had no problem operating in the black, grossing more in its first month, he notes, than his San Francisco club Keystone Korner did in the best month of its five-year history.

That best month was Dec. 1976, when bookings included Art Blakey, Captain Beefheart, Betty Carter, Michael Henderson, and the first annual Keystone Jazz Festival, fea-

turing the groups of Bobby Hutcherson, Max Roach and Dexter Gordon.

The new \$35,000 investment is close to the amount originally spent to buy La Bastille a new grand piano, two dressing rooms, improved sound and lighting, new seats, etc. Barkan is confident the Houston area will eagerly support the club in its primarily jazz format, making it one of only two major jazz clubs in the South, along with Rosy's in New Orleans.

Barkan also renames his booking agency Bright Moments Music and his publishing company Hot Toddy Music. He also now manages Bobby Hutcherson, Yusef Lateef and George Cables and is seriously considering opening a small music school in the basement of Keystone Korner.

La Bastille's current bookings are: Lonnie Liston Smith (10-13); Charles Mingus and Pat Martino (17-19); Larry Coryell (25-27); Mose Allison (March 10-13) and Yusef Lateef (18-20).

CONRAD SILVERT

Blues Package On 16-City Tour With Waters

CHICAGO — Muddy Waters, Johnny Winter and James Cotten, the stellar blues collaborators featured on Water's new LP, "Hard Again," will perform "An Evening Of Blues" together on tour beginning Feb. 25.

The tour package, being sponsored by Blue Sky Records in conjunction with Premier Talent Associates, is scheduled to reach 16 cities in the Northeast and Midwest including Boston, New York, Philadelphia, Buffalo, Cleveland and Chicago. It includes four college dates.

The performances also will feature blues musicians Willie "Big Eye" Smith, Pinetop Perkins, Bob Margolin and Charles Calmese.

The two-hour show is booked in halls seating 4,000 on average, according to Teddy Slatius of Blue Sky, Muddy Water's CBS-distributed label. Slatius, who will accompany the tour on the road says it is being planned with "the same care, the same attention to detail," as a tour playing halls with nine times the seating capacity.

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Talent In Action

SANTANA
SONS OF CHAMPLIN

Long Beach Arena, Calif.

The success of the "Amigos" LP of last year, along with the promise of the newly released "Festival" album, indicates that Carlos Santana's reaffirmation of the earthy, Latin-based music of his early days was a wise commercial course leaving artistic considerations aside for the moment.

The enthusiastic, near-adoring audience which witnessed his performance Jan. 30 is evidence that his commercial rebirth was related to his spiritual rebirth in only inverse proportion.

At this concert, like others in recent months, the spacey, guru-inspired music of his middle period was conspicuously absent. Concentrating on works from his early albums and on the latest two, Santana's near-two-hour, 13-tune set was distinguished most of all by its gripping pacing and expert sequencing.

Bursting on the set (designed as a Spanish mission courtyard scene) with "Carnaval," the six-member band's sense of timing, varying the mood throughout the evening, proved captivating.

From the climactic percussive frenzy at the end of one number, Carlos's wailing, soaring guitar would lead the group into the next melancholy ballad that would slowly build to a driving crescendo once again.

And each time Santana changed moods as he danced across the stage the audience roared its surprised approval.

The set suffered only minor problems. The lack of a horn section deprived a tune like "Maria Caracoles" of a certain depth and texture. And the early "Black Magic Woman" seemed a little less menacing, a bit more buoyant than its recorded version. But the cheering crowds that called the guitarist back for extended encores didn't seem to mind.

The second-billed Sons of Champlin, whose spots along with Santana go back to the Haight-Ashbury era, offered a well-received hour set of mostly upbeat, r&b-influenced numbers. And although the group's performance was often delightful, its impression paled next to the overwhelming energy of Santana's group.

AGUSTIN GURZA

SEA LEVEL

Cellar Door, Washington, D.C.

This spinoff from the Allman Brothers Band has officially served notice that it's powerfully on the scene and challenging the Marshall Tucker and Charlie Daniels bands with the fashion and force of those Southern boogie kings.

The original Allman members—Chuck Leavell, whose name is an anagram for the group's title; Jai Johanny Johanson and Lamar Williams—are now achieving a tight merger of talent and rhythm with the non-brother Jimmy Nalls, formerly with Alex Taylor and Dr. John. With Leavell in the lead, all members contribute locally except Johanson.

Looking ahead rather than ripping off the past, the new Capricorn Records act is establishing its non-Allman identity by concentrating on new songs written mainly by Leavell with occasional assistance from Nalls.

But the only two Allman Brothers songs performed for the SRQ audience Jan. 18 were two of the highlights: "Hot Lanta" and the raucous "Statesboro Blues"—the last number that had the audience clamoring for an encore it didn't get.

With a phalanx of fellow Georgians—including Chip Carter, the new President's son—urging them on, Leavell launched into a 98-minute set that counterplayed his keyboards with the drums of Johanson, guitar of Nalls and bass of Williams.

The piano drum interplay gave the group a uniqueness and the keyboard-guitar combination proved especially potent on "Tidal Wave"—perhaps the most together number of the night.

Sea Level included several songs from its first LP and added a special inaugural salute, "Patriotic Flag Waver," an arrangement of sev-

Promoters Praised

LOS ANGELES—Wolf & Rissmiller Concerts has received a commendation from this city for its decade of successfully presenting pop concerts in venues within the municipality, thus raising hundreds of thousands of dollars in admission taxes and other city revenues. This is the first time any L.A. concert promoter has been

eral songs, including "America The Beautiful" and "Dixie."

The group literally and figuratively brought "Dixie" to D.C. and served notice to the audience that Sea Level will soon make its mark on American pop music—perhaps with the intensity that the Allman Brothers once achieved.

GERRY WOOD

CHUCK BERRY

Roxy, Los Angeles

The king of rock 'n' roll made a rare concert appearance Jan. 13 in the first show of a three-night engagement. For a man who just turned 51, Berry displayed incredible stamina and enthusiasm. Throughout the evening he maintained a high energy pace, dancing across stage in gazelle-like manner, gyrating up and down and shuffling to and fro on one leg.

Vowing to perform his oldie hits, Berry did just that. He opened his 90-minute set with "Roll Over Beethoven" which immediately had the soldout crowd jumping. As the set progressed so did the enthusiasm of the crowd, often standing in the aisles or dancing on tables.

With Johnny Rivers lending guitar support as part of an exceptional backup band, Berry wailed into "Sweet Little Sixteen," "Too Much Monkey Business," "Memphis," "School Day," and "Sweet Little Rock 'n' Roll."

During most of the evening Berry offered congratulations to his band by way of handshakes and nods. Varying the pace, he switched to some low-key blues aided effectively by keen piano instrumentals.

Getting back to rocking and rolling, Berry began dancing on stage, playing guitar upside down and sideways, apparently delighted by his performance. Rockers like "Nadine," "You Never Can Tell," and "Reelin' & Rockin'" again put the audience into a state of clapping and dancing.

Following roars and chants for an encore, Berry returned for a three-song finale with such hits as "Johnny B. Goode," "Carol" and "Little Queenie."

Judging by this performance, it seems as if Berry may continue rocking for another 20 years.

ED HARRISON

BLONDIE

Max's Kansas City, New York

Max's was packed to (and perhaps past) its legal capacity for a midnight show by Blondie Jan. 21. With a new record out on Private Stock, a sheaf full of laudatory reviews, and a growing following, the punk rock club scene in New York may be too small soon for this bright young group.

Shining most in the 40 minutes the band was onstage at this (early) show was lead singer Deborah Harry, who lends the band her nickname and who provides most of the visual and musical excitement.

Though more a singer-with-the-band than a featured performer, Harry nevertheless is the real focus of act, dressed rather conservatively for this performance in tight slacks and a not-too-clean, torn Batman T-shirt. She went through a repertoire that ranged from the rock'n'roll standard "Palisades Park," to more kinky original songs including "Rip Her To Shreds" and "X Offender."

Harry looks and sounds like a remarkably innocent vamp at times, and as this is contrasted with her bad-boy band, the results makes for an interesting show.

The music, meanwhile, in the band's 10-song performance was several cuts above the punk-rock norm: good hard rock, nothing too complicated, but well performed.

ROMAN KOZAK

ELECTRIC LIGHT ORCHESTRA

Forum, Los Angeles

The Electric Light Orchestra in its five-year existence has paved a step-by-step road to the headlining ranks with a solid string of commercially-oriented hit songs. ELO Jan. 27 relied heavily on numbers from the group's pleasing, Morish rock formula.

At the heart of ELO lies its string section. Violinist Mik Kaminski and cellists Melvyn Gale and Hugh McDowell musically and visually dominate the stage, mixing the strings' thematic classical phrasing with the steady rock rhythm that drives each of the group's songs.

Led by guitarist and writer Jeff Lynn, who shares the group's fine melodic vocal harmonies with bassist Kelly Groucutt, ELO's 16-song set satisfied audience expectations with past material that included "Fantasy," "Don't Stop Believin'."

Head," "Showdown," "Strange Magic" and "Evil Woman."

The raw intensity of "Do Ya" and the catchy melody of "Telephone Line" from its latest album "A New World Record," along with concert favorite "Ma Ma Ma Belle," added freshness to its 90 minutes onstage.

Though ELO works well at fusing both rock and classical elements into viable popular music, the rich sounds acquired on record sometimes result in overtones of muddiness live. With the musicians playing at equal intensity, the thick and weighty texture of the strings mixed with Lynn's smooth but driving guitar rhythms resulted in a stiff droning quality for most selections. Only when Lynn stepped up the pace with a more dominant guitar feel did the music begin to move.

Dealing out its songs with a solid consistency, ELO's performance for the most part, lacked the brilliance warranted by the powerful stage lighting and extravagant use of laser beams utilized. Only towards the show's end, climaxing in a roof-raising rendition of "Roll Over Beethoven," did the group's intensity and charm match that of its stage surroundings.

KEVIN MERRILL

GROVER WASHINGTON JR.
BOB JAMES

Santa Monica Civic Auditorium, Calif.

James writes happy formula crossover funk music and Washington plays it with alacrity. The tandem concert package is a crowd pleaser because its simple repeat riff music goes around and around and repeats and repeats and engulfs its audience along the way.

Forget the fact that much of the music is musical mush—no heart or soul—only repetitive riffs which lengthen the times of the tunes.

Forget the fact that the tunes start to take on a similar sounding pattern. Forget all these things because the audience for this brand of crossover jazz probably doesn't know what real hard-driving, emotionally explosive, highly developed jazz is like. It's coming out of the soul and rock audiences.

The duo's concert Jan. 16 was, however, a fine example of where one facet of jazz is today: dead smack in the middle of the amalgamation of rhythms culled from the soul and disco fields

(Continued on page 40)

Signings

Richard Torrance to Capitol Records and Screen Gems-EMI Music. He was formerly on MCA. . . . **Rough Diamond** to Island. The English group includes alumni of Wings, Uriah Heep, Humble Pie and the Steve Marriott Band.

Three Degrees, Epic act, to Regency Artists for representation. . . . **Golden Gate**, L.A. quintet, to March Gordon for management and publishing. . . . **Carrie Dennis** to Bob Epstein for management.

Levon Helm, drummer and vocalist for the Band, to ABC Records as solo artist. Levon will continue to record with the Band, but has also formed his own group for a solo tour and album scheduled for April.

Pepper to RCA Records with debut LP, "Pepper," due within the week. Group backed Ruth Copeland on "Take Me To Baltimore" LP. **E.S. Liberty**, a group from Toronto, and performer/writer Hugh Prestwood to Lorber/Scheer Productions.

Dobie Gray, Capricorn artist, to Diversified Management Associates. Eddie Haddad's L.A. firm. . . . **Mike Miller**, UCLA student with solid writing-arranging-producing credits, to Warner

(Continued on page 40)

Billboard
Spotlights

FEBRUARY 12, 1977, BILLBOARD

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38 Top Entertainment Lawyer, NARAS President Adroitly Handles 2 Jobs

Jay Cooper, show business attorney and national president of NARAS, has the ability to handle complex details for his own practice and the Recording Academy daily. The combination of these two complex jobs keeps his schedule fully packed. Billboard's Ed Harrison learned just how compact, complex and unpredictable a day in Jay Cooper's business life can be. This is his report:

Although he rarely schedules breakfast meetings, this Friday is an exception. Jay Cooper, entertainment attorney and president of the National Academy of Recording Arts and Sciences (NARAS) is having breakfast with Pierre Cossette, executive producer of the Grammy telecast, at the Polo Lounge in the Beverly Hills Hotel.

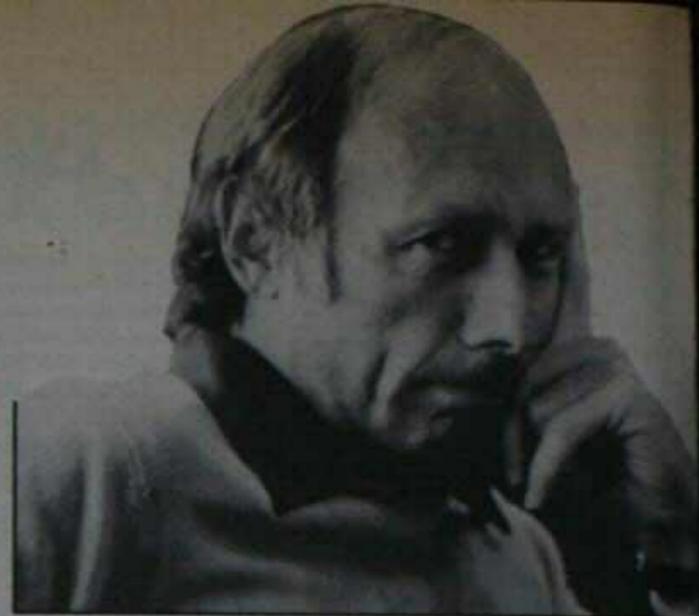
With the nationally televised awards show rapidly approaching its Feb. 19 airing on CBS, preparations must be made. Over coffee and grapefruit, Cooper and Cossette first discuss

It is policy to first have those who are nominees and then former winners, says Cooper. This makes the show hard to book since many qualified presenters are often unavailable to attend due to prior commitments. A strict policy of the Academy is to bypass movie stars and other non-music industry personalities to give the show an authentic look. If none of the nominees can attend, a different category will be aired.

Although there are 49 categories of awards only 12 will be presented on tv. "We go for the categories that represents the entire spectrum," says Cooper. "The other winners are given their awards during the 'pre-telecast' awards. This creates a physical problem of getting all the people into the room before the West Coast starting time of 6:30.

"Those stars receiving the non-televized awards like to come in late in the afternoon the day of the show instead of in the morning or the day before," he says.

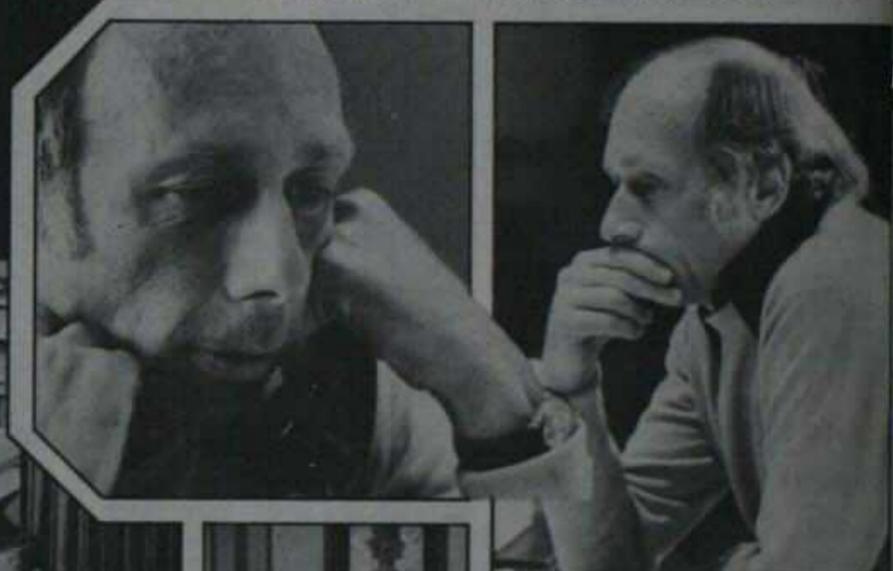
Cooper relates how one country artist's manager had re-



A Day In the Life Of JAY COOPER



Billboard photos by Bonnie Tegner
Jay Cooper and Pierre Cossette, executive producer of the Grammy telecast, discuss the show's format over breakfast.



the procedure for the Hall of Fame award presentation. Cooper explains that there are 15 now enshrined with another five to be selected this year.

"There is a trustees award for outstanding creative achievement where there is no Grammy category," says Cooper. "And very difficult to get." A two-thirds majority of votes by NARAS trustees is required for the prestigious award. Votes are now in the process of being tabulated.

This is an award given to an outstanding artist who has contributed to music and should be recognized for his accomplishments. This is a general award and has no reference to a particular record.

To date there have been only seven given with some of the recipients being the Beatles, Georg Solti of the Chicago Symphony and John Hammond. It is still undecided if an award will be given.

The topic of discussion shifts to the tribute to Atlanta production number. This is a segment paying homage to another city which has contributed to the advancement of music.

Cooper tells Cossette that he is fearful there might not be enough room to accommodate all the guests attending the Grammy party later that evening at the Beverly Hilton Hotel. The thought of reducing the guest list is disconcerting. "I feel like the father of the bride or running a bar mitzvah with everyone calling for reservations and tables," says Cooper.

While ensuring that the Grammy telecast is of the highest professional caliber and presented without flaw is of utmost concern to both men, neither Cooper nor Cossette are taking each other seriously at this early hour. Without formality, the tone of the conversation is jovial, with Cossette supplying laughs and witticisms as if his Sanka was Irish coffee.

Cooper talks about the necessity for advertising the show. "We feel that advertising to promote the show is important and has an effect on the Grammys."

"We have to fight for every television spot we get," injects Cossette. "Other producers want theirs too. It's a big part of the job."

This year the Grammy telecast will be expanded from 90 minutes to two hours. It will also mark the first time the show is beamed live to Japan via satellite.

Cooper explains the criteria, according to NARAS regu-



Cooper checks over some legal matters with client Norman Prescott, president of Filmations (center), and senior partner Ira Epstein.

quested having his client present an award other than for a country category to give her a more pop feel. Cooper says he disallowed it because the Academy is not in the position of promoting an artist's career.

As the meeting winds down to a close, each man well knows this will not be the final encounter. With last minute salutations completed, Cooper departs the hotel for his office on Wilshire Blvd. in Beverly Hills, where he is a senior partner in the law firm of Cooper, Epstein and Hurewitz.

Cooper's secretary Suzie Belmonte is waiting to greet him. Falling into the chair behind his desk, he sorts through the mail neatly placed on the desk. Thumbing through some envelopes, he asks Suzie for his speech which he will deliver at MIDEM before a group of publishers on international licensing agreements.

A bottle of wine on the edge of the desk catches Cooper's attention. It is the first in a series of gifts Cooper will receive on this day. For today is his birthday and the wine is a gift from his receptionist Jan.

Cooper's office: crushed blue velvet couch and seats, pale blue walls matching Cooper's outfit of navy slacks and shirt and powder blue sweater, a deviation from his usual jeans; a gold single on the wall by the Captain & Tennille for "The Way I Want To Touch You"; a desk cluttered with tapes, books, folders, records and miscellaneous papers.

Paintings and awards decorate the walls and electric curtains hide the sun. Al Coury, president of RSO Records, is the day's first caller. Coury wants to check with Cooper to see if



Producer Brooks Arthur confers with Cooper and his associate Michael Bourne about a new artist he is producing.

nal motion picture soundtrack and what records are eligible. Cooper explains the voting procedure to Coury.

"All records from Oct. 16, 1975, through Sept. 30, 1976, are eligible," says Cooper. "The entire list is sent to the Academy's 4,000 members who vote for the top five choices in each category. There are nearly 6,000 titles on the list. There are no committees. The accounting firm of Haskins & Sells computes the secret ballots."

After getting off the phone with Coury, Cooper asks Suzie to call Jolene Burton, comptroller at A&M for the sales figures on "Cuddle Up," a song written by Daryl Dragon and Dennis Wilson. While Suzie calls, Cooper continues to survey his mail.

"As a lawyer I have a code of ethics to my clients and can't divulge confidential information except what is public record," says Cooper, in reference to the many "off the record" statements he will make throughout the course of the day.

Cooper thinks about his schedule for the next few weeks and shrugs his head in awe. With a pile of work before him, he's off to Cannes and MIDEM to complete some licensing agreements there. "I have to come right back from MIDEM because of the Grammys. It's really difficult on the schedule."

He has dedicated this day to cleaning off his desk and getting everything together for his trip, while tending to last min-

thick note pad filled with yellow pieces of paper, each with another memo or "thing to do." On top of that is a list of phone calls he must make before he leaves. There are at least 20 names on the list. "And that's a small one," he says.

Jimmy Golden, producer and client, is the first of the numerous visitors Cooper will exchange ideas and thoughts with. Producer Brooks Arthur and Cooper's young associate Michael Bourne enter next for a meeting. The three men discuss figures and budgets involved in Brooks' production of a new artist who has yet to gain an identity. Arthur and Bourne, sitting next to each other, present a conflicting image; Arthur in

Secretary Suzie ushers in a fistful of checks requiring Cooper's signature. With his free hand held to his forehead he scrawls his name to the checks. "Do I really owe all this?" he says jokingly.

"In between time I'm studying the copyright law," he says, pointing to two thick volumes about the subject on his desk. "Each time I read it I find something new."

Suzie enters again inquiring about Cooper's appointments for the afternoon. He gives her a rundown of the agenda including stops at the Santa Monica Civic Auditorium to confer with Kansas about its contract prior to its concert there later that night and a trip to ABC television studios to discuss some legal problems with the Captain & Tennille, for whom he is attorney.

his scrutinizing looks, it seemed as if he were wishing them away. Yet there is no doubt that Cooper will complete them all by Tuesday before he leaves for MIDEM. Suzie asks Cooper how he is getting to the airport.

Another visitor arrives. John Mitchell, a C.P.A. and business manager for the Average White Band and Supertramp, discusses with Cooper how the increase in albums to \$7.98 will affect royalties. A huge green plant on the floor catches Cooper's attention. Attached is a card and Cooper excuses himself to satisfy his curiosity. The plant is a birthday gift from singer Patti Dahlstrom.



Cooper studies royalty figures with John Mitchell, business manager for the Average White Band and Supertramp.

After each phone call marked in black on Cooper's pad is completed, he meticulously crosses it off in red. In the time it takes to cross off one name, he rattles off four more for Suzie to dial. Ira Epstein, the middle partner, joins Cooper for the first time today. He places his arm around Cooper's shoulders, gives him a friendly squeeze and wishes him a happy birthday. Cooper's other secretary Jeannie Pezzopane makes an entrance with a handful of papers for her boss' attention.

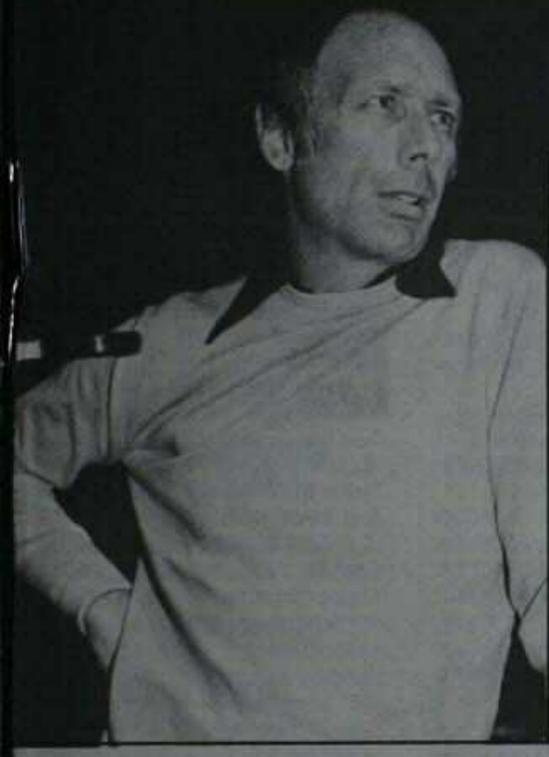
The time has arrived for Jay's birthday party. In the center of a long 10-seat conference table sets a birthday cake in the shape of a crown. In red are the words: "Happy Birthday King." To his office mates and friends Cooper is referred to as "king," a man at the top of his field and admired by all. Also on the table is a gift from his secretaries, a collection of books, in French, for Jay to take to Cannes.

Mitchell wants to know if royalties are based on wholesale or retail sales in the particular contract. Cooper asides that 10% royalties on wholesale sales are equivalent to 5% at the retail level. "From an artist standpoint they can't control retail prices. They already have creative control and they won't get both."

"Will the increase effect packaging costs?" asks Mitchell.

After a lengthy discourse on the dollar increase effect on royalties and packaging, Mitchell departs feeling alleviated. With the afternoon wearing on Cooper takes care of last minute preparations. He meticulously packs his books and papers into his attache case with two bottles of wine nearby. Downstairs in the garage Cooper loads his car, a blue Porche, license plate MUSIC 9. Reeling out of the parking lot Cooper gets on course for the Santa Monica Civic.

The radio goes on immediately. After hectic hours in the office the sound of music is welcome. "It's too busy in the office to have music playing," says Cooper. It's late Friday afternoon and early bird weekenders have made heavy traffic. Anxious and exhausted, Cooper maneuvers his car between lanes, cursing the traffic, looking for a short cut or an uncrowded street. "Where is all this traffic coming from?" he asks in bewilder-



On the television set of the "Captain & Tennille Show," Cooper and Toni Tennille discuss script changes while guest stars Dick Clark and Jim Stafford (right) chat with Daryl Dragon.



At the end of the day, Cooper unleashes a forehand smash during one of his weekly tennis games.



Cooper and Mace Neufeld, the Captain & Tennille's manager, get ready to join the duo onstage at ABC-TV.

a corner jotting notes and isolating his ears from the fun sounds of his party.

"I try to get my paper work done between 8-9:30," Cooper says. "After 1:30 it's impossible to write a paragraph. I get a lot done in the mornings which is why I try to avoid breakfast meetings. Because of the meeting with Pierre this morning, I will have to come into the office Sunday evening to get everything done."

ment. At the Civic, Cooper is met by Dan Spellins, director of Fun Productions, who is supervising the Kansas concert. Cooper is on time but the group has not yet arrived. Jerry Gil-land, Kansas stage manager, and the light and sound crews are hard at work setting up the equipment.

Cooper watches as the group's 56 microphones are plugged into the board. From center stage the Civic's 1,500-seat auditorium looks smaller than it actually is. With the band still absent and another stop yet to go, Cooper leaves word that he will check back later that night before or after the concert.

Back in the Porsche, cruising along the Santa Monica Freeway towards the ABC studios in Hollywood, Cooper is at ease. He just renegotiated Kansas's contract with Kirshner and CBS and wanted to confer with the band to ensure they were pleased with the contract. Negotiating for a group coming off a gold album and a smash single only give Cooper more leverage in his dealings.

"When a group is selling albums I have something to barter with," he says. "If no one is willing to buy the product I don't have much marketing strength. Most contracts go rather smoothly. It's not all blood and guts when your dealing with professionals."

"As an attorney I'm only as good as the people I represent," Cooper says modestly. "It's not me but the product I represent. And in most cases you can get more out of a deal by being reasonable than by being unreasonable."

It's nearly 5 and rush hour traffic is already at its peak. Impatiently Cooper weaves in and out of lanes only to be stymied in each one. ABC studios are 20 minutes from the Civic but with traffic the way it is, it seems twice as far.

At the gate a security guard inquires as to his business there and Cooper explains he is the attorney for the "Captain & Tennille Show." He is then admitted and guided to a parking spot. "Set 52," directs the guard.

With much of the staff out to lunch the office becomes quieter and subdued. The unrelentless pace of a few hours ago has simmered, allowing Cooper time to just sit in his chair, eyes fixed on the pile of papers in front of him and reflect. Before lunch he screens a "Captain & Tennille" show script for any violations of infringement.

Cooper is the attorney for the show and oversees any and all legal matters involved in its production. In the past he has legally supervised several other tv shows.

At lunch at Danny's Hideaway, Cooper is pensive. He discusses the inner workings of his professional operation. "We have a corporate specialist, tax specialist, publishing specialist and the like. I basically oversee it all. My associates can handle the paper work and contracts."

"Before I take on a new client I have to judge the situation. Are they professional in what they do? Do they have a legal problem I can help them with? Are they responsible people? And do I like them? These are questions that must be answered," explains Cooper.

Judging by his appearance it is hard to believe Cooper has been practicing law for 26 years. Once a struggling musician, it seems as if he can sit in with a group and not look conspicuous. He is in top physical shape with no trace of a belly. He shies away from sweets (didn't touch a piece of his birthday cake) and plays tennis at least three nights a week.

Cooper talks about the growth of his firm proudly. "There are 12 lawyers and an additional staff of 22," he says. "Cooper, Epstein and Hurewitz has doubled in size in only two years."

Later at the office it doesn't take long before the phones start ringing again. Between calls Cooper eyes the thick pile of yellow papers that have accumulated for this day alone. D-

A Day In The Life Of JAY COOPER

• Continued from page 39

In the Captain & Tennille's dressing room Cooper meets Mace Neufeld, the duo's manager. Press agent Howard Brandy is also in the room. Cooper and Neufeld tackle a minor problem in a corner away from the congestion by the front door.

Following a brief conversation, Cooper, Neufeld and Brandy adjourn to the set where Daryl Dragon and Toni Tennille are rehearsing their lines before tonight's audience taping. The Captain & Tennille, cue cards in front of them, follow through with the script as guest stars Jim Stafford and Dick Clark wait on the sidelines. Cooper tours the set until he can get a minute alone with Toni to discuss possible infringement in a script.

Between takes Toni notices Cooper. "Jay Cooper!" she exclaims. And as she says it Cooper approaches her on the podium for a brief talk. As Cooper steps down and the crowd at center stage disperses, the rehearsal continues with Toni singing "Silly Love Songs."

While the taping continues Cooper and Neufeld exchange small talk on the couch. Neufeld then takes a piece of paper from his wallet and shows it to Cooper. It's a copy of an ad that appeared in a national magazine showing a Toni Tennille look alike posed with a man resembling the Captain advertising wigs.

Cooper surveys the page and contends that the advertisers can be charged with misappropriation. "I'll send them a letter

and if that fails we'll file a lawsuit," Cooper assures Neufeld. "Toni and Daryl aren't interested in suing to make money," says Cooper. "They want to stop the advertiser from using the name and likeness. If they don't stop we'll get an injunction."

With his mission at ABC accomplished, Cooper announces his departure. Around the corner from the set he visits Toni in makeup for some last words.

Cooper has a 6 p.m. appointment with Bones Howe, the record producer at the Hollywood Indoor Tennis Club. Set for a relaxing game of tennis, Cooper's face suddenly turns sullen and panic sets in. While removing his tennis gear from the car he discovers his wallet is missing. After a thorough search of the car, he comes up empty. In it were his papers for MIDEM, credit cards and more cash than he normally carries.

Gloomily he enters the club to find Howe waiting at the check-in desk, already suited up. Cooper explains his predicament to Howe who patiently waits until it is resolved. Retracing his steps that afternoon, Cooper places calls to Suzie at the office, Spellins at the Civic and Neufeld at ABC.

Visibly upset, Cooper excuses himself to change into his sweatpants and sneakers. On the court Cooper is distraught, eager for the phone call that will put him at ease. In his tennis garb Cooper is powerfully athletic and in possession of a strong backhand. But as the ball bounces over the net he finds it increasingly more difficult to concentrate. As an outlet

for his frustrations he smashes the ball with full power back across the net.

Between volleys his calls are returned but no one has anything affirmative to tell him. After a half-hour of tennis Cooper tells Howe he can no longer continue under the circumstances. He excuses himself, packs up his gear hurriedly and returns to ABC where he believes he misplaced the wallet.

By now the studios are filled with the audience as the "Captain & Tennille Show" is moments away from taping. Neufeld is the first to greet Cooper as he storms into the dressing room. The maintenance and security men come up empty leaving Cooper no consolation.

Dejected, Cooper calls off the search and returns to his office. Despite temporary moments of anguish, Cooper never loses his cool, as he tries hard to take it all in stride.

It's already 8:15 and Cooper still has places to go. His son Keith is playing in a high school basketball game which Cooper declares he will attend. There is also the Kansas concert at the Civic, which he also vowed to attend.

Yet amidst all the confusion and trauma, the day concludes happily. Upon arriving home, the case of the missing wallet is resolved. To his amazement Cooper finds the wallet stashed in the glove compartment of his car.

Despite an atypical conclusion to a typical day, mild-mannered Cooper has nonetheless braved another crisis.

Art direction: Bernie Rollins

Talent In Action

• Continued from page 37

and cemented in place as foundation for riff solos by the horns and keyboards.

There are moments when the music builds from tension to release and that is usually when Washington's soprano or tenor saxophone is in full flight. James plays the role of funky pianist on both acoustic and electric keyboard, dishing out simple, fun, hip-shaking phrases which are picked up by the other instruments.

For this appearance the duo added four local sidemen: Jerome Richardson on flute and tenor; trumpeters Snooky Young and Oscar Brashaer and trombonist Benny Powell. This front line came and went with James but added its own gloss to the combined power of the duo's touring sextet.

The format of the show—which started 45 minutes late and ran for 155 minutes—is for Grover and Bob to play together with all the instruments and for Grover to work with the sextet and with James in a few solo spots.

The 12-tune program was in the main high-stepping music, with only one hardcore jazz number ("Dolphin Dance"), and the soft, quasi-calypto "Jamaican Farewell" with Grover playing tin whistle the second major contrast.

Washington's rippling style on soprano often touched the avant-garde but he did not venture into this modernist school too deeply. John Blake's electric violin, while sounding too screechy, did provide an eerie accompanying sound to Washington's forays.

The band's regular pianist, Sid Simmons, displayed a strong touch on both acoustic and electric keyboard when he sat in for James.

The program cooked, despite some poor-sound problems. The smiles on the faces of James and Washington as they followed each other's solos was a barometer of how these two New Yorkers work and think and play cohesively.

Such well-related-to-Washington tunes like "Moonstreams," "Mr. Magic" and "Westchester Lady" were pillarstones of the concert, with "Westchester" (one of James' melodic works) the encore ditty.

James' compositions and Washington's interpretations are music for your feet, not your head. There was an instance during "Jamaican Farewell" when James (on electric piano) doodled with a note here and there off the melody but he came right back and the crowd dug the effect. What was out of tune for an instant was a fleeting memory.

Other works included in the program were "Trio Tune," "Storm King," "Feel Like Makin' Love," "Sea Lion," "Knuckle Head," and "One Mint Julep."

These tunes represent a 1977 version of down-home music. There were no blues tunes, but I'm sure this young audience would have been hip to it. It heard gobbles of danceable crossover jazz and that seems to be where the bucks are these days.

ELIOT TIEGEL

ANDREA TRUE CONNECTION

Flight Of The Phoenix, Chicago

Entertainment was the foremost commodity purveyed in two shows Jan. 29 as the True Connection became the first live act to play the huge disco nightclub which recently opened here. It was also the group's Chicago debut.

The foundation of the Andrea True Connection is a six-man band that hewed closely to the disco formula, providing a steadily accented, unobtrusive framework. Working out in front were three well-practiced dancers, whose elaborate routines rose at times to quasi-balletic heights, and the group's shapely namesake, the centerpiece of the stage spectacle.

It is difficult to assess True's singing, as it was subordinated to the evening's theatrical whole, and not especially prominent in the sound mix. During her hour set, comprising nine tunes she offered "My Heart Is On Fire," "I Want Your Love" and a medley of sexy lyrics from 1976, including "Disco Lady," "Midnight

Love Affair," "Love To Love You" and her hit "More More More." There was nothing unattractive about True's vocals and she created a powerful stage presence, wearing different leggy costumes in both her entrances.

Costume changes also figured in the dance routines, which made effective use of the long stairways flanking the stage of this balconied club.

In all, the booking was quite well-suited to the room, and the venue promises to continue with acts in the genre. The club is private, but the public was admitted to the first show. This will be the pattern in the future, we are told.

ALAN PENCHANSKY

HELEN REDDY JOAN RIVERS

MGM Grand, Las Vegas

Reddy's much-ballyhooed Jan. 21 engagement, from the standpoint of her new '77 contract with MGM Grand, proved musically sound. Her 10-song, hour-long concert was flawless, featuring her many hits in her personalized, strong vocal stylization.

Reddy narrowed her previously effusive performances and restricted her program to only Capitol Records hits. The only variation from past shows included a brief semi-acrobatic sketch with Reddy decked out as a French

dance-hall type being tossed around by two unprofessional dancers.

The highlight of her singing was a well-balanced, 17-song hit medley from her first big success, "I Don't Know How To Love Him" to international women's lib trademark, "I Am Woman." A mixed media execution of "Angie Baby" had animation projected through an old-model radio dial.

Reddy reached vocal heights with Leon Russell's "Bluebird," selections from her latest LP "Music, Music" and with the finale, "I'll Be Your Audience."

Joan Rivers, meanwhile, cut her way through scathing comic attacks on housewife chores, wedding night woes and her obsession with ophthalmologists. Her routines on Queen Elizabeth and Nancy Kissinger are classics, but at times her preoccupation with sex, puberty and personal hygiene gets a bit stale.

FRANK SINATRA

Sunrise Musical Theatre, Miami

Sinatra simply appears walking onstage unannounced with no fanfare. The audience jumps to its feet and from that moment Sinatra proves he's still the king. He's never sounded better, never looked better, and was at his most charming Jan. 24.

Conductor Bill Miller put the 40-piece Peter Graves orchestra through its paces and for a change the excellent Miami string section was properly miked. In fact the acoustics of the big hall are perhaps the best in the South Florida area.

Sinatra began his hour set with the rousing "Bad, Bad Leroy Brown," then quieted the audience with "Where Or When" followed by "But Beautiful" with only strings for accompaniment. He performed crowd-pleasers "My Kind Of Town," "I've Got You Under My Skin," "Lady Is A Tramp," "For Once In My Life" and "Rainy Day."

He was generous in giving credit to the various arrangers whose work he used, Gordon Jenkins, Nelson Riddle, Dan Costa. Several times in his performance he received standing ovations from the record-breaking audience of 3,816. He included classy contemporary tunes in his repertoire like Barry Manilow's "I Write The Songs," and "Why Don't You See The Show Again?" John Denver's "Sometime I Feel Like A Sad Song" and Cy Coleman's "I Love My Wife."

Critics these days may say Sinatra needs all the help he can get in musical accompaniment, strings and horns to hide a faltering, weak voice. His version of Stephen Sondheim's "Send In The Clowns" using only guitarist Al Viola was simply sensational.

It's obvious that Sinatra will always be a favorite with audiences. They all loved him at Sunrise from youngsters in their 20s to senior citizens. It seems he can go on and on—forever.

SARA LANE

STEVE MARCH

Roxy, Los Angeles

March debuted cuts from his just-released UA LP "Lucky" here Jan. 11, providing enjoyable music interspersed with good-natured clowning, and the invited industry audience was clearly pleased with what it heard.

Steve March as a performer displayed a versatility ranging from an ability to rock out in songs such as "Damage" to a strong, easy listening vocal style in "Lucky" and "I Don't Claim To Be A Writer."

As a composer March mixes jazz, r&b influences and even a few classical strains into rockin' tunes.

The one-hour set stayed mainly with cuts from the "Lucky" LP. March was backed by a band that was perhaps even better than his studio band. Keyboardist Robby Robinson and his brother Rex on bass were particularly strong behind March's piano.

Included in the 10 numbers were "Let Me Croon For You," which featured a bit of scat singing, "Sweet For The Dutchman" an "Shap It." March closed with his rocking "Ease Down Line."

TOM CICH

JOHN CALE

C.B.G.B., New York

Cale has had a respectable cult following since his '60s affiliation with The Velvet Underground, Nico, Iggy and avant-gardist John Cage.

As producer, composer and/or featured performer, he's been with various labels, pioneering new approaches to rock, most recently for Arista, as Patti Smith's producer. His penchant for new music has also involved teaming with Terry Riley, Brian Eno and Kevin Ayers.

His appearance Jan. 22 jammed the rafters of this punk rock palace with followers who seemed familiar with Cale's repertoire and who were pleased that his 45-minute set included a "best of" selection, kicked off by a strong, Procul Harum type of rocker called "Helen Of Troy," title of a U.K.-released Island LP.

Cale sang eight songs drawn from his repertoire, including "Paris 1919" and his dinge-like version of "Heartbreak Hotel."

Accompanied by foreboding organ lines, Wagnerian power chords and little-or-no feedback, he moved through a basically rock oriented set that ended with "Cable Home," a pleasing ballad, to the crowd's delight.

Cale proved on this engagement to be a seasoned performer, ready to tour widely. Although he might be hampered using a rock combo since his recorded work features more sophisticated orchestration, varied, more innovative arrangements with the present group could rectify that.

Island Records is planning a "Best Of John Cale" album this year.

DICK NUSSER

JODY MILLER ROY HEAD

Landmark Hotel, Las Vegas

Despite a sparse turnout, Epic artist Jody

(Continued on page 41)

Signings

• Continued from page 37

Brook... Niki Autema, ABC artist, to Lee Magid Productions. Joanna St. Clair also to Magid.

Sel Lward to October Records... The Jaks

Hess Sound to Pyramid Records... Betty Bernat

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FEBRUARY 12, 1977, BILLBOARD

Talent

Talent In Action

Continued from page 40

Miller delivered a diversified, strong country program in what was the second-to-last booking for Jim Halsey acts in the Jubilee showroom.

From the opening, fast-paced "Country Girl" melody to the closing Mickey Newberry "American Trilogy" medley, Miller showcased her strong, clear vocals through a varied gamut of styles Jan. 28. Her energetic stage presence balanced with the country-blues, rock and ballads performed.

Miller is known for her '60s hit, "Queen Of The House," for which she won a Grammy, but it is her ability to update old hits, such as "House Of The Rising Sun" that pleasantly surprises listeners.

"When The New Wears Off," her latest release, typifies standard country music she's identified with as did "Thank God I'm A Country Girl" and "Silver Threads-Golden Needles."

She was amply backed by her four-man rhythm band Western Union featuring blind pianist Benny Kennerson and lead guitarist Gene King. Her enthusiastic stage presence generated believability on the '60s crossover hit "He's So Fine," well-enuciated ballad "Darlin'" and audience participation number "Honey."

Back after a two-year absence from the Strip, Miller plans a new LP release under the direction of producer Jerry Crutchfield. ABC/Dot recording artist Roy Head sang a brief, 10-minute, four-song sequence which featured new single "Angel With A Broken Wing." Head combined the 1965 hit "Treat Her Right" with "Most Wanted Woman" before illuminating Tom Jones hit "Stay Until Tomorrow" and a hard country melody, "Ready For The Country."

HANFORD SEARL

POINTER SISTERS PAUL MOONEY

Roxy, Los Angeles

The Pointers have moved from a campy novelty type act, to a smooth, highly sophisticated, polished group of performers.

On Jan. 28, a packed house watched the four sisters skip through an "hour-short" flawless nine-tune set with grace, ease and precision.

The group opened with a medley of "Kalamazoo," "Opus 1" and "Flat Foot Floogie."

The act exhibited harmony resembling a perfectly tuned piano when performing a medley of Duke Ellington's "Ain't Got Nothing But The Blues," "Satin Doll" and "Mood Indigo."

Its repertoire ranged from tongue-twisting numbers to smooth, easy ballads.

"Save The Bones For Henry Jones," and "Baby Bring Your Sweet Stuff Home To Me," a Stevie Wonder tune with lyrics by the Pointers, were favorites.

Other tunes included "Steam Heat," "Yes We Can Can," "I Know You Got A Chick On The Side," "Having A Party" and "Ripple Boogie."

The quartet seemed to be having a party on-stage and the effects were contagious.

Comedian Paul Mooney opened the show, with excellent material dealing primarily with current events. ABC-TV's eight-day special series "Roots" was his prime target and the audience loved it.

JEAN WILLIAMS

BONNIE KOLOC

Bottom Line, New York

Koloc, once a Chicago folkie, emerges on the heels of her Epic LP debut "Close-Up" as a new entry in the classy gal singer category.

Swathed in an elegant black oriental robe, her long hair tucked stylishly under an enormous white bow, Koloc reveals herself as a self-assured and compelling song stylist, opening with the Lil Green standard "Knockin' Myself Out" and proceeding through a well-planned, flawlessly-executed set Jan. 22.

She has an exquisite voice, no-nonsense Midwest phrasing, and a look-the-audience-in-the-eye approach that makes her a natural nightclub performer. Her 40-minute set combined tunes from the Epic album as well as previous Ovation releases. (She's had four Ovation LPs.) She's effective whether alone on guitar or backed up by piano, bass and rhythm guitar.

Her eight song set included delicately arranged romantic ballads, evocations of childhood memories and several rocking blues numbers, including another Lil Green hit, "Romance In The Dark." Koloc also favors songs by Steve Goodman and John Prine, a tribute to her beginnings in Chicago's Old Town section. Her strength is enlivening old tunes and

Billboard Top Boxoffice

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Table with columns: Rank, ARTIST—Promoter, Facility, Dates, Total Ticket Sales, Ticket Price Scale, Gross Receipts. Sub-section: Arenas (6,000 To 20,000). Rows 1-16.

Table with columns: Rank, ARTIST—Promoter, Facility, Dates, Total Ticket Sales, Ticket Price Scale, Gross Receipts. Sub-section: Auditoriums (Under 6,000). Rows 1-7.

Remarkably, she enored with an a cappella song, her own "I'll Still Be Loving You," which proved to be a riveting closing number. After whispering a demure "thank you," she left the stage, with the audience tucked securely in her kimono pocket. DICK NUSSER

KENNY RANKIN FRANKLIN AJAYE

Roxy, Los Angeles

Rankin performed numbers from his forthcoming album in a concert of soft rock and ballads Jan. 22. Playing acoustic guitar and piano and backed by Roy McCurdy on drums, Wendy Haas on keyboards and Peter Marshall on string bass, Rankin moved through his set of gentle rockers at an easy pace, talking to the audience between numbers.

The set opened with "A House of Gold" by Hank Williams and moved into "When Sunny Gets Blue," followed by "Mr. Tambourine Man" done in a style reminiscent of Sergio Mendes and featuring an excellent bass solo by Marshall.

The hour-long set continued with "Make Believe," "You Are So Beautiful" and "Blackbird." Rankin played numbers written by many artists including "Creepin'" by Stevie Wonder and "She's A Lady" by John Sebastian, putting them all into his own laidback style. The trio played well together, and Rankin indicated the musicians are also featured on his next Little David LP, "The Kenny Rankin Album" to be released Feb. 15.

The entertainment was started off by comedian Franklin Ajaye, doing amusing routines about the presidential transition, the Olympics, the Ten Commandments and other topics of current

rent interest. Ajaye's last LP is entitled "Don't Smoke Dope, Fry Your Hair," on Little David Records. TOM CECHE

TIPICA 73 JIMMY PONDER

Bottom Line, New York

This Jan. 20 one-nighter marks the latest attempt by a major salsa band to make the difficult transition from ghetto dance halls to the rock concert stage.

Musically the one-hour set was impressive as Tipica 73 presented an adventurous mix of new material and updated salsa standards. The show was flawed by poor sound (uncharacteristic of the club) and a tentative, clumsy stage manner (uncharacteristic of the band).

The bad sound negated the contributions of the band's electric guitarist and so most of the evening's solo highlights came from leader-pianist Sonny Bravo and timbalero Nicky Marrero. The 8-song set's strong moments came during the opening number, "Rumba Caliente" a new song, and the closing number "It's A Gay World," a Tito Rodriguez oldie. The whole show was marked by ambitious arrangements and torrid percussion.

Guitarist Jimmy Ponder opened with 45 minutes of tasty small-combo jazz in the classic tradition. It is always refreshing to hear a musician who does not rely on electronic gimmickry and it is particularly satisfying to hear a musician with Ponder's style and discipline. Any devotee of quality musicianship would have been intoxicated by this unique double bill. ROBERT FORD JR.

Campus

CARREIRO BOOKS HIMSELF

Classical Guitarist Bags NECAA's Bid

By ED HARRISON

LOS ANGELES—Classical guitarist Keith Carreiro has been invited to perform in the NECAA's national convention Creative Playhouse in what is believed to be the first time an act, not backed by an agency, has done so.

Carreiro, 28, has been playing campus dates throughout the Northwest for four years without landing agency backing. "I've contacted three agencies but so far there has been no fires burning underneath them," he says.

"I'm representing myself so there will be better communication when I do get an agent. The NECAA is giving me a break by letting me attend."

Carreiro will present a 30-minute demonstration, along with five others, which includes a lecture, demonstration and open forum with the audience.

"I've been pounding the streets of Maine looking for sponsors to support me in San Antonio." So far several banks and private businesses have contributed funds. Carreiro has even resorted to taking out a bank loan which he might have difficulty paying back.

He is looking forward to playing in the workshop because of the intimacy of the 400-500 capacity playhouse. "It's foolish for a classical guitarist to play before large audiences because he loses the intimacy. A playhouse lends ambience," he says.

He will also perform in a Resource Center Workshop, a 45-minute presentation in which he will talk about his instrument from a historical viewpoint and his own knowledge.

Carreiro's plight to get into an NECAA showcase was stymied previously when his application for the Northeast regional meet was processed too late.

"It took a year and a half to get the application together for the Northeast regional. It was processed two weeks late. I was told to try again at the national," he says.

Carreiro's ambition now is to impress enough buyers so that he will get block-booked throughout the



Keith Carreiro: Classical guitarist will play at NECAA Creative Playhouse with hopes of landing agency backing.

U.S. and Canada. Most of his college appearances to date have been in Maine at Bates College; Bowdoin College, where he is a faculty member; the Univ. of Maine, St. Joseph College and others.

In March he will tour schools along the Canadian border. He says he sent out audio/video tapes of himself which many schools were impressed enough with to book him. A tentative date at Kansas State Univ., Manhattan, also looms.

Carreiro attributes his knowledge and perseverance to his mentor, Miguel Abloniz, a guitar instructor in Milan, who visits the U.S. every summer to conduct classes at Ithaca College in upstate New York.

Fleetwood Mac To Top Benefit On UC Campus

LOS ANGELES — Fleetwood Mac will perform in a benefit concert Feb. 28 at the Univ. of California, Berkeley, with proceeds donated to the Berkeley Students for the Jacques Cousteau Society.

While other artists such as John Denver and Crosby & Nash have performed benefits in other cities, the Fleetwood date will mark the first held on a campus.

The concert is being coordinated by the campus Student Union Program Entertainment Recreation Board (S.U.P.E.R.B.) which will handle all facets of production.

Jeff Dubin, director of S.U.P.E.R.B., says the benefit stemmed from a lecture Cousteau gave on the campus last June.

Proceeds will fund a campus environment day on April 23, to consist of speakers, films and exhibits. Dubin adds that following the benefit, a national drive for student membership will commence in Berkeley. "We're using the medium of rock'n'roll to communicate the message to students and youth," says Dubin.

Ticket prices for the show, to be held at the 3,600-seat Berkeley Community Theatre, are scaled at \$12.50-\$10 with a \$1 discount to UC students. Tickets are tax deductible. Despite the high ticket prices, Dubin expects the show to be a sellout. "It's really a bargain mainly because of the size of the hall. Other benefits are usually \$50-\$100."

Band members John and Christine McVie joined the Cousteau Society in July and since then have been coordinating a tour schedule with its agency ICM. The Berkeley date will kickoff an extensive national tour for the band.

17th Folk Fest At Chicago U.

CHICAGO — Workshops, lectures, films, folk dancing, hoote-nannies and four concerts comprised the 17th annual Univ. of Chicago Folk Festival. The event was staged here Friday, Saturday and Sunday (Jan. 28-30) at the university campus.

Bookings for the festival, that traditionally has promoted a broad interpretation of what constitutes "folk" expression, included Carl Perkins, Bruce "U. Utah" Phillips, "Harmonica Frank" Floyd, the Apple Chill Cloggers, Henry and Vernell Townsend, Mark O'Conner and the Morgan Brothers, John and Elizabeth Sloan, Melyin Wine, Sammy Price, the Red Clay Ramblers, Melecio Martinez, Mama Yancey and Erwin Helfer, Earnest East and the Pine Ridge Boys and Glenn Ohrlin.

Promoters of the festival say classic banjo (John Sloan) and clog dancing (the Apple Chill Cloggers) have not been featured before at the annual series.

Rock Singles Best Sellers

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As Of 1/31/77

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

- | | |
|---|---|
| 1 TORN BETWEEN TWO LOVERS —Mary MacGregor—Ariola America 7638 | 21 HARD LUCK WOMAN —Kiss—Casablanca 973 |
| 2 BLINDED BY THE LIGHT —Manfred Mann's Earth Band—Warner Bros. 8252 | 22 ENJOY YOURSELF —Jacksons—Epic 8-50289 |
| 3 HOT LINE —Sylvers—Capitol 4336 | 23 SOMEBODY TO LOVE —Queen—Elektra 45362 |
| 4 YOU MAKE ME FEEL LIKE DANCING —Leo Sayer—Warner Bros. 8283 | 24 LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand & Kris Kristofferson—Columbia 3-10450 |
| 5 DAZZ —Brick—Bang 727 | 25 SAVE IT FOR A RAINY DAY —Stephen Bishop—ABC 12232 |
| 6 JEANS ON —David Dundas—Chrysalis 2094 | 26 DANCING QUEEN —Abba—Atlantic 3372 |
| 7 CAR WASH —Rose Royce—MCA 40615 | 27 GO YOUR OWN WAY —Fleetwood Mac—Warner Bros. 8304 |
| 8 I LIKE DREAMIN' —Kenny Nolan—20th Century 2287 | 28 YEAR OF THE CAT —Al Stewart—Janus 266 |
| 9 NEW KID IN TOWN —Eagles—Asylum 45373 | 29 MORE THAN A FEELING —Boston—Epic 8-50266 |
| 10 THIS ONE'S FOR YOU —Barry Manilow—Arista 0206 | 30 IN THE MOOD —Hemhouse Five Plus Too—Warner Bros. 8301 |
| 11 ROCK 'N' ME —Steve Miller—Capitol 4323 | 31 9,999,999 TEARS —Dickey Lee—RCA 10764 |
| 12 WALK THIS WAY —Aerosmith—Columbia 3-10449 | 32 BETH —Kiss—Casablanca 863 |
| 13 YOU DON'T HAVE TO BE A STAR (To Be In My Show) —Marilyn McCoo & Billy Davis Jr.—ABC 12208 | 33 IT KEEPS YOU RUNNIN' —Doobie Brothers—Warner Bros. 8282 |
| 14 THE RUBBERBAND MAN —Spinners—Atlantic 3355 | 34 YOU'VE GOT ME RUNNIN' —Gene Cotton—ABC 12227 |
| 15 LOST WITHOUT YOUR LOVE —Bread—Elektra 45365 | 35 LIVING NEXT DOOR TO ALICE —Smokie—RSO 860 |
| 16 TONIGHT'S THE NIGHT (Gonna Be Alright) —Rod Stewart—Warner Bros. 8262 | 36 MUSKRAT LOVE —Captain & Tennille—A&M 1870 |
| 17 AFTER THE LOVIN' —Engelbert Humperdinck—Epic 8-50270 | 37 I NEVER CRY —Alice Cooper—Warner Bros. 8228 |
| 18 STAND TALL —Burton Cummings—Portrait/CBS 7001 | 38 AIN'T NOTHING LIKE THE REAL THING —Donny & Marie Osmond—Kolob 14363 |
| 19 I WISH —Stevie Wonder—Tamla 54272 | 39 DON'T LEAVE ME THIS WAY —Thelma Houston—Tamla 54278 |
| 20 NIGHT MOVES —Bob Seger & The Silver Bullet Band—Capitol 4369 | 40 MOODY BLUE/SHE THINKS I STILL CARE —Elvis Presley—RCA 10857 |

Rock LP Best Sellers

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As Of 1/31/77

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

- | | |
|--|--|
| 1 HOTEL CALIFORNIA —Eagles—Asylum 7E-1084 | 21 TEJAS —Z.Z. Top—London PS 680 |
| 2 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING —Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 22 SPIRIT —Earth, Wind & Fire—Columbia PC 34241 |
| 3 FRAMPTON COMES ALIVE —Peter Frampton—A&M SP 3703 | 23 FLEETWOOD MAC —Reprise MS2225 |
| 4 BOSTON —Epic PE 34188 | 24 CHILDREN OF THE WORLD —Bee Gees—RSO RS-1-3003 |
| 5 GREATEST HITS —Linda Ronstadt—Asylum 7E-1092 | 25 AFTER THE LOVIN' —Engelbert Humperdinck—Epic PE 34381 |
| 6 SONGS IN THE KEY OF LIFE —Stevie Wonder—Tamla T13-340C2 | 26 DESTROYER —Kiss—Casablanca NBLP 7025 |
| 7 FLY LIKE AN EAGLE —Steve Miller Band—Capitol 11516 | 27 LOST WITHOUT YOUR LOVE —Bread—Elektra 7E-1094 |
| 8 THE BEST OF THE DOOBIES —Doobie Brothers—Warner Bros. BS 2978 | 28 SILK DEGREES —Boyz Scaggs—Columbia PC 33920 |
| 9 WINGS OVER AMERICA —Capitol SWCO 11593 | 29 YEAR OF THE CAT —Al Stewart—Janus JXS 7022 |
| 10 THEIR GREATEST HITS 1971-1975 —Eagles—Asylum 7E-1052 | 30 JAMES TAYLOR'S GREATEST HITS —Warner Bros. BS 2979 |
| 11 THIS ONE'S FOR YOU —Barry Manilow—Arista AL 4090 | 31 ONE MORE FOR THE ROAD —Lynyrd Skynyrd—CA 2-6001 |
| 12 SONG OF JOY —Captain & Tennille—A&M SP 4570 | 32 CHICAGO X —Columbia PC 34200 |
| 13 A DAY AT THE RACES —Queen—Elektra 6E-101 | 33 ROCKS —Aerosmith—Columbia PC 34165 |
| 14 DREAMBOAT ANNIE —Heart—Mushroom MRS 5005 | 34 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 |
| 15 A NEW WORLD RECORD —Electric Light Orchestra—United Artists UA-LA679-G | 35 GOOD HIGH —Brick—Bang BLP 408 |
| 16 ALIVE! —Kiss—Casablanca NBLP 7020 | 36 THE PRETENDER —Jackson Browne—Asylum 7E-1079 |
| 17 ROCK AND ROLL OVER —Kiss—Casablanca NBLP 7037 | 37 LEFTOVERTURE —Kansas—Kirshner PZ 34334 |
| 18 A NIGHT ON THE TOWN —Rod Stewart—Warner Bros. BS 2938 | 38 CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK —Rose Royce—MCA 2-6000 |
| 19 TOYS IN THE ATTIC —Aerosmith—Columbia PC 33479 | 39 NIGHT MOVES —Bob Seger & The Silver Bullet Band—Capitol ST 11557 |
| 20 ENDLESS SUMMER —Beach Boys—Capitol SBVO 11307 | 40 BRASS CONSTRUCTION II —United Artists UA-LA677-G |

C'right Course Set On a Tour

LOS ANGELES—Melville B. Nimmer, nationally recognized copyright authority and author of "Nimmer On Copyright," will helm four two-day courses on the new Copyright Act of 1976 next June in key U.S. cities.

Sponsored by Law Lectures Institute here, the UCLA law professor will conduct six-hour daily sessions

for two consecutive days dealing with provisions of the new law. Itinerary begins June 10-11, Los Angeles Hilton Hotel; June 16-17, New York Sheraton Hotel; June 23-24, Sheraton National Hotel, Arlington, Va.; and June 29-30, Elks Club, Union Square, San Francisco. Tuition for the course and syllabus is \$250 per person.

Sound Business

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Final mixes on MCA's *Stargazer* were done at Record Plant with mastering done at MCA Studios. . . Larry Boden mastered Tanya Tucker's new LP at the MCA Studios. . . Barry Fasman arranged some sides for A&M's Jaime Anderson as well as Randy Bishop with basic tracks done at Producer's Workshop and overdubbing at A&M Studios. Spencer Proffitt is producing those projects with Larry Brown at the console.

C.Y. Walkin and his band were in recently at Wally Heider with Flo & Eddie producing. . . Haze Records' Mr. Cix group wrapped up a single at the Record Plant, Carl Rogel producing and Rick Smith at the console.

Solomon Burke spent time wrapping up an LP at Star Track, Brian Levi engineering. . . Kim Fowley produced a session with members of the Runaways and the Quick at Music Grinder, Gary Skardina at the board.

D.J. Rogers worked on his new RCA LP at the Total Experience, Don Holden engineering. Phyllis Hyman was also in with Jerry Peters producing and F. Byron Clark at the console.

On an international note: Andrae Crouch and the Disciples recorded their ninth LP live at London's Hammersmith Odeon Theatre. . . Camel is set to put in some session work at Farnyard Studios, Buckinghamshire, England, as well as Basing Street Studios, London.

In notes elsewhere:

Fast and frantic action at the Jack Clement Recording Studios in Nashville allowed the studio to go ahead on a booked session Monday (31) after receiving a new 24-track console only three days earlier. Day and night installation resulted in the unveiling of the new equipment in time for the scheduled session by Texas recording artist Joe Eddie Goff and producer Russ Reeder. The major renovation program for Studio A included a new 24-track system consisting of a 3M tape machine and a Harrison console, increasing the output from 16-track to 24-track in the larger of the two Clement studios.

Bill Wittman joins the staff of Sound Ideas Studio in New York as engineer and is already on the boards with Jack Toyofa producing projects for Foreign Funk and the

Disciples. Also, Fred Bailin produced new *Ecstasy, Passion and Pain* LP with chief engineer Geoff Daking at the board there.

Dan Cole left as president of Intermedia Sound in Boston to pursue independent production work. John Jordan, a musician and engineer, who has been with Intermedia the past three years, is taking over full responsibility for the studio. . . Cathy Chamberlain was at Regent Sound in New York with Joel Dorn producing and David Bromberg contributing some bottleneck guitar riffs for the new LP.

Dave Wittman engineered Michael Henderson at N.Y.'s Electric Lady.

Joe Beck was producing I.O.B.'s debut LP for Polydor at Electric Lady, N.Y., with Jerry Solomon engineering. Also, Roy Ayers was producing his own LP and song writer Eric Kaz came in from Toronto to put down string, horn and wobbly tracks for American Flyers' next LP.

In out of town notes:

Peter Frampton slated for Electric Lady, N.Y., to begin his first studio LP since his monster live double album. Also, Leona Faber joins Electric Lady as publicity director. She joins Harriet Delta Casa as studio manager and Arthur Rothman as financial director. The studio plans to upgrade its 24-track boards under the direction of chief engineer Shimon Ron.

Patiek Cullie, formerly of Frontline Management, Los Angeles, has assumed the position of studio director at Northstar, Boulder, Colo. In other Northstar action, Michael John Bowen recently completed a final mix-down of a Stephen Stills segment for the King Biscuit Flour Hour, Peter Gregg engineering.

It's been busy at Columbia Studios, Nashville. In recording were Marty Robbins, Sonny James, Tammy Wynette, Lynn Anderson, and Charly McClain. Also in was producer Jerry Crutchfield with Jody Miller and Bill Walker was in for Con Brio Records with artist Don King.

Frankie Ford, who scored the single "Sea Cruise," recorded the single "Desperado" at Professional Artist Recording Studio, St. Louis. Producers were Ken Keene and Parvin Tramel. Bill Schulenburg handled the console.

Sound Waves

Designers Eye Phase Response

By JOHN WORAM

NEW YORK—The often-ignored significance of phase response is given careful consideration by several manufacturers who have introduced new speaker systems for disco, p.a. and home entertainment applications.

For the disco scene, Forsythe Audio Systems' new SR-215 low frequency horn (Billboard, Jan. 29, 1977), employs two 15-inch low frequency drivers mounted in an exponential horn. With two speakers installed in such close proximity, there may be some low frequency cancellations within the system, due to interaction between the units.

To minimize this type of interference, Forsythe engineers have mounted a so-called phasing plug between the two drivers. . .

bling a short length of a flared horn section, the phasing plug serves to isolate the dual outputs in the immediate vicinity of the speakers. Forsythe states this feature permits smoother operation within the low frequency range.

The term "exponential" refers to the smoothly tapered design of the horn itself. The critical horn section serves a dual purpose. First, it acts as an acoustic coupling device between the speaker behind it and the surrounding air mass, thus greatly improving efficiency. Without the horn section, carefully designed and matched to the speaker driver, the system output level would be significantly lower.

Secondly, the horn length and . . . (Continued on page 45)

Synthesizers Cut Disk Costs

By SARA LANE

MIAMI—"Synthesizers are nothing new," says Aldo Landi, one of the owners of Robal Recording Studios located here. "But I believe we are pioneering in a new area by using synthesizers to provide a totally synthetic background for recordings."

Landi contends there are enough 24-track studios in town (Criteria, Henry Stone's TK and Studio Center) and that there was no way possible for him and his partner, Robbie Poitevin, to work on a competitive basis with the already established studios.

"We decided to pool our respective talents," he says, "and build a studio for single artists. A place where they can get the necessary background sounds without going to the expense of hiring a group of musicians to accompany them. By doing this and providing this service, we've been able to cut their costs considerably."

Both Landi and Poitevin, who was born in France, worked in Rome for the RCA recording studios. Poitevin as an arranger, composer and producer with Landi as an engineer.

Poitevin is well known in European circles and has scored more than 20 major films including "Taming of the Shrew" starring Elizabeth Taylor and Richard Burton and "Once Upon A Time" featuring Sophia Loren and Omar Sharif.

Landi, born in Italy, is a former pop singer who has appeared at Carnegie Hall. He came to the U.S. 20 years ago under the auspices of impresario Erberto Landi (from whom he took the stage name) and he's appeared consistently in clubs up and down the Eastern seaboard. Six years ago he decided to call Miami home and worked as a single (guitarist/vocalist) in many of the major hotels on Miami Beach.

A chance meeting with Poitevin resulted in the formation of Robal Recording Studios six months ago.

"We worked as a duo for a while," says Landi, "Robbie on keyboards and I singing and playing guitar, but we both missed studio work and really wanted to get back into what I call our real love."

Poitevin now handles producing and arranging for Robal with Landi handling the board.

"A singer," says Landi, "can bring us a lead sheet or even whistle or hum the melodic line and Robbie takes notes, then does the entire arrangement for the synthesizer. Dependent on the artist's needs, he can provide an entire orchestra sound if needed."

All instrument sounds are provided on the synthesizer with the exception of percussion.

According to Landi, Poitevin is so adept at maneuvering a synthesizer that "you can hear four trombones, two saxophones, individual French horns as well as any other instrument sounds."

"We've achieved a sound as close to the real thing as possible," he explains.

New Wayne Branch

MIAMI—Frankford Wayne Mastering Labs has opened another branch in North Miami. Largest of the independent mastering labs, the firm has offices in New York and Philadelphia and is the only multiple facility masterer in Florida. Al Brown has been brought in as chief engineer.

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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 | Love Theme From "A STAR IS BORN" (Evergreen) Barbra Streisand, Columbia 3-10450 (First Artists/Emanuel/20th Century, ASCAP) |
| 2 | 5 | 6 | MOODY BLUE Elvis Presley, RCA 10857 (Screen Gems/EMI/Sweet Glory, BMI) |
| 3 | 6 | 6 | SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 8-50308 (Dick James, BMI) |
| 4 | 2 | 8 | NEW KID IN TOWN Eagles, Asylum 45373 (Not Listed) |
| 5 | 3 | 11 | LOST WITHOUT YOUR LOVE Bread, Elektra 45365 (Kipahulu, ASCAP) |
| 6 | 4 | 11 | I LIKE DREAMIN' Kenny Nolan, 20th Century 2287 (Sound Of Nolan/Chelsea, BMI) |
| 7 | 7 | 9 | YOU GOT ME RUNNIN' Gene Cotton, ABC 12227 (Dawnbreaker, BMI) |
| 8 | 10 | 6 | YEAR OF THE CAT Al Stewart, Janus 266 (Dejamus/Purple Pepper/Unichappell, ASCAP) |
| 9 | 11 | 8 | SAVE IT FOR A RAINY DAY Stephen Bishop, ABC 12232 (Stephen Bishop, BMI) |
| 10 | 9 | 10 | DANCING QUEEN Abba, Atlantic 3372 (Countess, BMI) |
| 11 | 21 | 3 | SAM Olivia Newton-John, MCA 40670 (John Farrar, BMI/Blue Gum/Dejamus, ASCAP) |
| 12 | 16 | 4 | THE THINGS WE DO FOR LOVE 10cc, Mercury 73875 (Phonogram) (Man-Ken, BMI) |
| 13 | 31 | 2 | SOUTHERN NIGHTS Glen Campbell, Capitol 4376 (Warner-Tamerlane/Marsaint, BMI) |
| 14 | 18 | 8 | LAY ME DOWN AND ROLL ME OUT TO SEA Vic Dana, Casino 4494 (GRT) (20th Century/House Of Weiss, ASCAP) |
| 15 | 8 | 15 | TORN BETWEEN TWO LOVERS May MacGregor, Ariola America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP) |
| 16 | 20 | 5 | CHANSON D'AMOUR Manhattan Transfer, Atlantic 3374 (Bibo, ASCAP) |
| 17 | 13 | 8 | BABY, YOU LOOK GOOD TO ME TONIGHT John Denver, RCA 10854 (Cherry Lane, ASCAP) |
| 18 | 12 | 10 | HAPPIER Paul Anka, United Artists 911 (Paulanne, BMI) |
| 19 | 15 | 23 | AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI) |
| 20 | 14 | 12 | WEEKEND IN NEW ENGLAND Barry Manilow, Arista 0212 (Unart/Piano Picker, BMI) |
| 21 | 17 | 8 | AIN'T NOTHING LIKE THE REAL THING Donny & Marie Osmond, Kolob 14363 (Polydor) (Jobete, ASCAP) |
| 22 | 25 | 5 | DREAMBOAT ANNIE Heart, Mushroom 702 (Andorra, ASCAP) |
| 23 | 19 | 20 | LOVE ME Yvonne Elliman, RSO 858 (Polydor), (Stigwood/Unichappell, BMI) |
| 24 | 24 | 6 | LIVING NEXT DOOR TO ALICE Smokie, RSO 860 (Polydor) (Chinnichap, BMI) |
| 25 | 41 | 2 | I JUST CAN'T SAY NO Parker McGee, Big Tree 16082 (Atlantic) (Dawnbreaker, BMI) |
| 26 | 26 | 10 | WHISPERING/CHER CHEZ LA FEMME/SE SI BON Dr. Buzzard's Original Savannah Band, RCA 10827 (Fisher/Miller, ASCAP/Pink Pelican, BMI) |
| 27 | 22 | 23 | YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI) |
| 28 | 33 | 3 | THEME FROM KING KONG (Pt. 1) Love Unlimited Orchestra, 20th Century 2325 (Ensign, BMI) |
| 29 | NEW ENTRY | | DON'T GIVE UP ON US David Soul, Private Stock 45129 (Macaulay, ASCAP) |
| 30 | NEW ENTRY | | YOU KNOW LIKE I KNOW Ozark Mountain Daredevils, A&M 1888 (Larry Lee Controlled by Lost Cabin, BMI) |
| 31 | NEW ENTRY | | SAVE THE LAST DANCE FOR ME John Davidson, 20th Century 2326 (Unichappell/Trio, BMI) |
| 32 | 32 | 3 | THEME FROM KING KONG Roger Williams, MCA 40669 (Ensign, BMI) |
| 33 | NEW ENTRY | | RIGHT TIME OF THE NIGHT Jennifer Warnes, Arista 0223 (American Broadcasting, ASCAP) |
| 34 | NEW ENTRY | | BLESS THE BEASTS AND THE CHILDREN Barry DeVorzon & Perry Botkin Jr., A&M 1890 (Screen Gems/EMI, BMI) |
| 35 | 23 | 14 | SORRY SEEMS TO BE THE HARDEST WORD Elton John, MCA/Rocket 40645 (Big Pig/Leeds, ASCAP) |
| 36 | 40 | 4 | MELODY (Aria) Doc Severinsen, Epic 8-50318 (Easy, Listening, ASCAP) |
| 37 | NEW ENTRY | | THEME FROM "ROCKY" (Gonna Fly Now) Current, Playboy 6098 (United Artists, ASCAP/Unart, BMI) |
| 38 | 37 | 6 | BYE BYE FRAULIN Micky, Ariola America 7655 (Capitol) (U.S. Arabella, BMI) |
| 39 | 44 | 2 | I KNOW Tommy West, Lifesong 45017 (ABC/Dunhill, BMI) |
| 40 | 27 | 12 | TOGETHER D.C. Smith, Caribou 9017 (Fox-Gimbel, BMI) |
| 41 | 28 | 10 | BEAUTIFUL NOISE Neil Diamond, Columbia 3-10452 (Stonebridge, ASCAP) |
| 42 | NEW ENTRY | | DISCO LUCY (I Love Lucy Theme) Wilton Place Street Band, Island 078 (Desilu, ASCAP) |
| 43 | 30 | 9 | IF NOT YOU Dr. Hook, Capitol 4364 (Horse Hairs, BMI) |
| 44 | 34 | 13 | YOU MAKE ME FEEL LIKE DANCING Leo Sayer, Warner Bros. 8283 (Braintree/Lanna Manner, BMI/Chrysalis, ASCAP) |
| 45 | 45 | 4 | IT AIN'T EASY COMING DOWN Charlene Duncan, Prodigal 0632 (Motown) (Stone Diamond, BMI) |
| 46 | 43 | 6 | I LOVE MY WIFE Frank Sinatra, Reprise 1382 (Warner Bros.) (Notable, ASCAP) |
| 47 | 48 | 3 | STAY AWHILE WITH ME Donny Gerrard, Greedy 109 (Warner-Tamerlane, BMI) |
| 48 | NEW ENTRY | | FLY LIKE AN EAGLE Steve Miller Band, Capitol 4372 (Sailor, ASCAP) |
| 49 | NEW ENTRY | | BEFORE SHE BREAKS MY HEART Roger Whittaker, RCA 10874 (Tembo, CAPAC) |
| 50 | 50 | 3 | THE REAL THING Sergio Mendes, Elektra 45360 (Jobete/Black Bull, ASCAP) |

Showcase For Autosound/CB Combos

Las Vegas Focus On New 40-Channel

By JIM McCULLAUGH

LOS ANGELES—Personal Communications-77 (PC-77), scheduled for the Las Vegas Convention Center Feb. 14-16, is shaping up as a major showcase for autosound/CB combinations.

Although coming on the heels of the recent CES in Chicago, some manufacturers who exhibited in the Windy City are nevertheless readying new CB products and programs, especially 40-channel units. At the same time, those firms that by-passed CES will be on hand viewing PC-77 as their key convention for this year.

A total of 380 various suppliers have been signed for the show, which is sponsored by the citizen's radio section, communications division, EIA. They are expected to occupy over 80,000 square feet of exhibit space at the expanded Convention Center.

In addition, some 15,000 retailers of varying types are expected to attend. By comparison, PC-76, last

year's initial show at the same site, featured 247 exhibitors in approximately 31,400 square feet.

Among major car stereo firms on hand will be Audiovox, Automatic Radio, Boman, Clarion, Car Tapes, Craig, Dyn, Far Eastern Research Labs, Hedcom/Division of Cerwin-Vega, J.I.L., Kraco, Metro Sound, Midland, Panasonic, Pioneer, Superscope, and Tenna.

In addition, such CB giants who are either crossing over into car stereo and/or offering combination units include Cobra, Fanon/Courier, Surveyor, Hy-Gain, and Pace.

Also, such accessory firms as Le-Bo will be in attendance offering CB-related items.

The PC-77 seminars, which are slated for Tuesday and Wednesday, Feb. 15 and 16 in the Convention Center, will feature "Update 1977"

as their theme, according to John Sodolski, vice president of EIA.

Seminars will run 9:30 to 11:30 a.m. Tuesday and Wednesday morning and will focus on the current status of government regulations and public safety on the first day and concentrate on the marketing aspects the second day.

On the government side, Charles Higginbotham, chief, safety and special radio services bureau, FCC, will look at the new FCC rules, licensing and trends; Ray Spence, FCC chief engineer, will look at the new technical requirements; Ray Hall, vice president of EIA, will look at regulation interpretation; Gerald Reese, REACT managing director, will focus on CB and highway safety; while Col. S.S. Smith, Missouri State Highway Patrol superin-

tendent, will look at law enforcement and CB.

On the marketing side, Ted Andros, Hy-Gain vice president, will speak about market penetration; David Bradley, Kris vice president, will focus on promoting CB; Royce vice president John Chass will talk about handling interference complaints; James Rice, president of Antenna Specialists, will look at selling antennas and accessories; and Bert Moore, partner in rep firm Bassett & Moore, will focus on maximizing return from rep calls.

Pioneer, which introduced several 40-channel in-dash CB/AM/FM/MPX combination units at CES, may have prototypes of CB/tape units scheduled for introduction some time this year as well as a new high-end car stereo speaker. On

display also will be the firm's line of Supertuners car stereo.

J.I.L., combination forerunner, will exhibit its recently introduced 40-channel combos including one CB unit combined with 8-track tape and one combined with cassette.

The firm also indicates it will keep model 606CB, a 23-channel CB with AM-FM-MPX and stereo cassette player integrated into a single in-dash system, will remain in the J.I.L. line up of CB/car stereo combination units.

Panasonic is also into the combo mart and may have prototypes of 40-channel CB combined with 8-track and cassette. The firm already has 40-channel/radio combinations. Panasonic sees a major trend in higher quality audio in the car from both improved car stereo units and speakers and may also be readying high-end "separates" for the automobile.

Craig will exhibit its newly in-

(Continued on page 46)

EIA/CEG Joins RIAA Mart Study

Continued from page 1

Stan Gortikov, RIAA president; Bill Kucera, EIA/CEG communications director and representatives of Response Analysis, the firm which will conduct the trade/consumer study.

"Changes in buying patterns of software will ultimately affect our hardware marketing as well," notes Holland. "We both feel a need for getting together and I'm delighted we've got a rapport going."

In exchange for jointly providing the funding of the research, the EIA/CEG will have certain groups of questions asked by Response Analysis reflecting key concerns of the audio industry.

Hollands is providing the research firm with names of senior level management for the approximately 13 interviews to be made in conjunction with the audio phase of the study.

This includes a cross section of both component and compact manufacturers, retailers and trade press representatives—all selected for a particular reason, he emphasizes.

The first phase of the study will concentrate on in depth two-hour interviews with company executives in both hardware and software. All information will be considered confidential and the respondents' opinions will not be personally identified with any individual or company.

All results of the joint study will be made public upon completion, both Hollands and Kucera emphasize.

Speaking for the RIAA, executive director Henry Brief says the first phase will involve 40 or more interviews over the next several months. With the cooperation of NARM, prospective interviews are being drawn from key executives in the manufacturing, distribution and retail areas of the record/tape industry.

Phase two will involve consumer group panels and household focus surveys to determine what motivates consumers to buy and to establish issues for later more quantitative research. (Continued on page 46)

NEW AMPEX & 3M THRUSTS

Sleeping Tape Giants Awake

By STEPHEN TRAIMAN

NEW YORK—While blank tape firms may not appreciate it, retailers, rackjobbers and reps are getting the message. Both Ampex and 3M—two sleeping giants of the blank tape industry—are waking up to their eroding markets and taking positive steps in many areas.

In separate interviews at the recent Winter CES in Chicago, it became apparent that revitalized management teams are determined to reaffirm the identity both companies once had with the music industry.

The moves have been heartily endorsed by retailers who have carried either the 3M Scotch or Ampex cassette, 8-track or open-reel lines. They have carried the ball with little evident support from the two giant companies in the face of increasing competition from the import tape lines of Maxell, TDK and most recently Fuji Photo Film.

Rackjobbers are taking notice of the renewed interest, as both Ampex and 3M will officially be at NARM for the first time.

Ampex is announcing a selective distribution program to mass merchandisers through rackjobbers and 3M is expanding its rack program that began at the 1976 NARM with contacts at J.L. Marsh, ABC Record & Tape Sales and Sieberts (Billboard, April 3, 1976). 3M will now be working with Handleman and Alta Distributing as well.

Reps are also getting attention from the two major marketers. 3M announced its first contract with an audio-oriented rep at CES, the Brothers Jurewicz in Bloomington, Minn., with 9 or 10 more to be added by the Summer CES in June. Ampex is adding to its factory sales team to complement its rep force and considers its reps valued employees. It will work more closely with them "to take advantage of this rep-oriented business," notes Ivan Pato, national sales manager.

New formulations were introduced by both firms in CES suites, but not on the exhibit floor. 3M extended its Master line of cassettes from the existing high-bias ferric, now Master I, to include a chrome-equivalent Master II and an improved ferrichrome Master III.

Ampex will bow an improved

Plus line of cassettes, open reel and 8-tracks March 1, with an accompanying 10% price hike.

An anticipated high-end cassette product from Ampex may be ready by the June CES, "but not until we have a line that can compete on the level of TDK SA or Maxell UDXL I," emphasizes Gene Phelps, new national marketing manager who recently joined from Hunt-Wesson. Meanwhile its 20-20+ series is getting dealer incentives. 3M also is talking about a "super line," but for the time being will remain with its Classic products, admittedly a notch below the top import tapes.

Sales training for both reps and retailers are high priority items for both companies. 3M's Bob Burnett notes that the new rep program will

be supported with volatile training for hi fi salesmen, with incentives and clinics among key factors. Ampex delayed its own program to redesign the scope and now will emphasize functional and electronic testing aimed at helping reps and retailers sell tape in layman's terms.

Promotion is also a major thrust, but from different tacks. Ampex made a solid move with its "Golden Reel" program announced last June to cite million-seller disks mastered on Ampex tape. A half-dozen artists, their producers and studios have been acknowledged. A consumer "Gold Award Sweepstakes" has brought an unexpected number of entries for awards topped

(Continued on page 47)

AM Stereo Demo, Disco Set For Rogers' D.C. Expo

WASHINGTON—A prototype AM stereo demonstration by WMAL, a nightly disco and the latest equipment from some 80 exhibitors will be featured at the Washington Hi Fi Stereo Music Show, opening its three-day run Friday (11) at the downtown Hotel Washington.

The flagship event of M. Robert and Teresa Rogers, first held in the capital in 1954, drew approximately 29,000 two years ago in its most recent run, with an equally large attendance anticipated—dependent mainly on the weather.

R.B. McPherson, WMAL chief engineer, has put together his own prototype AM stereo system after he was unable to obtain equipment from any of the six proponents who have developed their own systems. He will, in effect, take a normal AM program in the station studio, split it into stereo left and right, send it over two phone lines to the hotel where it will "excite" his prototype AM stereo transmitter and send the low-power signal across the room to a receiver.

The scheduled AM stereo public seminar has been canceled, reportedly after Harold Kassens, former FCC executive and chairman of the

National AM Stereo Radio Committee was unable to get the cooperation of representatives from the various system proponents.

Ken Kanzler of Atlantis Sound is putting the nightly disco together, featuring the newest components available from participating exhibitors, and deejays from the local Washington scene. A number of new sound-and-light effects are anticipated to show off the potential of the disco mart for the audio industry.

Dealer hours are 3 to 5 p.m. on Friday and 10 a.m. to noon on Sunday, with public showing from 5 to 10 Friday night, 11 a.m. to 10 p.m. on Saturday and noon to 7 p.m. on Sunday. Disco hours for 18 and older are Friday and Saturday from 8 to 11 p.m., and Sunday from 4 to 9 p.m. Admission is \$2, unchanged for 12 years, with children under 12 free.

The Rogerses are hoping that this year's event will do for AM stereo what the 1961 show did for FM multiplex stereo which got its first public demonstration there. Public response was a major factor in the FCC's approval of multiplex, which opened a broad new market for both the broadcast and music industries.

IHF To Talk Restructuring At D.C. Meet

NEW YORK—The IHF is tackling its long-overdue restructuring at a special membership meeting Saturday (12) at the Washington Hotel in the nation's capital during the Rogers-produced Hi Fi Stereo Music Show.

Since many members will be exhibiting, and non-members also are invited, an excellent turnout is anticipated by IHF president Bernie Mitchell, head of U.S. Pioneer Electronics.

The high fidelity industry trade group, with about 50 manufacturer and associate members, has been studying various reorganization plans for nearly 18 months with a key factor that of visible action needed "to put hi fi on the map."

Among considerations proposed by the IHF industry planning panel which includes manufacturers, reps, dealers, media and promotion consultants:

IHF headquarters would be restructured with a paid executive director added to the staff which now includes an executive secretary and office assistant.

Standing committees would be reactivated or established to encompass plans/organization, budget/finance, legal/legislative, membership, product standards identification, product development/merchandising, personnel advancement/recruiting, training & facilities, dealership management, market research, promotion.

A communications network would be formed with procedures created to receive and share essential information.

The market would be monitored to obtain current data on trends and conditions for analysis and interpretation to plan realistically for the future.

New product formats would be developed to broaden the appeal of components to a wider consumer group, enlarging the market. The hi fi industry's products would be defined and identified to separate them from those of other industries.

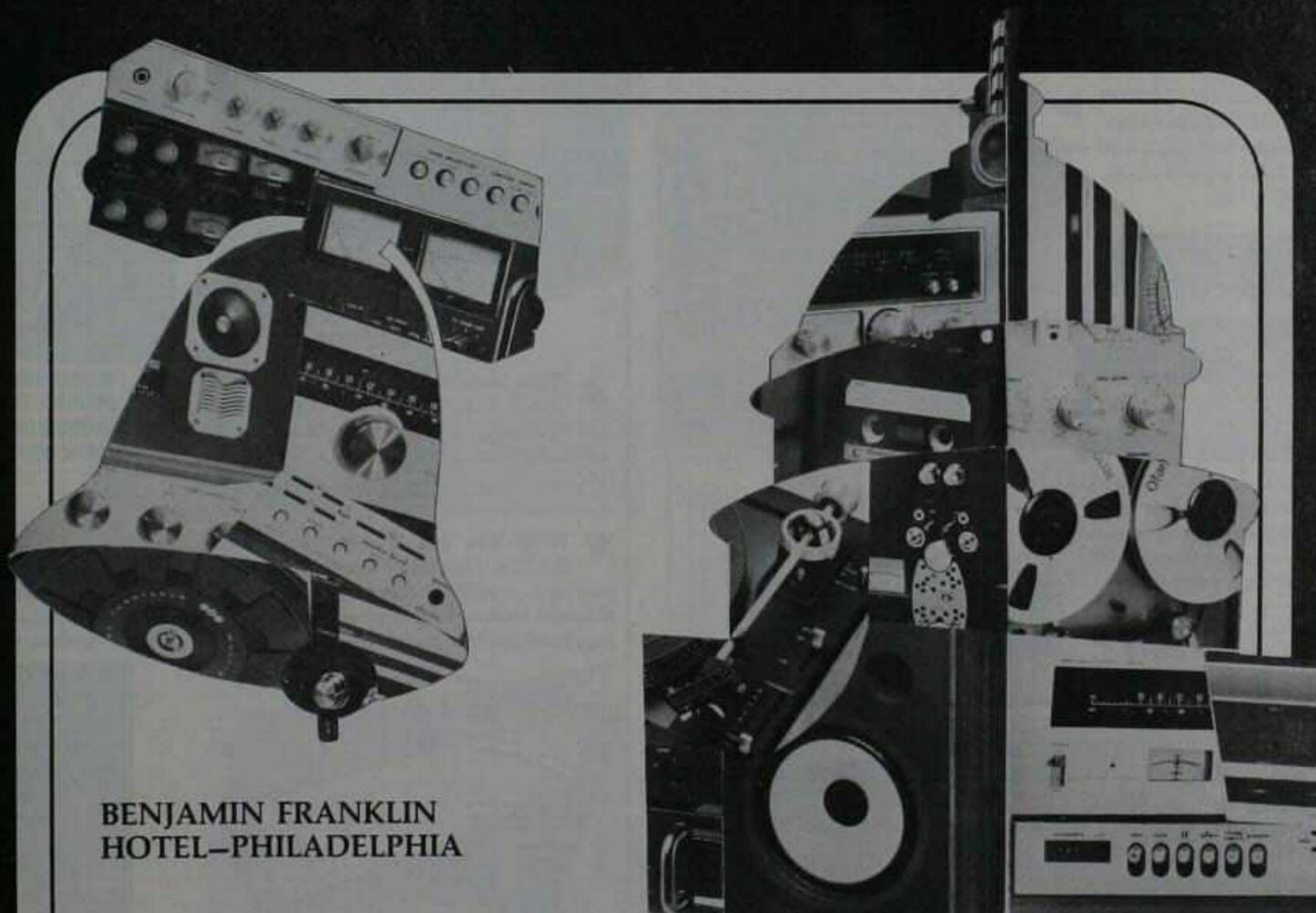
To strengthen the distribution channels, IHF could establish an information program for committed

(Continued on page 48)

Billboard

SALUTE TO AUDIO

HI FI STEREO MUSIC SHOWS



BENJAMIN FRANKLIN
HOTEL—PHILADELPHIA

HOTEL WASHINGTON—WASHINGTON, D.C.

In Conjunction with M. Robert Rogers & Teresa Rogers

AUDIO '77

Today's Music Scene

Sex In Hi Fi • Expanding Disco Role • 'Semi-pro' Home Recording
Boom • AM Stereo—How Soon? • What's New In Speakers
• Receivers/Turners/Amps • Turntables • Semi-pro & Disco
Equipment • Tape Decks • Blank Tape & Accessories

What's new in hi fi? In one word—plenty. Much of the action in sound will be on view, and demonstrated, at the Hi Fi Stereo Music Shows in Washington and Philadelphia.

The entire contemporary music scene is changing, and so rapidly that it's hard to keep up with the new developments from one month to the next, let alone from year to year.

Just as Bob and Teresa Rogers' first High Fidelity Music Show in Washington back in 1954 was the first to bring the fledgling hi fi industry's efforts into public view, this year's events will offer more than a hint of tomorrow's technology.

Microprocessors, or "programmable electronics," are moving heavily into the audio field, with an unusual number of state-of-the-art advancements soon to be available from many leading companies—both large and small.

Already introduced are the ADC Accutrak turntable which involves the first computerized circuitry to allow the owner to program the playing order of various songs on each side, and the B.I.C. Formula 7 speakers "that think for themselves" with built-in amplifier clipping, speaker overload and sound pressure level indicators.

Due soon are such items as a synthesized digital tuner from Sherwood, a programmable cassette deck from Sharp's new Optonica line, new Elcasetts from Sony (Superscope) and Technics including an automatic program selector with the latter's step-up model, the MXR Componder noise reduction system claimed to eliminate more "noise" than any other on the market, and Sony's new 150-watt power amplifier, believed the first to utilize Class D circuitry and vertical field effects transistors in one system.

Today's music scene is reflected in many trends, advances in equipment—just consider:

- Sex in hi fi is just emerging as a "hot" issue, on album covers and on the airwaves. The permissiveness of our society today is reflected in the more dramatic "art" on LP jackets, and the lyrics of the Hot 100 songs are a subject of controversy for radio stations and public interest groups.

- The disco craze has settled down into a viable alternative to radio for introducing new music to the public. The "disco sound" itself has evolved as a rhythm of its own, rather than a ripoff of old standards disguised in "new" melodies. And the

What's New?

By STEPHEN TRAIMAN

high-power equipment for the disco is being tailored for portable units that can bring the club into the home.

- "Do-it-yourself" is a growing market for the audiophile who wants to emulate the recording artist by creating his or her own master tapes in the home. An expanding number of companies is recognizing the emerging "semi-pro" market and providing lower-priced but extremely capable components—from recorder/reproducers and mixers, to monitor speakers.

- Broadcasting is the proving ground for the new sound to come in the late '70s and beyond, with the prospective AM Stereo systems to be highlighted at the Washington Hi Fi Stereo Music Show. Also waiting in the wings is discrete 4-channel "quadcasting," and perhaps a resolution of the competing Sansui QS and CBS SQ matrix quadraphonic broadcasting now on the air.

Many of these elements will be shown by the manufacturers and leading retailers in the Capital and Philadelphia areas involved in the two hi fi events. And much of "today's sound" will be displayed at the custom disco being created for the Washington show by Ken Kanzler of Atlantis Sound. It will be an adjunct to the 65-plus brands to be demonstrated at the event, and will put in focus much of what is happening in the music world.

Sex In Hi Fi—What's Next?

If you've checked your favorite record store lately, you know that many key retailers—and the merchandisers who keep them supplied with the Hot 100 singles and Top LPs & Tapes—have softened their feelings about album covers with suggestive art.

From major independent chains like Camelot to giant mass merchandise outlets such as Sears and Montgomery Ward's, the expressed feeling is that while discretion should be main-

tained, not many of today's covers are being kept out of the racks. Covers may be getting more and more suggestive, but they're nothing like the growing number of "skin" magazines that are seen on the "best" newsstands.

It's obvious that with the tremendous competition on the record rack for the impulse sale, eye-catching cover art is an added plus. Such recent examples as the Salsoul Orchestra's "Nice 'N' Naasty"; all the Ohio Players' LPs including its latest, "Rattlesnake"; Issac Hayes' "Juicy Fruit," Robert Palmer's "Sneakin' Sally Through The Alley" and Linda Ronstadt's "Hasten Down The Wind" offer the best evidence of the new trend.

But it's the airwaves—ostensibly owned by all the public—where the real protest has come over what's on the record, not what's shown on the cover. Operation PUSH, the civil rights organization headed by the Rev. Jesse Jackson, is in the forefront of the battle over suggestive lyrics. His latest idea for the creation of a "No-Play List" that would discourage radio exposure of sexually-oriented lyrics got national exposure following a January conference in Chicago.

It was James Taylor's No. 1 hit "Disco Lady" that brought the simmering "good taste" controversy to a head, with a number of leading progressive stations refusing to air the tune despite its popularity. Some record companies have gone back into the mixing room to re-record offensive lines as a result of the growing pressures that run counter to the symbolic concept of free speech and free airwaves.

Disco Expanding Role

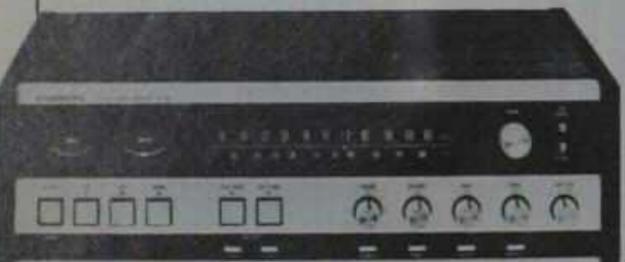
The disco sound has not only dramatically changed the style of today's music but also has brought an equipment boom now shifting from the clubs themselves to the campus and home. And all this via a growing number of portable component systems from both traditional hi fi companies and the new breed of custom manufacturers.

When the disco craze first hit the U.S. about two years ago, virtually all existing hi fi equipment was just not up to the punishment the components had to take hour after hour, night after night. As a result, such new firms as GLI, Meteor Light Sound (division of Revox U.K.) and others provided the first high-powered sound reinforcement units that could take the

RECEIVERS

Tuners & Amps

A combined amp/preamp/equalizer Spectro Acoustics "Super Stack" has the 217R preamp/channel amp and 210R equalizer and 202C 100 watt already pro-rack mounted. NAV price \$1,100.



Already in stores, this new Tandberg TR-2055 receiver is claimed to rival the individual component approach. Rated 55 X 2 watts into 8 ohms. Lots of extras such as two tape monitor inputs with tape copy. \$749 national advertised value (NAV).

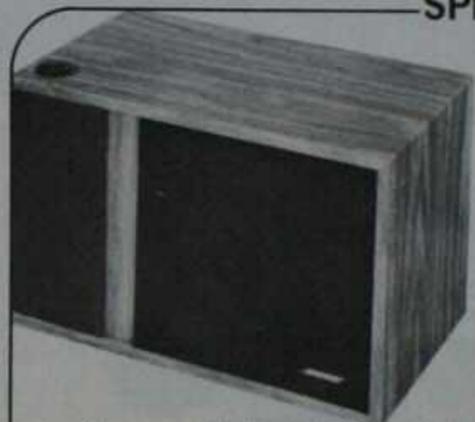


Proving that receivers have punch, this Sansui 9090B is rated 125 watts per channel into 8 ohms and it is equipped with Dolby for all those Dolby-processed broadcasts. Around \$750 NAV.

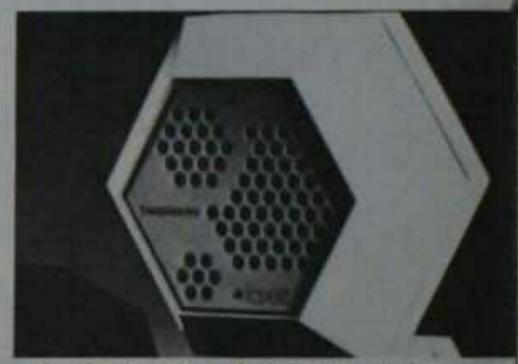


Loaded with extras, this JVC control preamplifier JP-S7 has ease of pushbutton and slide controls. Among features is a 10-element SEA graphic equalizer. NAV price is \$700.

SPEAKERS



▲ Bose acoustically styles these 301 speakers and ships them in mirror image pairs only. They can be placed either vertically or on sides. NAV price: \$96 each.



▲ A prize-winner in European design competition, this new "Fasett" loudspeaker by Tandberg offers colors in black, antique white or orange. NAV price \$160 a pair.

▼ What you get is what you see. B.I.C.'s Ventura Fourmula 7s put overload, amplifier clipping and sound pressure readings right on a light indicating front control panel. NAV \$445 each.



▼ A computer-like "Phase Moire Propagation Pattern" offers new dispersion characteristics in this JVC SK-1000 line of speakers. The NAV price: \$250.

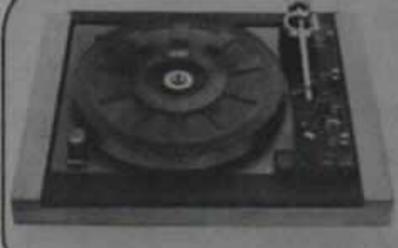


ACCESSORIES



▲ Four filter switches right at your fingertips is a feature of this new Shure 516EQ E-Qualidyne mike. NAV \$75 or \$135 in pairs.

TURNTABLES



▲ B.I.C. 1000 ELECTRONIC two motor turntable. NAV \$279.95.

► Unusual constant and accurate speed is achieved in this JVC QL-8 turntable featuring quartz-locked, direct-drive servo-electronically controlled mechanisms. NAV \$800.



SEMI-PRO & DISCO



▲ TEAC has found using one speed 1/2-inch format this new 80-8 recorder/reproducer (15 i.p.s.) can mean a substantial price reduction for such a professional model. NAV is \$3,000.



▲ Pro approach to sound applications, is this Klark-Teknik graphic equalizer (1/2 octave DN27 (NAV \$695) or stereo octave DN22 (NAV \$749).

CASSETTE DECKS



▲ Want a take-it-with-you tape recorder? JVC's KD-2 stereo cassette operates for up to 12 hours on D batteries (regular AC too of course). Accessory loaded. NAV about \$300.

ADVERTISEMENT

...hearing demanded by the circumstances.

Now such firms as Technics with its turntables; McIntosh, Crown and BGW with their power amps; Cerwin-Vega and Electro-Voice with speakers; Bozak with its mixers, and Pickering with its cartridges have become viable entities in the disco equipment field.

A new entrepreneur has come into the field—literally—as the disco DJ takes his sound system with him to fill in open days in his schedule. With the world his oyster—the campus “hop,” the fraternal club, the birthday or bar mitzvah party—the mobile disk jockey has brought the world of the disco to the public.

That public can now get its own disco system from a growing number of custom firms, since most “packages” are put together from various components in all price ranges. Virtually all “fold down” into a manageable set of “boxes” that can be carried in a car trunk. Obviously they can be set up in the home with ease, at a cost generally in the \$500 and up range.

The Semi-pro? It's You!

Just as the disco components have moved from manufacturer to retailer to club to home, so it is with what the hi fi industry calls the “crossover” or semi-pro equipment market.

As the recording artist is demanding more and more control of the master tape as far down the recording line as possible, he or she or they are creating their own in-home studios that often rival—or exceed—many commercial recording facilities. Stevie Wonder, the Bee Gees, the Moody Blues, Hall & Oates—these are just a few of the top artists who are doing their own thing in fantastic sound surroundings.

This same demand for better quality recording equipment has crossed over to the “public domain.” First recognized by such firms as TEAC, which created the entire Tascam line of recording equipment, the semi-pro market now boasts entries from a fast-growing list of familiar hi fi names.

Ampex had TEAC build its new TR-700 recorder-reproducer to sell under the Ampex name for less than \$2,000, and Technics has just introduced the new RS-1500US open-reel recorder with a unique “isolated loop” transport at about \$1,500, the forerunner of an entire line of high-end semi-pro units from Japan. And Lamb Labs (Revox) just added the line of Klark-Teknik graphic equalizers to its U.S. distribution.

Bozak is showing the consumer version of its professional stereo time delay unit introduced at the prestigious Audio Engineering Society show in New York last year, and JVC has the industry's first control preamplifier with a built-in graphic equalizer system for tone control.

The blank tape companies are moving in step with the equipment firms, with crossover open-reel product from Capitol Magnetics and Ampex now available to the audiophile recordist. And in the cassette field, Nakamichi has equipped a sound studio at its Long Island headquarters to demonstrate its belief that cassette recording is approaching a professional level.

A Nakamichi-brand cassette line, manufactured for the company in Japan, the TDK SA and Maxell DXL I and II formulations, are typical of the quality lines available today, with Ampex, among others, expected to join the high-end market by year-end.

AM Stereo—How Soon?

The first public introduction of AM Stereo will highlight the Washington Hi Fi show, in a coup similar

to the initial demonstration of FM multiplex stereo at the 1961 Capital event. As with FM multiplex stereo, two-channel AM broadcasts from a single AM station will be compatible with the standard monophonic service. Mono receivers will receive the broadcasts as they have in the past, and listeners with specially equipped receivers will be able to get the stereo version.

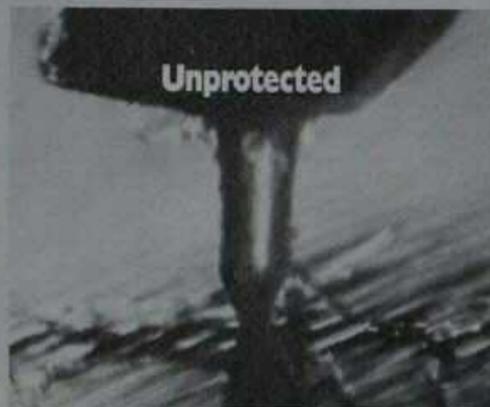
A special seminar on the new broadcast medium is planned for

the Washington show, with a panel of representatives from the half-dozen competing systems to be moderated by Harold Kassens, a former Federal Communications Commission executive now with A.D. Ring & Associates, a consulting engineering firm. Kassens is chairman of the National AM Stereophonic Radio Committee (NASRC) which is reviewing various systems submitted, for a report to be filed with the FCC which will

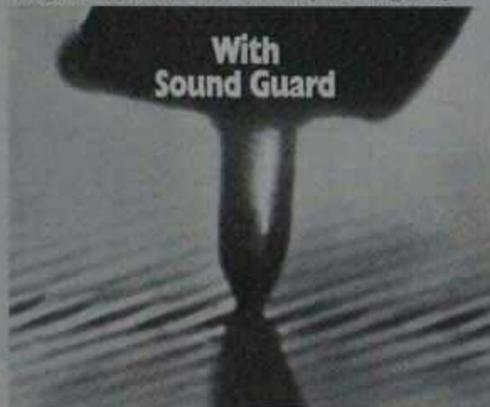
make the determination on which—if any—system will be approved. The FCC already is studying a massive report by the National Quadraphonic Radio Committee on five competitive discrete FM quadraphonic systems, but the bets are on AM stereo getting an earlier nod. And complicating factors is the petition to the FCC by CBS that would have the commission, in effect, standardize on the CBS SQ matrix 4-channel broadcasting system,

rather than the competing Sansui QS method. Both are now in use by a growing list of FM stations, but with the dearth of 4-channel recordings, the accent has been on use of the QS encoder, in particular, to enhance existing stereo recordings. This is similar to the home listening experience, where the ambience in many stereo disks is greatly enhanced by both the QS vario-matrix or SQ full-
(Continued on page R-10)

Before Sound Guard®, the only way to prevent your records from wearing out was not to play them.



Magnified, you can see record vinyl wearing away.



With same magnification, record vinyl shows no wear.

If you've played any record often enough, you've heard the inevitable occur. It wore out.

While “pops,” “hisses,” and other surface noises began making their appearance on your favorite records, high frequency sounds—like violins and flutes—began disappearing.

The villain behind this destruction is friction. (If a diamond cuts through steel, you can imagine what a diamond stylus does to vinyl records.) Fortunately, from outer space has come a solution to record degradation. It's called Sound Guard.*

A by-product of research into dry lubricants for aerospace applications, Sound Guard record preservative puts a microscopically-thin (less than 0.000003") dry film on records to protect the grooves from damage. Yet, remarkably, it does not degrade fidelity.

Independent tests show that Sound Guard preservative maintains full amplitude at all audible frequencies, while at the same

time significantly retarding increases in surface noise and harmonic distortion.**

In other words, when applied according to instructions, a new record treated with Sound Guard preservative and played 100 times sounds the same as one in “mint” condition played the first time!

Sound Guard preservative comes in a kit (complete with non-aerosol pump sprayer and velvet buffing pad). It is completely safe and effective for all discs, from precious old 78's to the newest LP's including CD-4's.

Recently introduced to audiophiles, Sound Guard preservative is now available in audio and record outlets.

**For complete test results write: Sound Guard, Box 5001, Muncie, Indiana 43702.



Sound Guard® keeps your good sounds sounding good.

*Sound Guard is the registered trademark of Ball Corporation for its record preservative. © 1976 by Ball Corporation.

Sharp Focus On Washington Audio Scene . . .

ATLANTIS SOUND—In his "Merlin The Magician" hat and robes, Ken Kanzler, the "Wizard of Atlantis," is one of the best-known figures on the audio equipment scene. After eight years in the business, Atlantis now has 25 outlets in New York, Boston, Washington,

Richmond and the Carolinas, with more scheduled this year.

Under Kanzler's guidance, Atlantis offers complete systems specially chosen to provide quality sound in a variety of price ranges, with components picked to match each other. Among the lines offered

are Pioneer, Medallion, Sansui and Onkyo receivers, and Altec-Lansing, Bose and Advent speakers.

Kanzler is particularly optimistic about the outlook for Altec-Lansing speakers: "They're doing superbly and I'd expect them to be the speaker in coming years," he says.

And Pioneer receivers also win his praise for innovative concepts.

DKL SOUND LAB—Dean Sabins, president of DKL Sound Lab, likes to call his young firm "Washington's audio specialty store." The firm began four years ago with one store, moved into a much larger

outlet last summer and hopes to expand to a second location in suburban Virginia by late this year or early next year.

Sabins says his firm "has the hold on the state-of-the-art market" for Washington audiophiles. It carries select products from a number of lines, including AR, Magneplaner, Lux, Decca, Quad of England, MicroSeiki, Formula 4, Janis Audio, Fulton, M&K, Sonus, ERA, RTR Industries and dbx.

"The Audio Research line looks especially good for 1977," Sabins says, and Magneplaner Tympani speakers get high marks from him for sounding "more like the real thing than anything else I've heard."

MYER-EMCO—Now in its 21st year, Myer-Emco is the oldest audio store under the same management in the Washington area, according to president Ed Myer; The firm opened its third outlet last year.

Myer-Emco carries a wide variety of product lines. They include Harman-Kardon, Yamaha, Tandberg and B&O receivers; B&O, Allison, Dahlquist, Klipsch and JBL speakers; B.I.C., Philips and Yamaha turntables, and Nakamichi cassette tape decks.

The Nakamichi decks are doing especially well, Myer says, terming them "one of the hottest items in the store." He also has good words for Audio Pulse four-channel systems, saying that he expects to see much more of them in the coming year.

RADIO SHACK—With 89 outlets in the Washington-Baltimore area, Radio Shack is one of the leading volume dealers. And, according to district manager M.L. Ahrens, the firm has expansion on its mind for 1977: another 40 to 50 outlets are on the drawing boards.

Each Radio Shack outlet carries the firm's complete line of Realistic audio components, radios, tape recorders and cassettes; Nova speakers; Concertape, Realistic and Supertape blank tape, and Science Fair electronic kits and Microta test equipment.

Danny Rhodes, Washington district manager, says Radio Shack will display the complete Realistic line at the Rogers show, featuring the new STA-2000 top-of-the-line receiver, putting out 150 watts per channel of power at 8 ohms.

STAA PERFORMERS

World's largest disco manufacturer
meteor
light and sound company

BEYER DYNAMIC
World's finest quality
microphones & headphones

LAMB LABORATORIES
Professional quality
audio equipment

MORDAUNT-SHORT
SPEAKER DIV.

KLARK-TEKNIK
Unequaled Equalizers

Audio Kare
Quality hi-fi accessories

REVOX
The finest... bar none!

from

hammond industries

155 MICHAEL DRIVE, SYOSSET, NEW YORK 11791 (516) 364-1900



▲ Pioneer's PL-S70 (NAV \$400) features the quartz-PLL servo system of full-automatic operating ease.

TURNTABLES



▲ Advent has come up with a new record/play head material called Sendust alloy for this 201A deck (NAV \$399.95).

CASSETTE DECKS



▲ Dahlquist's DQ-LP1 low pass filter (NAV \$250).

SEMI-PRO & DISCO

... Show Exhibitors

Exhibitors List
 1977 WASHINGTON HI FI
 STEREO MUSIC SHOW
 Hotel Washington—Pa. Ave. at
 15th St., N.W.
 Washington, D.C. 20004

Press Preview and Dealer Hours:
 Friday, February 11: 3 to 5 p.m.
 Sunday, February 13: 10 a.m. to
 Noon

Public Show Hours:
 Friday, February 11: 5 to 10 p.m.
 Saturday, February 12: 11 a.m.
 to 10 p.m.
 Sunday, February 13: Noon to 7
 p.m.

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| AIWA | 409 |
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THE MACHINE



Our concept: the cassette is a component of your sound system, not an accessory. Because a cassette, unlike its open-reel counterpart, actually becomes an integral part of your system the instant you put it in your cassette deck.

This philosophy was one of the underlying principles behind the development of TDK SA cassettes. TDK SA was the first non-chrome tape compatible with chrome bias and equalization. It gives you better high-end performance than ferric-oxide-based tape, and unlike chrome tapes, it gives you greater dynamic range at low and mid-range frequencies, with far less distortion.

But our engineers put as much emphasis on the design and construction of the SA cassette housing as they did on the SA tape inside. Our cassette shell and tape carriage system are made to the same high standards as the tape they carry. So you get the kind of jam-proof, friction-free reliability you

want in every cassette we make. Judging from our sales and fan mail, you agree with our philosophy.

TDK SA cassettes offer both superior tape and precision mechanics. That's why quality tape deck manufacturers either use SA as their reference cassettes, or recommend it for their machines.* And why you'll get the best from your system by using our machine in your machine.

TDK Electronics Corp., 755 Eastgate Boulevard, Garden City, New York 11530.
 In Canada, contact Superior Electronics Industries, Ltd

for your machine.

*Questions about specific decks will be answered upon request.



SPECIAL FEATURES:

- AM stereo demonstration by WMAL Room 330 continuous.
- 100 Years of the phonograph, prototype of Edison's invention on loan from Smithsonian Institution, Room 448-WGMS.
- Live stereo broadcast by WHFS-FM Room 348 (except Sunday).
- Super disco demonstration & multi-media show by Atlantis Sound: multi-media—hourly Friday 6 and 7 p.m.; Saturday noon-7 p.m.; Sunday 1-4 p.m.; disco, Friday-Saturday 7-11 p.m.; Sunday 4-9 p.m. main ballroom.

From the company that's brought new thinking to speakers come new speakers that think.

In a field where the technical frontiers had seemed thoroughly explored, B.I.C. VENTURI™ innovations changed the course of speaker design practically overnight.

The gains we achieved in efficiency, bass response and dynamic range have set new performance/value criteria for loudspeakers.

And the technology behind them was awarded two basic design patents in the space of six months.

Now B.I.C. VENTURI is introducing the Formula 5 and Formula 7 Monitor Series.

The first speakers that think.

Both are equipped with electronic circuitry that can take measurements, display information, and even initiate action.

For example, they can sense when your amplifier is distorting, called 'clipping,' and signal you to lower it.

They can warn when they are being fed more power than they need, and protect themselves by breaking the circuit.

They can automatically adjust their frequency response to the limited ability of the ear to

hear low-volume bass and treble tones. We've called it Dynamic Tonal Balance Compensation (patent pending).

And the Formula 7 even lets you balance amplifier channels, and monitor sound pressure levels, through a series of indicators that light in sequence.

These unique abilities elevate the loudspeaker to a new, and larger, role in a home stereo system. That of a system monitor, which can improve the musical performance of your entire component system.

They take speaker technology an innovative step into the future.

And we confidently predict they presage the speakers of tomorrow.

For complete details, write for our 20-page *Consumer's Guide to Loudspeaker Performance* at the address below.



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B-I-C VENTURI SPEAKER SYSTEMS
TOMORROW'S TECHNOLOGY TODAY

RECEIVERS/TUNERS/AMPS CONT.



Here's a do-it-your-way super power amplifier from Dynaco (model 300) that can be rewired for quad. Rated 150 watts per channel into 8 ohms; 75 into 8 ohms for quad. Kit is \$489 NAV (assembled, model 300A) \$699 NAV.



Audio Research's SP-4 preamplifier rivals the depth and smoothness of vacuum tube models. NAV price: \$695.



Reasonably priced Sony STR-3800 (NAV \$280) nevertheless offers broad appeal.

This top-of-line Realistic STA-2000 receiver from Radio Shack has dual calibrated power meters. Rated 75 watts into 8 ohms. NAV priced at \$499.95.



AND MORE SPEAKERS



A wide range of amplifiers will push this new Sony SSU-4000 speaker (from 20 watts to an amplifier rated 150). New cone material "carbocon" makes for rich lows and crisp mid-range. NAB price \$400.



Unusual efficiency in a tower (10 to 75 watts peak program power drives it) is a feature of Realistic Optimus T-100. Size: 35 1/2 H/13 by 12 1/2. NAV price: \$139.95.

Unusual styling in a low frequency woofer that doesn't eat up space characterizes this Janis W-1. You need to biampify but 60 watts down to 20 Hz is sufficient. Price: \$650.





▲ This Tandberg TCD-330 is claimed to be the only one with three-motor, dual capstan cassette deck. It has three heads and is now in shops. NAV \$999.

Among the increasingly popular front-loads count in Sansui with this SC-2002 deck (NAV around \$300).



▼ Unusual styling and loads of features (tape start memory, tape counter reset, on and on) in Nakamichi's 600 two-head deck. NAV \$500.



AND MORE SPEAKERS



ESS bookshelf incorporating Heil Air Motion system (NAV is \$378 each) that includes a 12-inch woofer.

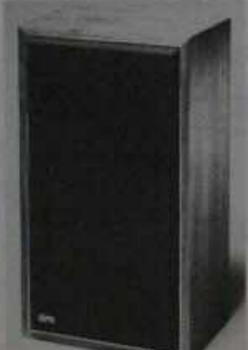


▲ Beta Sound's SST-050 combines high and mid-range horn-loaded system with slot-ported dynamic bass. NAV \$377.50. It comes in oiled walnut or unfinished.

▼ Braun Output C (6 3/4 by 4 1/4 by 4 3/4) that will take from 10 watts continuous to 50 watts peak. NAV \$100 each sold only in pairs.



▼ Epicure matched an 8-inch woofer with a passive (non-driven radiator diaphragm below) EPI 200. NAV is \$225.



**Introducing the
B-I-C Electronic
Drive 1000.
With two motors.
Electronic
controls.
"Pause cueing."
Remote control.
And a waiting list
a mile long.**



Sorry about the waiting list, but when you see it you'll understand. Here you have a purist's tone arm and superb playback in a "bee eye cee" belt drive unit which we believe promises better long-run performance than a direct drive unit. At about \$279, we think it's irresistible. See what you think at your high-fidelity dealer's. You'll find our 5 turntables folder there. Or write to British Industries Co., Dept. IW, Westbury, N.Y. 11590.

5 Turntables B I C

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The Philadelphia Audio Scene Close Up . . .

AUDIO WORLD/SILO—Starting in 1946, it was in 1972 that Silo, Inc., mainly an appliance and television retail chain with ever-expanding stereo departments, opened its first Audio World Store as a wholly owned subsidiary to test an operation that would be only sound and

hi fi equipment. While the several adjunct stores added were successful, the dropping of small appliances from the Silo stores changed the chain's merchandising plan several years ago.

Recognizing the growing impact of audio on the chain's sales pic-

ture, Audio World moved into all the Silo stores instead of expanding as a separate chain. With both operations now under the same roof, there are 23 Audio World/Silo stores in this market (others in Texas and Colorado).

Carrying everything in the stereo,

hi fi and consumer electronics line except records and prerecorded tapes, some of Silo's top lines include: Ranco, Pioneer, Technics, Sansui, Onkyo, IMF, Jennings, Soundcraftsman, Sony, BSR, Garrard, Cerwin-Vega, Akai, TEAC, and B.I.C. The chain will feature all its

basic consumer electronic lines in the show.

HIGH FIDELITY HOUSE—One of the pioneers in the stereo and sound field, starting back in 1958 in suburban Philadelphia at Wayne HFH has grown today to an 8-store chain extending from State College, Pa., to Wilmington, Del., with each store doing its own service, installation and repairs.

With an extensive array that takes in everything in sound except records and prerecorded tapes, the audio lines carried include Advent, Allison, ADS, Bose, B.I.C., Dokor, ADC, Harman/Kardon, Genesis, Jensen, Maxell, Marantz, Nikko, Ortofon, Pioneer, Phase Linear, Sony, Sanyo, Audio Pulse, Tandberg, TEAC, AccuPhase, Technics, TDK, Crown, Craig, Bozak, Garrard, Thorens, IMS, Nakamichi and Quad-Electronics.

Projection tv will be a special feature at the show as HFH was the area's first Advent dealer, and will show the new 6-foot-diameter consumer version with remote control and wheels. The chain also will demonstrate two home video-cassette systems—the new Sanyo V-Cord II with a two-hour tape, and the Sony Betamax with a one-hour videocassette. Audio features will include new Philips and Thorens turntables, Nikko's Alpha preamp/Beta power amp, the ADC Accutrac turntable and the hi fi car stereo combination of a Nakamichi cassette player/ADS bi-amplified speakers.

RADIO 437 STORE—Established in 1921 as the very first radio retailer at a 437 address in center city, and to this day identifying "437" as "The Birthplace of Radio," the numbers were retained when moving in 1970 to a new center city address. Established by George Levin, today it's a "Supermarket of Sound" with his two sons, Herb and Norman, at the helm.

Everything related to sound is carried, including records, prerecorded tapes, tv—and it was the first independent dealer to hop on the CB bandwagon. Audio lines include Superscope, Sansui, Kenwood, Pioneer, Marantz, AKAI, TEAC, JVC, B.I.C., Technics, Dual, Sanyo, Garrard, Panasonic, Fisher, Jensen, Avid, KLH, Cerwin-Vega, Bearcat, Hy-Gain, BSE, BSR, and Sony.

The "hottest" item in the store is the Superscope CD 302-A cassette deck. Other top sellers include three Marantz receivers, Models 2230-45-70; Fisher's XP75 speaker, and all models of Technics turntables. All will be exhibited at the show, which also marks the store's 56th birthday.

SAM GOODY'S—Starting over 35 years ago with a single record and radio shop on Broadway in New York City, the chain has grown to 27 stores, of which 10 are in the Philadelphia area, including six former Franklin Music outlets. Each is a complete music store, including records, tapes and even musical instruments. The radio departments in recent years have given way to stereo and sound.

While carrying virtually all the sets and components on the market today, the top audio lines for the stores take in Rotel, Infinity, Advent, TEAC, Toshiba, JVC, Onkyo, Pickering, Koss, Micro-acoustics, Empire, BSR, ADC, AR, Panasonic, Technics, Harman/Kardon, Pioneer, Tandberg, B.I.C., Sharp, SEA, Sennheiser and Dual. New models by B.I.C. and Rotel will be among featured items at the show.

A spectacular performance by the Bose® 901® Series III.



On stage now.

"It is difficult to refrain from using superlatives in describing the performance of this speaker system. Tests indicate that Bose has succeeded admirably in doing what it set out to do which, to put it succinctly, has been to make better what already was excellent."

FM Guide, January, 1977

"There is no doubt that Bose has 'got it all together' by providing a speaker system which retains all the virtues of the older model and adds to them the additional factors of higher efficiency, smoother response, and

greater latitude in placing the pair in a room."

Modern Recording, December/January, 1977

"It may well happen that Bose has also contributed to the beginning of the end of the audio industry's power output race. Series III requires less than a third the power of the original 901 to achieve the same loudness levels."

High Fidelity Trade News, December, 1976

BOSE®

Visit our exhibit and experience our audiovisual presentation and the incredible sound of the Bose 901 III.

... Show Exhibitors

Exhibitors List:
 1977 PHILADELPHIA HI FI STEREO MUSIC SHOW
 Benjamin Franklin Hotel—Chestnut St. at 9th, Philadelphia, Pa. 19105

Press Preview and Dealer Hours:
 Friday, March 18: 3 to 5 p.m.
 Sunday, March 20: 10 a.m. to Noon

Public Show Hours:
 Friday, March 18: 5 to 10 p.m.
 Saturday, March 19: 11 a.m. to 10 p.m.
 Sunday, March 20: Noon to 7 p.m.

| | | | | | | | |
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ACOUSTIC RESEARCH
 Poor Richard Room, 2nd flr.

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Want a bigger slice?



▲ Dynetic cartridge for stereo and quad (NAV \$74.95).



▲ Another way to be hip. This is Hegeman's Input Probe (HIP) for placing next to your turntable and squeezing out all those dynamics. NAV \$135.



▲ Look for this friendly display (these Watts care items are friends indeed for your system) that will make more dealers prone to stock such accessory items.

1976 was an outstanding year for JVC.

In fact, it was the best year we ever had. Sales soared more than 300% over the preceding year. That's what dealers have helped do for our business.

And from what dealers say, JVC has done some wonderful things for them, too. JVC has boosted their traffic with an unusually inventive promotion program. JVC has accelerated their turnover with a pre-sold

line of consumer-designed products. JVC has helped increase their day-to-day profit.

In 1977, join the highly select group of sales-motivated home entertainment and audio specialists who enjoy the distinction of being a JVC dealer. Call your regional JVC sales representative or give us a call at our toll-free number 800-221-7502. We'll impress you with other reasons why JVC can help you get a bigger slice

of the high fidelity and home entertainment business in your market area.

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 58-75 Queens Midtown Expressway, Maspeth, N.Y. 11378. (212) 476-8300.
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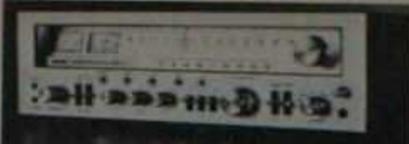
ACCESSORIES

ADVERTISEMENT

FEBRUARY 12, 1977, BILLBOARD



Audionics amplifier (100 watts per channel into 8 ohms) has primary and secondary feedback loops. NAV \$429.



Complete restyling and re-engineering has gone into this Lafayette line-topper LR-9090 receiver (90 watts per channel into 8 ohms) with extras such as Dolby B circuit. It's \$599.95 NAV.



Epicure's model Four preamplifier (NAV \$449) claims 0.005% harmonic distortion.



Super Kenwood receiver (KRL-9600 NAV \$749.95) has 160 watts per channel (8 ohms 20-20,000 Hz).

RECEIVERS

These new Dahlquist products will greatly improve the performance of your speaker system.

We are pleased to offer you four important new products and accessories that will add considerably to your listening enjoyment. Included are a remarkable subwoofer system and two crossover units, electronic and passive. Also available is an attractive stand for our popular Dahlquist DQ-10 loudspeaker, which will improve both performance and appearance. Ask for a demonstration at your Dahlquist dealer.

1 DQ-1W LOW-BASS MODULE. A superior subwoofer design. Adds an octave or more of extremely tight, well defined low response to most speakers. Propagates considerable acoustic output to 20 Hz and below. Its fast rise/decay times assure excellent coherence with high-definition speakers. Use with either the passive or active Dahlquist crossovers below. High quality 13" driver with heavy cast frame and 12,000 Gauss magnet. Oiled walnut finish with satin aluminum trim.

2 DQ-MX1 PASSIVE CROSS-OVER. For connecting any 8 ohm center-channel subwoofer without requiring another amplifier. Features: 3-position bass level switch; phase switch; frequency selector for 60 or 80 Hz crossover.

3 DQ-LP1 ELECTRONIC LOW-PASS FILTER. For optimum results as a no-compromise,

bi-amplified system. Features: continuously variable crossover settings from 40 to 400 Hz, @ 18dB/octave; bass level adjustments with up to 15dB gain; 0 to +5dB equalization at 20 Hz; bypass switches silence subwoofer and restore full-range response to main speakers; separate outputs for stereo and mixed-center-channel subwoofers; A unique combination of active low-pass and passive high-pass sections prevents any degradation of high frequency performance quality.

4 ST-10 OPTIONAL STANDS. For owners of our Dahlquist DQ-10 speakers. Improve radiation characteristics, especially noticeable in the lower-midrange/upper-bass regions. Packed two to a carton. Assembles with six screws.

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Soundscape
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Baltimore, Md.

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NEW JERSEY

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Hi Fi Haven
28 Easton Ave.
New Brunswick, N.J.

Perdue Radio
1103 Bloomfield Ave.
W. Caldwell, N.J.

Woodbridge Stereo
751 Amboy Ave.
Woodbridge, N.J.



▲ Parametric equalizers offer control over cut and boost as well as center frequency, the idea behind SAE's 1800 (NAV \$300) and 2800 (NAV \$550).



▲ Here's an answer to tape equalization, an octave-by-octave graphic approach from Soundcraftsman (RP 2204) at NAV \$329.



▲ Dynaco styles this octave equalizer with 10 slide controls for each channel (NAV in kit \$249, assembled \$349).



▲ Forsythe's SR-215 (\$375 NAV) and SR-115 (\$280 NAV) low frequency horns for sound reinforcement.

SEMI-PRO & DISCO



▲ Signal processor from dbx (model 128) combines both tape noise reduction and dynamic range enhancement. NAV \$425.



▲ Ever wonder if you could eliminate those clicks and pops in records? SAE has. Result this SAE 5000 noise reducer. NAV \$200.

ACCESSORIES

What's New

• Continued from page R-3

logic circuitry still found in a number of receivers.

Put them all together—the new sounds, new sights, new broadcasting, new album art and lyrics, and new equipment not even dreamed of a few years ago—and there's one hell of an exciting time in store for visitors to the Washington and Philadelphia Hi Fi Stereo Music Shows. And it's only the beginning!!!

CREDITS
Editor, Earl Paige. Writing and editorial direction, Stephen Trueman. Tape, Audio, Video Editor, Independent writers: Maurie Orosenker (Philadelphia), Boris Weintraub (Washington). Cover art: Bernie Rollins.

SEMI-PRO & DISCO

Power amplifiers for professional use need insurance against clipping and other guarantees which McIntosh's 200 watts/channel MC2205 allows with the Power Guard feature. NAV is \$1,195.



Variable speed, 10½-inch reel size, full remote controls and built-in 4 by 2 mixer makes this Ampex ATR-700 (built by TEAC) ideal for many professional uses. NAV \$1,695.



Thorens' TD-126C Isotrack (NAV \$625) features a plug-in tonearm in this manual model for better tracking and ease in cartridge replacement.



A belt-driven turntable from Elac (its first actually) is this PC-830 (NAV \$189.95) that has almost instant start-up speed as opposed to many belt-drives.

TURNTABLES



THREE WAYS TO IMPROVE YOUR HEARING.

NEW TANDBERG TCD-330. "The world's most sophisticated cassette tape recorder." Three heads for tape/source monitoring. Three motors for reliability. Dual capstan for lasting stability. Dolby.* Other features include servo spooling. FM Dolby* listening. Memory. Dual peak-reading meters for recording and replay. MPX filter switch. Electronic logic control with 8 ICs. Front stereo headphone jack. Adjustable azimuth. And more.

NEW TANDBERG 10XD. The world's first and only 10½" reel tape recorder that operates at 15 ips and combines Tandberg's unique Cross-Field recording technique with the world-famous Dolby* B system. Result: the 10XD completely eliminates audible tape hiss. Other features: 3 speeds, 15, 7½, 3¾ ips. 3 motors; Hall-effect capstan motor. 3 heads; plus separate bias head. Electronic servo control. Electronic logic mode controls. And more.

NEW TANDBERG TR-2075. Here's an ingenious combination. A highly sensitive tuner and pre-amp with an extremely powerful amplifier—all on one chassis. Result: a compact instrument that puts out brilliant performance. Features include an exclusive toroidal transformer that eliminates electronic stray fields. Electronic tuning. Noiseless push-button diode switching. 2 phono inputs. 2 tape inputs/outputs. And more.

For a complete demonstration of these remarkable new instruments, see your Tandberg dealer. For a color catalog full of facts and figures, write to us. It's worth \$1.50—but we'll send you a copy absolutely free!

TANDBERG

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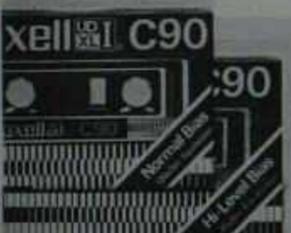
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ADVERTISEMENT
FEBRUARY 12, 1977, BILLBOARD



Technics by Panasonic's "Isolated Loop" RS-1500US direct drive deck (NAV \$1,500) offers new transport.



Sound Guard's disk preservative kit (NAV \$6.95).



New blank cassettes from Maxell (UDLX1 and UDLX II). NAV price (C-60) \$4.60.

ACCESSORIES



Technics suggests away-from-floor positioning (less boomy "floor effects") for this SB-5000A system (NAV \$159).

Yamaha has met the demand for a popularly priced speaker in this NS-5 (NAV around \$100).



SPEAKERS

"Award Winning Disco"



Above all the rest, Billboard Publications has awarded us the "Best New Disco Audio Product of 1976." Having rumbled their way across the world, our Academy Award winning "Earthquake" speaker systems boogie'd right into the best discos. We've received the praise of the industry because we did something more with the technology. As always, Cerwin-Vega is not content to rest on their laurels.

Right now we've got a new, bigger and better system. It makes our first Earthquake



speakers seem like a small tremor. A full-range, giant hi-fi system, we get down to the last audible octave, 16-32 Hz with an incredible reduction in distortion. The 24" sub-woofer in this new system is designed with a 500 watt voice-coil! A time-coherent, true high-fidelity system of immense power-handling capabilities, it doesn't even need a corner to develop its full bottom-end.

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For further information write:

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D.C. & PHILA

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(As a service to retailers interested in their lines, the following exhibitors at the Rogers Hi Fi Stereo Music Shows in Washington and Philadelphia have provided their lists of manufacturers' representatives.)

- B.I.C. (British Industries Co.)**
ILLAR ELECTRONICS, INC., P.O. Box 12137, Atlanta, Ga. 30355. (404) 261-6160-1.
- PACIFIC NORTHWEST MARKETING, INC.**, 848 106th Ave., N.E. Bellevue, Wash. 98004. (206) 445-2300.
- CK BERNAN CO.**, 8295 S. La Cienega Blvd., Inglewood, Calif. 90301. (213) 649-6111.
- SHIRNEY SALES CO.**, 1303 Chemical St., Dallas, Tex. 75207. (214) 631-9450.
- MOUTHROP SALES, INC.**, 1530 E. 12th St., Oakland, Calif. 94606. (415) 261-7676.
- LOUD & RAYMOND CO.**, 2020 S. Pontiac Way, Denver, Colo. 80224. (303) 756-1589.
- MICHAEL SCOTT CO., INC.**, 20 Walnut St., Wellesley Hills, Mass. 02181. (617) 235-0102.
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- ONE PIETY FACTORS, INC.**, P.O. Box 2903, Honolulu, Hawaii 96802. (808) 839-9059.
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- INGSTON SHARKEY ASSOCIATES**, 1150 N. Shadeland Ave., Indianapolis, Ind. 46219. (317) 353-9406.
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- REALEY ASSOCIATES**, 4901 S. State, Ste. C, Murray, Utah 84107.
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- IN GOLDBERG**, 934 Brintell St., Pittsburgh, Pa.
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- OF & ASSOC.**, 8 Perimeter Place, N.W., Suite 850, Atlanta, Ga. 30339.
- CHARLES MURPHY**, 105 South Main Ave., Albany, New York 12208.
- X MORTON & ASSOC.**, 27033 Farm Brook Villa Dr., Southfield, Michigan 48076.

- PROFIT LINES**, 5621 Mt. Audubon, Longmont, Colo. 80501.
- COMPONENT MARKETERS, INC.**, 151 Valley Rd., Montclair, N.J. 07042.
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- ESTRADA & CO.**, 4314 Annwood Circle, Spring, Tex. 77373.
- AL MOSKAU & ASSOC.**, 5938 Sandhurst Lane, Suite 202, Dallas, Tex. 75206.
- JVC AMERICA, INC.**, 5875 Queens Midtown Xway, Maspeth, N.Y. 11378. (212) 476-8300.

Tandberg of America

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Home Video Programs In Development

• Continued from page 5

as Imero Fiorentino Associates, best known for tv and theatrical lighting projects, are moving into the music area with innovative work for major artists who have the home viewer as the ultimate market.

Put them all together and you have the incipient stages of a "brave new world" that many in the industry believe—and hope—will be yet another subsidiary market for the basic recorded disk.

Just as the 8-track and the cassette broadened the prerecorded mart, so may the music-oriented videodisk and videocassette in the not-too-distant future.

Time-Life TV is the first to utilize the Betamax buyer list provided by Sony to bona fide producers, with an "nth name" survey from a list of 5,000. Paul Eisele, consumer marketing director, notes a favorable response in interest in the Time-Life U-Matic catalog, willingness to pay a viable price of \$40/\$50 for an hour program, and a mail-order awareness.

As a result, Time-Life will make a spring direct mail test to between 5,000 and 7,500 Betamax buyers, offering a package of a dozen Betamax hour programs, a "collectors' items" group from top U.S. and BBC series.

Video Tape Network, already servicing more than 550 college campuses with U-Matic programming of all types, is starting to develop a home business as well, noted John Friede.

VTN has provided both Betamax sale and rental copies of music programs involving Jimi Hendrix, Labelle, the Beatles and Eric Clapton, among others, with rental at about one-third the price of sales copies.

Friede acknowledges that only about half the existing 300-title program catalog is cleared for home sale or pay cable. But by lumping the two together, he has found less reluctance from the copyright owner to arrive at a royalty arrangement.

He also says that some type of "dub-proofing" would be a necessity in any volume market.

Under Don MacLean, managing director of EMI A/V services, the giant record combine is deep into video programs research. Emitel has five film crews shooting sequences in several countries to be edited into 30-minute samples. They will be shown to more than 1,000 viewers, with responses assessed by psychologists.

The six-figure budget (pounds sterling) does not include much more than background music, as MacLean notes that there is no agreement with the Musicians Union or others involved on rates or conditions of employment.

Emitel does have some short classical subjects scheduled, under normal tv and film pacts and intends to arrange production in the pop and MOR areas as well.

At Capitol, executive Dan Davis has the business and legal staff investigating the clearance of a wealth of prime videotape tv spots and promos for possible use in the disco market and eventually the home.

He admits he is keenly intrigued over the potential added revenue and exposure for the label's artists.

Imero Fiorentino Associates, one of the leading tv and theatrical lighting firms, stepped into the music market in 1974 with ABC-TV's giant

Zenith Opts For Betamax

CHICAGO—An agreement in principle between Zenith Radio Corp. and Sony Corp. of Japan, giving Zenith rights to market and produce videocassette player/recorders using Sony's Betamax system, has been announced here by Zenith.

Company says the first Betamax units bearing its name, including a separate player/recorder "produced by Sony to Zenith specifications," will be offered in volume for the fall selling season of 1977.

The announcement, from the manufacturer claiming the largest share of U.S. tv market, bolsters Sony's bid for acceptance of the Betamax format as U.S. standard for 1/2-inch videocassette systems. Challenge to the standard comes from 1/2-inch systems now offered here by Quasar (Matsushita/Panasonic) and Sanyo, with yet another 1/2-inch for-

mat entry due from JVC in the spring.

"Zenith has concluded that the Sony developed Betamax design offers substantial advantages over other video tape systems in terms of reliability, picture quality and economical tape consumption," the U.S. company states.

In addition to a separate player/recorder, Zenith says it plans to incorporate Betamax decks with color receivers into fine furniture consoles and to supply accessories, including timer, black and white camera and microphone and blank cassettes.

An optical videodisk research and development program at Zenith will not be affected by the videotape offering, Zenith says. "We think there's a market for both," a company source states.

Speaker Design: Phase Response

• Continued from page 42

rate of flare are designed to help direct the low frequency output to the area in front of the system. Low frequencies tend to radiate in all directions, and the horn section "focuses" the sound into a forward-oriented pattern, which is presumably where the audience is located.

At the other end of the speaker marketplace, the Allison:Four system is designed for wall or bookshelf installation in the home listening room. Allison Acoustics' specification sheet points out that the system is designed for placement against a wall. In effect, the wall becomes part of the system, and like the flared horn, it directs the low frequency energy forward.

As many studio owners have discovered, if a speaker is mounted at some distance from the control room wall, a portion of the low frequency energy is radiated rearwards. As this energy reflects off the wall and back into the room, it may cause moderate-to-severe phase cancellations as it combines with the direct output from the speaker. For this reason, control room speaker systems are often flush-mounted within the wall.

Allison notes that the system should be mounted so that the woofer—which is pointed upwards—is not equidistant from the nearest side wall and the floor (or ceiling).

This precaution will ensure the smoothest possible bass response, since phase interferences from these surfaces will therefore not occur at the same points within the audio frequency spectrum.

In yet another application, the

three linear phase speaker systems recently introduced by Technics by Panasonic reflect the company's concern with the phase cancellations found in the typical multi-speaker system.

A Technics technical paper defines the acoustic center of a speaker as the point at which sound appears to originate, and notes that this point varies from one size and type of speaker to another. Therefore, if several speakers within a multi-speaker system are flush-mounted on a single enclosure panel, their acoustic centers will surely not be in-line.

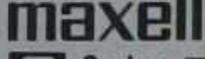
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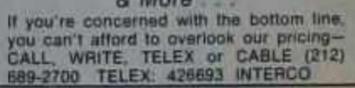

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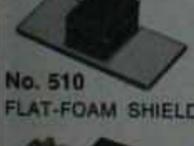
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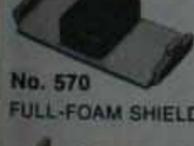
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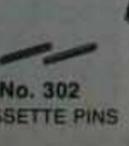

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HEADPHONES, SPEAKERS

Koss Bows 'Auditor' Line, High-End Marketing Group

CHICAGO—A new high-end product line and an entirely separate marketing group to support it have been launched by the Koss Corp.

The new marketing group, headed by Fred Forbes, utilizes a network of sales representatives distinct from Koss' mass market sales force.

"The primary difference is going to be the fact that we're geared up for a certain kind of dealer, one on the vanguard of the audio field," Forbes explains.

Products in the new line, that will be offered on a franchised basis, include two new "Auditor Series" headphones, and the firm's Electrostatic 1 and 2 loudspeakers. Listing at \$300, the "Auditor Series" ESP/10 electrostatic phone, previewed at the fall AES, is claimed to be the world's costliest stereophone (Billboard, Nov. 13, 1976).

"It represents a desire to showcase Koss technology," Forbes says of the line, that also numbers a new \$85 list dynamic phone, the Dynamic/10. Both new headphones carry the signature of founder and chairman John C. Koss, an autograph to distinguish "Auditor Series" phones.

"Technology from this division will eventually find its way into other product lines," Forbes says.

According to Forbes, the new marketing direction is an outgrowth



Koss ESP/10 electrostatic stereophone includes energizer unit for two sets of phones. At suggested \$300, the unit is part of the new Auditor Series to be sold through a select group of dealers.

of development, for the audiophile trade, of Koss' two electrostatic loudspeaker systems. He says the company realized the need for representation of its primary product offering to complement the loudspeaker line.

"It was the independent audio dealer that in effect gave Koss its start in the audio world 17 or 18 years ago," Forbes notes. "But as stereophones became a commodity item, our marketing plans more or less moved into the mass marketing area."

"Basically the whole audiophile products division is an attempt by Koss to make audio products for audio's sake," he summarizes.

Forbes says 12 rep firms already have been appointed to handle the high-end goods. Greater product knowledge, training ability, and familiarity in dealing with salon-type outlets, is required from these organizations, than from Koss' mass market representatives, he notes.

Retailers must offer proper demonstration facilities, a well trained sales force and a dedication to customer service in order to acquire the line, Forbes states.

RepRap

Metropolitan New York's newest rep organization is the Harry Rosenblum Co., 150 Croton Lake Rd., Katonah, N.Y. 10536, phone (914) 232-5028. Principal Harry Rosenblum was formerly with Somerset Associates and Robert Moncre Associates, representing such lines as KLH, SAE, Infinity, Sonab and Ortolon. Before becoming a rep, Harry was national distributor sales manager for Pickering.

Jack Berman, head of Jack Berman Co., Los Angeles, is one of two new directors of WESCON, representing the Southern California chapter of ERA for the West Coast electronics expo. F.W. Moulthrop of Moulthrop Sales was elected executive committee chairman at the board's recent annual meeting. The 1977 event is set for Sept. 19-21 in San Francisco.

The Keystone Chapter of NEDA will host the regional seminar of the national distributor group, March 11-12 at the Marriott Motor Hotel in Philadelphia.

New officers recently elected include president Jack Rife, Jem Electronics, succeeding long-time president Albert Steinberg, Steinberg Electronics. Steinberg was named director of the chapter, and alternate director is William Edge, Linwood Wholesale; vice president Don Watson, Pursell Electronics; secretary Preston Funk, Trevoise (Pa.) TV, and treasurer Sam Pearl, Almo Electronics.

Eugene Wingo, secretary and treasurer of the Morris F. Taylor Co., Silver Spring, Md., received the firm's 30 year service award plaque early this year. Wingo joined the rep organization in 1947, when he was 19. He is now one of its majority stockholders.

Big PC-77

Continued from page 44
roduced R-780 Trans-Rib speaker for the automobile which can take up to 50 watts, as well as a new in-dash Powerplay amp.

Clarion is another major car stereo firm which is in the combination market with 40-channel married to both cassette and 8-track. The company will exhibit its recently introduced remote mike units that convert any car stereo to CB.

Kraco will exhibit a 40-channel CB combined with AM/FM/MPX/8-track and is readying a CB/cassette unit.

Other car stereo firms with introductions of combination units are, DYN, Medallion, Boman, Metro Sound, Car Tapes, RCA, and Tenna, with in-dash 40-channel AM/FM/MPX.

Giant CB suppliers with combination introductions are Cobra with two 40-channel AM/FM/MPX combination units, Fanon/Courier with in-dash 40-channel AM/FM/MPX combos, as well as Hy-Gain and Pace.

Both Pace and Hy-Gain are leading CB manufacturers who are crossing over to both car stereo as well as car stereo combined with CB.

In the main, there should be many more combination units at PC-77 as both autosound firms and CB suppliers move to have at least CB/radio units in their lines. 40-channel units married to radio/tape should witness more introductions not only at PC-77 but as the year progresses.

While billed as a CB show, car stereo on its own will be a prime product area and the trends here are definitely toward more sophisticated product as audio of all types in the automobile is becoming much more high-end conscious.

Motorola, long a force in the car stereo market, is also entering the in-dash 40-channel CB market with an FM/M/8-track combination unit and will unveil a prototype of the product at the show.



TDK REP AWARDS—Five rep organizations were cited by TDK Electronics during the Winter CES in Chicago, with Golden Cassettes for top three regional efforts to Lienau Assoc., Rockville, Md.; Lowell Fisher Co., Bloomington, Minn., and BBL Enterprises, Honolulu. Special salesmanship awards went to Richard Dean Assoc., Brookline, Mass., and Carmine A. Vignola, Jefferson City, Mo. From left are Lowell Fisher, Carmine Vignola, Dick Bazirgan and Dean Goodwin of Dean Assoc., John Kendall of Lienau Assoc.

TAPE PLANT

Thai For Inter Magnetics

LOS ANGELES—InterMagnetics and Tien Hong Industrial Co., Ltd. of Thailand have entered into an agreement to set up a magnetic tape manufacturing plant in that country.

When completed, it will be the first such facility in Thailand.

Tien Hong Industrial and individual investors within its group will hold 80% of the issued capital shares of the firm to be called InterMagnetics (Thailand) Corp. Ltd.

The new factory in Bangkok will have the capability to process from raw material through the manufacture of finished goods, including producing the magnetic oxide, coating, slitting, assembling and packaging of audio cassettes.

The plant will supply bulk rolls of tape to Thailand cassette assembly factories now dependent on importing coated and slit tape from Japan, Asia and the U.S. The plant's pro-

duction also involves producing finished cassettes for domestic sale and export.

"Thailand is a major tape importer," says Terry Wherlock, InterMagnetics executive vice president, "and with its current growth trend in tape usage, it is expected that the country's requirement will increase substantially in future years."

The contract between the U.S. firm, located in nearby Santa Monica, and the Thailand firm includes training of plant personnel in America, supervision of training in the new plant until it becomes fully operational and training in quality control procedures.

InterMagnetics has built magnetic tape plants in the U.S., Korea, Hong Kong and Singapore. It has contractual agreements in Taiwan, Indonesia and India to construct magnetic tape facilities there this year.

IHF Sets D.C. Restructuring Meet

Continued from page 44
dealers, develop a recruiting program to encourage people to seek careers in the hi fi field, and inform members on establishing or improving on-the-job training programs.

A comprehensive promotion strategy would be developed to stimulate retail sales by aiming at consumers to encourage their buying in competition with other industries for discretionary dollars.

A continuing program would

be undertaken to create a keener awareness among the public about the pleasures offered by audio components, what IHF calls "the audio experience."

Speaking for the IHF, Pioneer's Mitchell notes, "We consider this meeting to be a keystone in the future operation of the Institute." His comment is echoed by virtually all elements of the industry which long have felt that the IHF has been "missing the boat."

Joins RIAA Study

Continued from page 44
Both the RIAA's Gortikov and Jack Wayman, EIA/CEG senior vice president, feel the joint venture is long overdue to serve the best interests of both the software producers and the playback manufacturers.

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Program Opportunities In Emerging Home Video Mart

Continued from page 45

California Jam" project that edited a 13-hour day-into-night concert to a trio of highly successful hour programs.

Since then, Fiorentino and his group, including Josh White whose Joshua Light Shows were a highlight of Bill Graham's Fillmore East presentations, and George Honchar,

special projects director, have put together creative productions for Neil Diamond, Helen Reddy, Natalie Cole and Blood, Sweat & Tears, among others.

An edited hour of Diamond's

SRO Greek Theatre presentation in Los Angeles last year will be seen on NBC-TV Feb. 21, and a syndication sale of Helen Reddy's just-ended smash run at the MGM Grand is very possible. Fiorentino himself

sees the ultimate market possibilities for the creative video product necessary to make the potential consumer sales a reality.

This is only a sampling of the situation today, but record labels tied to

video system manufacturers, including RCA, MCA, the Polygram Group and others, are deep into creative pilot efforts aimed at finding the key answer to what tomorrow's "music video consumer" wants.

Sleeping Giants'

Continued from page 44

by an \$11,000 gold Corvette, with entries extended to this month.

3M will be pushing its new screw-type cassette shell from the Sumitomo 3M group in Japan with a clear sea over the roller guides and heads complement front-loading decks. Advertised with the Pioneer 9191 deck in Japan, it will get a similar side/consumer push here.

• Accessories are getting more attention from the two companies. 3M has long had the industry's most extensive line of tape care items, but never really has promoted its profit due to its dealers. It runs the gamut from splicing tapes, cassette and 8-track head cleaners, to empty cassette boxes and reels, and the newest item, its C-box cassette storage unit and a cassette edit/repair kit.

Ampex has its Stackette storage units and combination demagnetization/head cleaner, but is aware of the growth in the accessory market. Empty Norelco-style boxes are a natural, according to Phelps, and he anticipates much more activity for Ampex in this area.

• Subsidiary product lines are getting attention from both 3M and Ampex. The 3M Betamax videocassettes will be in production this month, and Ampex is close to its own licensing agreement with Sony that also will cover the anticipated 90-hour blank.

3M bowed its first mini-cassettes at the Winter CES, twin 30-minute tanks carded at suggested \$7.95. It anticipates a micro-cassette by year-end "or earlier if the market develops faster," says Burnett.

• Pricing is approached pragmatically by the two giants, with both announcing recent hikes caused by a combination of general cost increases and dramatic raw material boosts. In addition to the 10% increase for the improved plus formulations March 1, Ampex will up other lines from 4%-8% across the board.

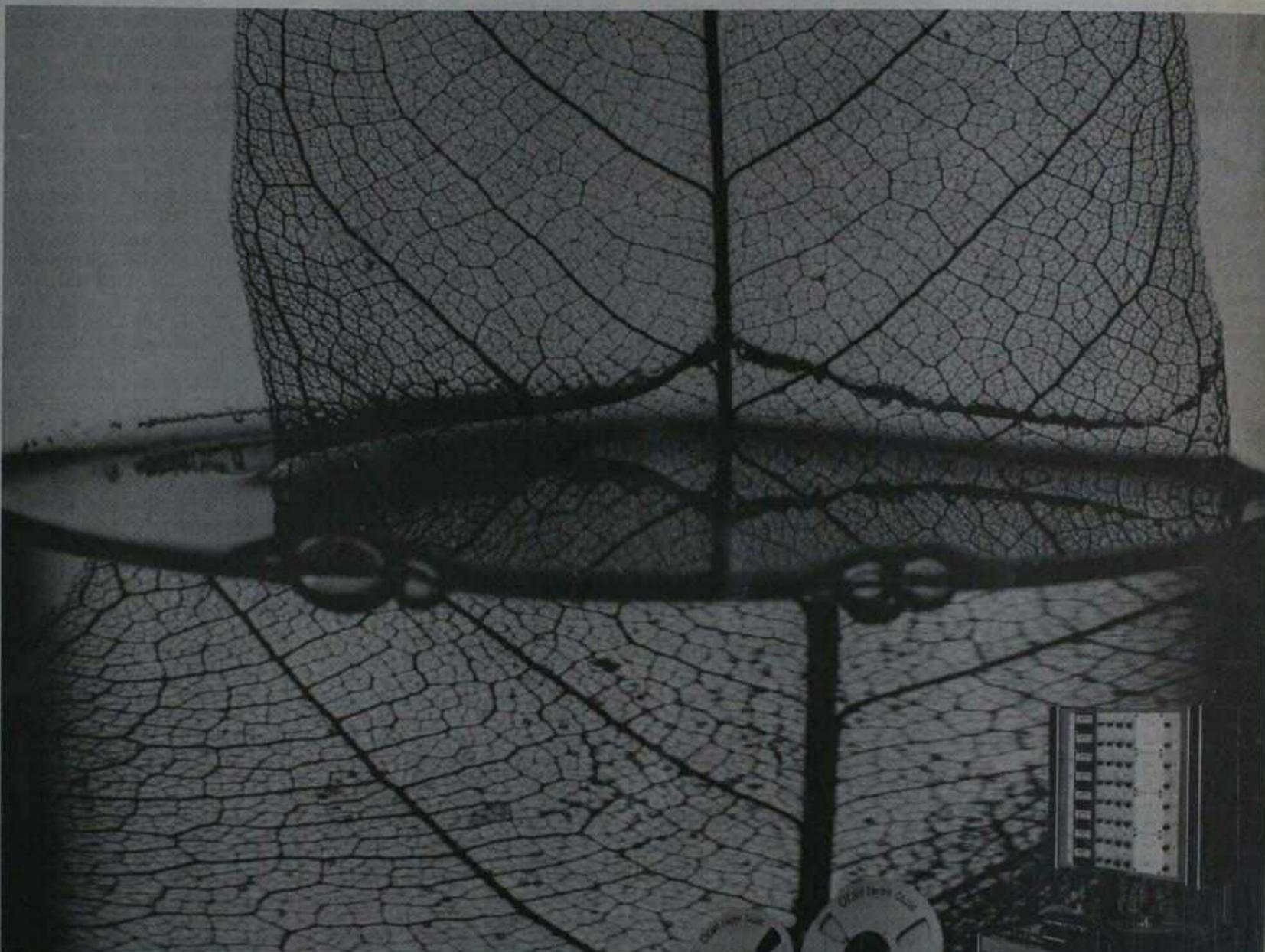
3M announced a 10%-15% hike on selected products effective Jan. 1, including the entire Dynarange line, Classic 8-tracks and the Master products. Latter will be \$3.99 and \$4.99 suggested for Master I C-60 and C-90 respectively, and \$2.99 and \$3.99 each for similar-length Master I and III cassettes.

By their words, and now actions, both Ampex and 3M are determined to win back much of the music and hi-fi markets they acknowledge they have abdicated to the competition.

Meriton Tape Deals

NEW YORK—Meriton dealers have two deals going for the limited blank tape product produced OEM by Sony. Retailers who buy more than 12 dozen blanks in any of four different lines—ferric oxide, chromium dioxide, low noise/high output and low noise, get a free display stand. And color photos of the best blank cassette displays will be judged for cash prizes totaling \$2,450 for the top 10 entries, with a top award of \$500.

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DISCO MOVING IN

Jukebox Ops Buy New Dance Floors

By RADCLIFFE JOE

NEW YORK—Jukebox manufacturers have begun working with disco equipment firms to supply lighted dance floors and other disco accessories to jukebox operators around the country.

In the forefront of this move to fight the competition on its own turf is the Rockola Jukebox Corp. which, through its purchasing agent, has been buying portable lighted dance floors from the Litelab Corp. and reselling the equipment through its more than 400 dealers to its operators in the U.S., Mexico and Canada.

According to Paul Gregory, president of Litelab, a specially-designed portable floor has been created for jukebox manufacturers. It measures 8 feet by 12 feet, can be assembled by the bar, lounge or small club owner in less than 30 minutes and provides more than a dozen functions including chase lighting, invert, scramble chase forward and reverse.

Gregory testifies that the idea of the lighted, portable disco dance floor has been so fast in catching on with Rockola's customers, that See-

burg and Rowe International, the country's remaining major jukebox manufacturers, have approached Litelab for the supply of similar equipment. Negotiations with these manufacturers are underway.

Gregory adds that although the jukebox manufacturers are playing an important role in shaping this new market for disco equipment, there are also many bar owners and small club operators who are individually recognizing the opportunities in offering dancing facilities to their customers. These, says Gregory, are accounting for a significant percentage for its portable floor sales.

The floor, which can also be expanded to sizes of between 16 feet by 16 feet, and 16 feet by 32 feet, is designed so that the lights are synchronized to keep time with the music. This is achieved through special programmable controllers, which not only ensure ease of operation by a non-technical deejay or barroom operator, but also provide for up to 32 different light designs or programs.

Although the floors are the major attraction for jukebox manufacturers and operators, Litelab is also filling orders for accessories such as mirror balls, light shows, strobes, and fog machines from more enterprising lounge operators.

Litelab is also heavily involved with the design, construction and supply of lighted dance floors, light shows and other accessories to regular discotheque operators. The company works through more than 200 distributors, sound manufacturing companies and disco consultants across the country. In the New York area it works on a direct-to-the-dealer basis.

The company has stayed away from laser lights because "it only works well with the best equipment possible and insurance is a headache," and has avoided direct involvement with video "because it is too big a job for a company as small as ours." However, it is working on the development of special computer controlled lighting equipment that can be used in conjunction with video.

Litelab was established in Angola, N.Y. In keeping with its planned program for growth, it recently established main offices and showrooms in Manhattan.

Chicago Disco DJs Organize

CHICAGO—A new association of disco spinners has been formed here by Eddie Thomas, head of Thomas Associates, an independent promotion company.

The organization, the "Dogs Of War," will serve as a record pool, and is publishing a bi-monthly disco survey sheet, with categories including top 25 singles, top 10 albums, "picks to click," "wax to watch," and "longshot."

The first meeting of the group Jan. 11 was attended by more than 100 Chicago-area spinners, reports Monica Chaney, editor of the survey sheet.

Chaney says more than 50 DJs have paid a \$5 membership fee, which entitles them to releases from the 14 labels, including Columbia, Epic, Capitol and RCA, that are represented by the pool.

PLAN 8-HOUR N.Y. DANCE MARATHON

NEW YORK—Vicki Sue Robinson and Brass Construction will share the stage at the Roseland Dance City here Monday (14) in an eight-hour Valentine's Day disco marathon, produced by Steve Lyons.

Lyons who also produced the "World's Largest Disco Dance Party" at Madison Square Garden more than a year ago, reports that discotheques throughout the city will send representative couples to participate in the show, at which members of the audience will be vying for prizes of cash and merchandise.

Prizes will be awarded in a number of categories including best costume, best new dance, best style and fastest and slowest dancers.

A laser light show will be staged by David Infante of Laser Physics. Lyons also promises a number of other special effects.

The last major disco dance party held at Roseland was staged last fall by Lyons. It headlined Donna Summer.

Billboard Disco III

• Continued from page 1

music, club promotional techniques, and the advantages of small clubs over large rooms.

The selection of speakers for the convention is still in progress.

Another important segment of Disco III will be a dance party featuring in person the top disco recording acts in the business today. Among those that appeared at Disco II were Ecstasy, Passion & Pain, Brass Construction, Vicki Sue Robinson, Parliament, the Manhattans, the Whispers, Gloria Gaynor, Trammps, the Salsoul Orchestra, Carol Williams, Double Exposure, Jaki, Lolatta Holloway and key acts from TK Records.

Billboard disco awards will also be presented. The awards are based on industrywide votes in different categories, and ballots will soon be mailed to qualified voters.

At the last forum, awards were presented in 26 different categories including, disco artist of the year, most promising new disco artist of the year, disco edit of the year, disco music publisher of the year, disco composer of the year, disco deejay of the year, disco concert promoter of

the year, disco consultant of the year, and disco arranger of the year.

In the past Disco Forums have attracted participants from such far off places as Hong Kong, Hawaii, Alaska and Australia, and a similar international mix of registrants for the upcoming show is anticipated. Wardlow notes that advance response indicates Disco III will be larger than both previous forums.

Syracuse Group Utilizing Charity To Attract Disks

By JEAN WILLIAMS

LOS ANGELES—The Central New York Disco-Tech Assn., Syracuse, is attempting to get off the ground by tying into local charity affairs.

Roger Tupper, president of the three-month-old organization, hopes to gain attention from record labels by establishing its value through these non-profit ventures.

He claims most major record companies seem to feel the Syracuse area will bring them enough sales from discos to warrant servicing.

The first non-profit venture will be in conjunction with Syracuse Univ. for the Muscular Dystrophy Assn. on April 15-16.

Central New York Disco-Tech will have its 20 members on hand at WAER, Syracuse Univ. station, spinning disco records for two days on behalf of Muscular Dystrophy.

During the marathon, Tupper says he is arranging to have FM receivers placed in several nightclubs for even broader exposure.

Says Tupper: "Syracuse is an area geared primarily to mild rock music and not disco. Our organization is trying to bring this area in touch with New York City musically."

"We are in the process of lining up several other projects. If we can make enough noise and get enough disco exposure in this area we can look for record companies to service us."

He notes that he is also mapping out plans for other local disco events including large disco parties, bringing in live disco acts and producing a disco-stereo product show.

"Discos in this area are geared only to recorded music. If we can convince club owners to couple the recorded music with live acts, not only will the clubs draw more people, but a different type of crowd that will spend more money."

"This will help the artists, clubs and our own organization. It will also show up at the retail level," says Tupper.

Fete Harry Chapin

LOS ANGELES—Singer/songwriter Harry Chapin has been honored by the U.S. Jaycees as "one of the 10 outstanding men in America in 1977" in recognition of his active involvement with charitable and social causes. An official awards banquet for all honorees was held Jan. 15 at the Aladdin Theatre for the Performing Arts in Las Vegas.

Live Jarreau LP

LOS ANGELES—Concerts from Al Jarreau's first solo tour of Europe are being taped for a live Warner Bros. album to be co-produced by Al Schmitt and Tommy LiPuma, both Grammy nominees this year for their work on George Benson's "Breezin'" LP.

Disco Mix

By TOM MOULTON

NEW YORK—Ashree Records, distributed in the U.S. by Audiofidelity Industries, has released the original cast recording of "Ipi Tombi," a Broadway show about an African tribe named Xhosa. The story, in song and dance, follows the lifestyles of the tribe which has not changed in generations.

There are two good disco cuts on the record. The strongest is "The Warrior" which runs for four minutes and commands the listener's attention. The tune starts off with tom toms and the rhythm builds with excitement. The song, pop-oriented and commercial sounding, features vocals which sound as though they are being done by a chorus of about 50 singers.

"Ipi Tombi," the title cut on the record, is in many ways similar to "The Warrior" but lacks its momentum. This too starts off with tom toms and builds well. However, "The Warrior" is the song that comes from left field and could emerge as a big hit.

Soul Train Records will release "Uptown Festival," a disco disk by Shalamar. A number of test pressings of the record are in circulation in the Los Angeles area, and it is understood they are creating a lot of excitement out there.

The record comprises a medley of Motown hits and is done with the bass and bass drum effect of the Munich sound, with the rest of it sounding unmistakably like Motown. The group's lead singer sounds a lot like Smokey Robinson.

The medley starts off with "Going To A Go, Go" and includes such favorites as "I Can't Help Myself," "Uptight," "Stop In The Name Of Love" and "It's The Same Old Song." This is followed by an effective conga/rhythm break which is in turn followed by "Tears Of A Clown" and four other songs.

The medley runs for just under nine minutes and lacks the polish of the original cuts. However, it is a great and effective idea that can stand on its own in today's market. Simon Sousan is producer.

Tamla Records has released two new LPs by Syreeta and Smokey Robinson. The Syreeta album is titled "One To One," and the title tune is the most important cut. It is done in both vocal and instrumental versions. Both are under five minutes and incorporate some of the Stevie Wonder style which has stood out in most of this artist's recordings. This is a mellow tune with the vocal version offering a strong message.

Sue Certron Corp.

LOS ANGELES—Certron Corp. is being sued in Superior Court here by Plastics Management Company, local supplier of raw materials for tape duplication. Plaintiff claims Certron owes it \$23,373.77.

Smokey Robinson's album titled "Deep In My Soul" has one strong cut. It is titled "Vitamin U" and is done in the distinctive Robinson style. The tune opens slowly, then escalates into a nice uptempo style that seems to float along.

This new tune is reminiscent of "Tell Me What You Want" and has all the ingredients that made "Tell Me What You Want" one of the greatest disco classics to come along. There will be a long (6:20 minutes) disco version of the song featuring an instrumental break that almost overwhelms with its lush arrangements. Epic Records will release the record.

"Let's Get Out Tonight" is more into the Philadelphia sound with its melodic horn and string lines; while "Ms Fine," sounds like it could have been done by Thom Bell with rhythm lines built around a simple melodic hook.

Beam Junction Records will this week release the Black Soul album titled "Black Soul." In addition to its current double-sided disco hit "Black Brothers" and "Mongoose Ye," there are also four other good cuts. "People" is the most commercial of the four and will probably become the followup single.

This tune, sung in English, features the group's distinct sound. Highlighted is a strong rhythm break with percussion and organ. There is also a guitar in the turnarounds that goes back and forth to add that extra element of excitement.

"Africa, Africa" embodies certain similarities of "Mongoose Ye" and features a strong percussion break with a lot of different instruments. However, it does get a bit frantic toward the end of the break.

"Dakar Sound," is done in Swahili and features the Afro/soul sound with lots of percussion instruments. "Black Soul Music" was the group's first single release in this country and the tune has been remixed for use on this LP.

Warner Bros. Records has released the new Ashford & Simpson album titled "So, So Satisfied." Featured are three strong cuts including their current hit "Fried, Tested & Found True" in a disco version. "Maybe I Can Find It" embodies an interesting rhythm pattern that goes from mellow to very intense with an exciting end result. "Over & Over" has similarities to a Barry White track, but without the loud snare drum. The vocals of Valerie and Nick on this tune really help make it work. This is by far the duo's best LP.

Cotton Records has released a 12-inch 33 $\frac{1}{3}$ r.p.m. disco disk of "It Is Serious" by S.O.N.N.Y. Orchestra. It is a well-done tune with undertones of the Love Unlimited Orchestra. It incorporates a beautiful string arrangement and a strong break with cello and strings doing pizzicato before going into a strong saxophone solo. Here are lush arrangements and a different sound.

Disco Awards Given By DJs

LOS ANGELES—Twenty-four disco awards were presented by the Southern Calif. Disco DJ Assn. at the Quo Vadis club here Jan. 16.

The awards were given to Southern California disco representatives for outstanding contributions to the disco world in 1976.

Categories and winners are: best label, Atlantic; best disco in Southern California, Circus Maximus and Studio One; best mobile, Nimrod; best song (little or no airplay), "You + Me = Love," Undisputed Truth; best song (crossover), "Love Hangover," Diana Ross; best LP, "Four Seasons Of Love," Donna Summer; best group, Trammps.

Also: best male vocalist, Stevie Wonder; best female, Donna Summer; best new artist, Dr. Buzzard's Original Savannah Band; best producer, Giorgio Moroder; best promotion persons, Tom Hayden and Marc Simon.

Also: best DJ, Hollywood, Mitch Shatsky; West Los Angeles, Randy Cunningham; San Fernando Valley, Randy Cunningham; San Diego, Harry Cannon, and Long Beach, Mello Mike. The best disco DJ of the year award goes to A.J. Miller.

Miller, president of the Los Angeles disco pool, also received a special award for his contribution to disco last year.

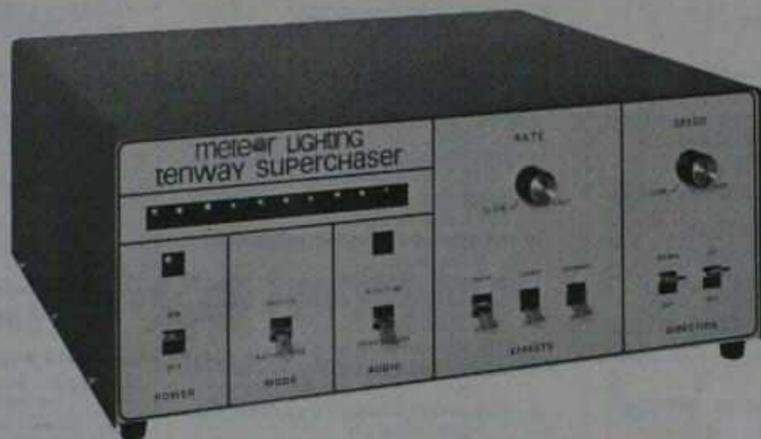
Other special awards were presented to Billboard's Bill Wardlow and Starr Aring and to the Record Depot, a local retail record outlet, all for contributions to disco.

out now!
"NOW
WE'RE
DOING
IT"
a new
disco hit

The Record
Company

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THE DISCO INDUSTRY'S MOST RELIABLE CHASER.



TENWAY SUPERCHASER

RUN:

At any speed in either or both directions with a manual speed control or to the beat of the music.

SKIP:

The preset sequence stops and starts again where it left off after an adjustable period of time using the rate control.

JUMP:

The preset sequence stops and starts again at a different point of sequence adjustable by the rate control.

SHIMMY:

The lamps run back and forth in a decreasing line until only the center bulbs are lit, then expand again until all bulbs are lit in sequence. When switched to the audio position, you may set the lights to trigger on bass or percussion. After approximately two seconds from the cessation of music, the lights return to a normal run cycle.

STROBES:

This unit can fire up to ten strobes in sequence either manually or to the beat of music. A strobe on/off remote is available.

SLAVES:

The controller can be used to drive up to one million watts with additional slave units. Although the controller operates ten thousand watts of lighting, it only requires 1 kilowatt of power to drive it. Tenway lines are available for use with this unit consisting of six-foot lines holding ten pre-wired bulbs with a plug and socket on each end.

FROM

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Billboard's Disco Action

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National Disco Action Top 40

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- 1 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
- 2 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (12 inch)
- 3 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
- 4 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
- 5 SPRING RAIN—Silvetti—Salsoul (12 inch)
- 6 LOVE IN C MINOR/MIDNIGHT LADY—Cerrone—Cotillion (LP)
- 7 KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
- 8 SORRY/THAT'S THE TROUBLE—Grace Jones—Beam Junction (12 inch)
- 9 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
- 10 DISCO LUCY—Wilton Place Street Band—Island (12 inch)
- 11 OVERTURE/DON'T KEEP IT IN THE SHADOWS/INDISCREET/O BA BA—D.C. Larue—Pyramid (LP)
- 12 BOY I REALLY TIED ONE ON/MAGIC'S IN THE AIR—Esther Phillips—Kudu (12 inch)
- 13 FUNK DE MAMBO—Karma—Horizon (12 inch)
- 14 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
- 15 UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
- 16 MY LOVE IS FREE—Double Exposure—Salsoul (12 inch)
- 17 BLACK BROTHER/MONGOUSSE YE—Black Soul—Beam Junction (12 inch)
- 18 DANCING/SEARCHING FOR LOVE/FAR OUT—Crown Heights Affair—De Lite (LP)
- 19 ANOTHER STAR/I WISH/SIR DUKE/ISN'T SHE LOVELY—Stevie Wonder—Tania (LP)
- 20 SIX MILLION DOLLAR MAN/HURRY UP & WAIT/BEEN DECIDED—Originals—Motown (LP)
- 21 TATTOO MAN—Denise McCann—Polydor (12 inch)
- 22 FREE LOVE/YOU GOT A PROBLEM/IF YOU WANNA GO BACK—Jean Carn—Philadelphia International (LP)
- 23 ELEVATOR—Joanne Spain—Casino (12 inch)
- 24 DAZZ—Brick—Bang (12 inch)
- 25 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
- 26 WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO—Mass Production—Cotillion (LP)
- 27 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
- 28 OPEN SESAME—Kool & The Gang—De Lite (12 inch)
- 29 YOU'RE MY DRIVING WHEEL/LET YOURSELF GO/LOVE I NEVER KNEW—Supremes—Motown (LP)
- 30 WHEN LOVE IS NEW/ALL MY LIFE—Arthur Prysock—Old Town (12 inch/LP)
- 31 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
- 32 DADDY COOL/FEVER/TAKE THE HEAT OFF ME—Boney M—Alco (LP)
- 33 TURN ON TO LOVE—Jumbo—Pye (LP)
- 34 LOVE BUG—Bumblebee Unlimited—Mercury (12 inch)
- 35 COME BACK/MY TIME OF NEED—Carol Williams—Salsoul (LP)
- 36 CAR WASH—Rose Royce—MCA (LP)
- 37 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
- 38 I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
- 39 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
- 40 LET'S GO DOWN TO THE DISCO/YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

PITTSBURGH

- This Week
- 1 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (12 inch)
 - 2 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 3 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 4 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 5 OVERTURE/O BA BA/INDISCREET—D.C. Larue—Pyramid (LP)
 - 6 I WISH/ANOTHER STAR/SIR DUKE—Stevie Wonder—Tania (LP)
 - 7 I CAN'T STOP—John Davis & The Wonder Orchestra—S.A.M. (12 inch)
 - 8 DANCIN'—Crown Heights Affair—De Lite (12 inch)
 - 9 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
 - 10 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12 inch)
 - 11 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12 inch)
 - 12 KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
 - 13 TRIED, TESTED & FOUND TRUE—Ashford & Simpson—Warner Bros. (12 inch)
 - 14 SPRING RAIN—Silvetti—Salsoul (12 inch)
 - 15 YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)

SAN FRANCISCO

- This Week
- 1 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - 2 TATTOO MAN—Denise McCann—Polydor (12 inch import)
 - 3 THERE'S LOVE IN THE WORLD—Mighty Clouds Of Jax—ABC (LP)
 - 4 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (12 inch)
 - 5 SPRING RAIN—Silvetti—Salsoul (12 inch)
 - 6 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 7 UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
 - 8 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists
 - 9 FUNK DE MAMBO—Karma—Horizon (12 inch)
 - 10 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 11 LOVE IN MOTION/GIVIN' BACK THE FEELING/I'M GONNA STAY WITH MY BABY TONIGHT—George McCrae—TK (LP)
 - 12 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12 inch)
 - 13 VITAMIN U—Smokey Robinson—Tania (LP)
 - 14 FREE LOVE/YOU GOT A PROBLEM/IF YOU WANNA GO BACK—Jean Carn—Philadelphia International (LP)
 - 15 MANGOUS YE/BLACK BROTHER—Black Soul—Beam Junction (12 inch)

SEATTLE

- This Week
- 1 BOOGIE CHILD/YOU STEPPED INTO MY LIFE—Ree Gee—RSJ (12 inch)
 - 2 DISCO LUCY/YOU DON'T EVEN KNOW WHO WE ARE—Wilton Place Street Band—Island (12 inch)
 - 3 SURE FEELS GOOD TO ME—Garfunkel—Mercury (12 inch)
 - 4 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 5 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 6 DAZZ—Brick—Bang (12 inch)
 - 7 DADDY COOL/SUNNY—Boney M—Alco (LP)
 - 8 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (LP)
 - 9 RUBBERBAND MAN—Spectrum—Atlantic (12 inch)
 - 10 LOVE IS YOU—Carol Williams—Salsoul (LP)
 - 11 IN THE MOOD—Glen Miller Orchestra—Riddick
 - 12 CAR WASH—Rose Royce—MCA
 - 13 I WISH/ISN'T SHE LOVELY—Stevie Wonder—Tania (LP)
 - 14 GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 15 NIGHT PEOPLE—Furtastic Four—Westbound (LP)

MONTREAL

- This Week
- 1 LOIN DISC—Boule Nue—Trans Canada
 - 2 WHEN LOVE IS NEW—Arthur Prysock—Polydor (12 inch)
 - 3 TATTOO MAN—Denise McCann—Polydor (12 inch)
 - 4 GET ON UP & DANCE—Early—London (12 inch)
 - 5 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
 - 6 SPRING RAIN—Silvetti—RCA (12 inch)
 - 7 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (LP)
 - 8 YOU KEEP ME HANGIN' ON/STOP IN THE NAME OF LOVE—Rose Hill—Quality
 - 9 FLIP—Steve Green—E.M.
 - 10 DANCE & SHAKE YOUR TANGOURINE—Universal Robot—Trans Canada
 - 11 SINGLE PEOPLE—Soulful Dynamics—CBS
 - 12 PARTY SOME—Laverne Hill Mob—United Artists (12 inch)
 - 13 LOVE IN C MINOR—Cerrone—Nighting (LP)
 - 14 WHY MUST A GUY LIKE ME—Claudia Berry—London
 - 15 BABY COME ON—See O'Clock U.S.A.—London

NEW ORLEANS

- This Week
- 1 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 2 FUNK DE MAMBO—Karma—Horizon (12 inch)
 - 3 DANCIN'—Crown Heights Affair—De Lite (12 inch)
 - 4 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12 inch)
 - 5 KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
 - 6 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (12 inch)
 - 7 BIRD WALK/THE PIPER—Hertie Mann—Warner Bros. (LP)
 - 8 I LEARN FROM MY BUMS/I DON'T KNOW WHAT'S ON YOUR MIND—Spider's Webb—Fantasy (LP)
 - 9 DISCO LUCY—Wilton Place Street Band—Island (12 inch)
 - 10 WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO—Mass Production—Cotillion (12 inch)
 - 11 OVERTURE/INDISCREET/O BA BA—D.C. Larue—Pyramid (LP)
 - 12 TURN ON TO LOVE—Jumbo—Pye (LP)
 - 13 I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
 - 14 OPEN SESAME—Kool & The Gang—De Lite (12 inch)
 - 15 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)

NEW YORK

- This Week
- 1 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 2 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (12 inch)
 - 3 LOVE IN C MINOR/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 4 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 5 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 6 LIFE IS MUSIC/LADY LUCK—Ritchie Family—Marlin (LP)
 - 7 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12 inch)
 - 8 SPRING RAIN—Silvetti—Salsoul (12 inch)
 - 9 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
 - 10 SIX MILLION DOLLAR MAN/YOU'RE A BLESSING TO ME—Originals—Motown (LP)
 - 11 BLACK BROTHER/MANGOUS YE—Black Soul—Beam Junction (12 inch)
 - 12 OVERTURE/DON'T KEEP IT IN THE SHADOWS/O BA BA—D.C. Larue—Pyramid (LP)
 - 13 YOU'RE MY DRIVING WHEEL/LET YOURSELF GO—Supremes—Motown (LP)
 - 14 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - 15 OPEN SESAME—Kool & The Gang—De Lite (12 inch)

PHILADELPHIA

- This Week
- 1 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (12 inch)
 - 2 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 3 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12 inch)
 - 4 SPRING RAIN—Silvetti—Salsoul (12 inch)
 - 5 MY LOVE IS FREE—Double Exposure—Salsoul (12 inch)
 - 6 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - 7 LIFE IS MUSIC/LADY LUCK/LONG DISTANCE ROMANCE—Ritchie Family—Marlin (LP)
 - 8 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 9 COME BACK/MY TIME OF NEED—Carol Williams—Salsoul (LP)
 - 10 MAKE IT UP TO ME IN LOVE—Paul Anka & Odis Coates—Epic (12 inch)
 - 11 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 12 DADDY COOL/FEVER—Boney M—Alco (LP)
 - 13 KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
 - 14 ALL MY LIFE/I WANT YOU/WHEN LOVE IS NEW—Arthur Prysock—Old Town (12 inch/LP)
 - 15 FREE LOVE/IF YOU WANNA GO BACK—Jean Carn—Philadelphia International (LP)

PHOENIX

- This Week
- 1 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 2 DISCO INFERNO/STARVIN'/YOU TOUCHED MY HOT LINE—Trammps—Atlantic (LP)
 - 3 INDISCREET/O BA BA/OVERTURE—D.C. Larue—Pyramid (LP)
 - 4 KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
 - 5 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (12 inch)
 - 6 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 7 DISCO LUCY—Wilton Place Street Band—Island (12 inch)
 - 8 GOTHAM CITY BOOGIE/INDIGO COUNTRY—Ultratrunk—TK (12 inch)
 - 9 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
 - 10 ELEVATOR—Joanne Spain—Casino (12 inch)
 - 11 FUNK DE MAMBO—Karma—Horizon (12 inch)
 - 12 LOVE IN C MINOR—Heart & Soul—Casablanca (12 inch)
 - 13 THE BAY WE HERE—New York Disco Orchestra—Artemis
 - 14 DAZZ—Brick—Bang (12 inch)
 - 15 DANCIN'—Crown Heights Affair—De Lite (12 inch)

DALLAS/HOUSTON

- This Week
- 1 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (LP)
 - 2 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 3 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12 inch)
 - 4 SPRING RAIN—Silvetti—Salsoul (12 inch)
 - 5 KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
 - 6 DISCO LUCY—Wilton Place Street Band—Island (12 inch)
 - 7 UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
 - 8 I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
 - 9 LOVE IN MOTION—George McCrae—TK (LP)
 - 10 ELEVATOR—Joanne Spain—Casino (12 inch)
 - 11 TURN ON TO LOVE—Jumbo—Pye (LP)
 - 12 DADDY COOL/HELP HELP—Boney M—Alco (LP)
 - 13 I DID IT FOR LOVE—Love Unlimited—20th Century (LP)
 - 14 DREAM EXPRESS—Honeybees—Roxbury (12 inch)
 - 15 WHEN LOVE IS NEW—Arthur Prysock—Old Town (12 inch)

DETROIT

- This Week
- 1 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (LP)
 - 2 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 3 DREAMIN'—Loleatta Holloway—Gold Mind (LP)
 - 4 LOVE IN MOTION—George McCrae—TK (LP)
 - 5 OPEN SESAME—Kool & The Gang—De Lite (12 inch)
 - 6 ELEVATOR—Joanne Spain—Casino (12 inch)
 - 7 IF YOU WANNA GO BACK/FREE LOVE—Jean Carn—Philadelphia International (LP)
 - 8 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 9 O BA BA/INDISCREET/OVERTURE—D.C. Larue—Pyramid (LP)
 - 10 DISCO LUCY—Wilton Place Street Band—Island (12 inch)
 - 11 TRIED, TESTED & FOUND TRUE—Ashford & Simpson—Warner Bros. (12 inch)
 - 12 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12 inch)
 - 13 WHEN LOVE IS NEW/ALL MY LIFE—Arthur Prysock—Old Town (LP)
 - 14 YOU & ME—LOVE/LET'S GO DOWN TO THE DISCO—Undisputed Truth—Whitfield (12 inch)
 - 15 TATTOO MAN—Denise McCann—Polydor (12 inch)

LOS ANGELES/SAN DIEGO

- This Week
- 1 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (LP)
 - 2 UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
 - 3 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (LP)
 - 4 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/YOU TOUCHED MY HOT LINE—Trammps—Atlantic (LP)
 - 5 DAZZ—Brick—Bang (12 inch)
 - 6 DANCIN'—Crown Heights Affair—De Lite (LP)
 - 7 DISCO LUCY—Wilton Place Street Band—Island (12 inch)
 - 8 THAT'S THE TROUBLE—Grace Jones—Beam Junction (12 inch)
 - 9 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 10 DISCO BLUES/LIFE IS MUSIC/LADY LUCK—Ritchie Family—Marlin (LP)
 - 11 SPRING RAIN—Silvetti—Salsoul (12 inch)
 - 12 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
 - 13 FUNK DE MAMBO—Karma—Horizon (12 inch)
 - 14 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 15 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)

MIAMI AREA

- This Week
- 1 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (12 inch)
 - 2 SPRING RAIN—Silvetti—Salsoul (12 inch)
 - 3 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 4 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 5 SIX MILLION DOLLAR MAN/BEEN DECIDED—Originals—Motown (LP)
 - 6 KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
 - 7 ISN'T SHE LOVELY/SIR DUKE/ANOTHER STAR—Stevie Wonder—Tania (LP)
 - 8 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 9 MY LOVE IS FREE—Double Exposure—Salsoul (12 inch)
 - 10 ELEVATOR—Joanne Spain—Casino (12 inch)
 - 11 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 12 DON'T TURN AWAY—Midnight Flight—S.R.I. (12 inch)
 - 13 DANCIN'—Crown Heights Affair—De Lite (12 inch)
 - 14 OVERTURE/DON'T KEEP IT IN THE SHADOWS/O BA BA/INDISCREET—D.C. Larue—Pyramid (LP)
 - 15 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12 inch)

ATLANTA

- This Week
- 1 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 2 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 3 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12 inch)
 - 4 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (LP)
 - 5 SPRING RAIN—Silvetti—Salsoul (12 inch)
 - 6 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 7 OVERTURE/DON'T KEEP IT IN THE SHADOWS—D.C. Larue—Pyramid (LP)
 - 8 KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
 - 9 LET IT FLOW—Famika Jones—TK (12 inch)
 - 10 SIX MILLION DOLLAR MAN/HURRY UP & WAIT/BEEN DECIDED—Originals—Motown (LP)
 - 11 LADY LUCK/LIFE IS MUSIC/SUPER LOVER—Ritchie Family—Marlin (LP)
 - 12 LOVE BUG—Bumblebee Unlimited—Mercury (12 inch)
 - 13 WHEN LOVE IS NEW/I WANT YOU BABY/ALL MY LIFE—Arthur Prysock—Old Town (LP)
 - 14 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC
 - 15 FUNK DE MAMBO—Karma—Horizon (12 inch)

BALT./WASH., D.C.

- This Week
- 1 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (LP)
 - 2 BODY CONTACT CONTRACT/STARVIN'/DISCO INFERNO—Trammps—Atlantic (LP)
 - 3 DREAMIN'/RIPPED OFF/HIT & RUN—Loleatta Holloway—Gold Mind (LP)
 - 4 SIX MILLION DOLLAR MAN/HURRY UP & WAIT/YOU ARE A BLESSING TO ME—Originals—Motown (LP)
 - 5 TIME WAITS FOR NO ONE/FREE LOVE—Jean Carn—Philadelphia International (LP)
 - 6 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 7 MANGOUS YE/BLACK BROTHER—Black Soul—Beam Junction (12 inch)
 - 8 IT AIN'T REGGAE BUT IT'S FUNKY—Instant Funk—T.S.O.P. (LP)
 - 9 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - 10 MOVIN' GROOVIN'—Roy Ayers—Polydor (LP)
 - 11 TATTOO MAN—Denise McCann—Polydor (12 inch)
 - 12 FUNK DE MAMBO—Karma—Horizon (12 inch)
 - 13 THE WARRIOR/KEEP ON TRYIN'—Osibisa—Island (LP)
 - 14 DISCO REGGAE—Kalyan—MCA (LP)
 - 15 LOVE IN MOTION/GIVIN' BACK THE FEELING/CUT THE RUG—George McCrae—TK (LP)

BOSTON

- This Week
- 1 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 2 DREAMIN'/RIPPED OFF/HIT & RUN—Loleatta Holloway—Gold Mind (LP)
 - 3 SPRING RAIN—Silvetti—Salsoul (12 inch)
 - 4 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (LP)
 - 5 BODY CONTACT CONTRACT/DISCO INFERNO/STARVIN'—Trammps—Atlantic (LP)
 - 6 MY LOVE IS FREE—Double Exposure—Salsoul (12 inch)
 - 7 I WISH/ANOTHER STAR/ISN'T SHE LOVELY—Stevie Wonder—Tania (LP)
 - 8 WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO—Mass Production (12 inch)
 - 9 FUNK DE MAMBO—Karma—Horizon (12 inch)
 - 10 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 11 KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
 - 12 MANGOUS YE/BLACK BROTHER—Black Soul—Beam Junction (12 inch)
 - 13 DANCIN'—Crown Heights Affair—De Lite (LP)
 - 14 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 15 BODY HEAT—James Brown—Polydor (LP)

CHICAGO

- This Week
- 1 DON'T LEAVE ME THIS WAY—Theima Houston—Tania (LP)
 - 2 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 3 MY LOVE IS FREE—Double Exposure—Salsoul (12 inch)
 - 4 BOY I REALLY TIED ONE ON/THERE'S MAGIC IN THE AIR—Esther Phillips—Kudu (12 inch)
 - 5 SPRING RAIN—Silvetti—Salsoul (12 inch)
 - 6 OPEN SESAME—Kool & The Gang—De Lite (LP)
 - 7 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 8 LET YOURSELF GO—Supremes—Motown (LP)
 - 9 DOWN TO LOVE TOWN—Originals—Motown (12 inch)
 - 10 WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO—Mass Production—Cotillion (12 inch)
 - 11 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (LP)
 - 12 DANCIN'—Crown Heights Affair—De Lite (LP)
 - 13 LOVE IN MOTION—George McCrae—TK (LP)
 - 14 WHEN LOVE IS NEW/ALL MY LIFE—Arthur Prysock—Old Town (12 inch/LP)
 - 15 CAR WASH—Rose Royce—MCA

ANGEL EXEC'S VIEW

Growth Depends On Broader Market Base

By CLAUDE HALL

LOS ANGELES—Expanding the market base is the surest road to significant gains in classical sales, says Angel's Brad Engel, and he spends most of his waking time searching for new ways to achieve that goal.

Overall, the classical market has amply survived so-called "classical crisis" of a few years ago, he says, reporting last year as his division's best in history, with sales increases continuing into 1977.

He points to "Music of Victor Herbert," featuring Beverly Sills, as one of the biggest sellers ever in the Angel catalog. Sales of the album, released in November, 1975, are now entering the 200,000 range, he claims.

"That's the type of sales we'd like to see more of in classical music," Engel says.

"We feel that we have access to the mature record buyer. But our biggest challenge is to get the message of classical music to college students, high school students, and even the pre-high school students. Those are the areas in which an education for classical music needs to be accomplished," Engel suggests.

"I think we're doing much better. We're promoting more effectively and efficiently on college radio stations now than we were... we're saturating those stations with record product. We're promoting via college newspapers. And, depending on the kind of product, we're spending much more money in advertising both on a national basis and a local on-op basis. Especially with artists such as Christopher Parkening and Angel Romero, because guitarists do well with college students. Baroque also does well on campus. And Beverly Sills, of course.

"We're also stressing to our salesmen more and more that classical product get good display in record stores."

Engel still dreams, however, of another super promotion idea to boost classical sales. Reflecting on Columbia's and RCA's "Greatest Hits" idea sparked by Peter Munves, and the popularization years ago of classical music at a low price by Jac Holzman with his Nonesuch Records line, Engel says that the greatest value of those marketing strategies was that they were "educational devices."

"But the 'Greatest Hits' idea was limited; its effectiveness eventually wore out.

"What we need in classical music

is a marketing idea that excites and stimulates overall appreciation of classical music... something that builds constant sales... something that stimulates people to buy more than just a classical album a year."

And it's not just a matter of reaching a market, since classical record sales via record clubs haven't been as lucrative as they might have been. "It's a matter of creating a market."

The Time-Life "Story Of Great Music" series has done well for classical music. "But the success of that concept laid, I think, in the extent of Time-Life to reach a very vast marketplace through their magazines with advertising and their subscription lists with direct mail promotions."

Engel says that he often wakes up at night with a new idea to market classical music and then, later in the light of day finds out it wasn't so great after all.

"But I'm still hoping to get a great marketing idea for classical music... and still trying."

NOW TAX EXEMPT

'Composers' Co. In Thrust

NEW YORK — Composers Recordings Inc. has won tax exempt status, clearing the way for a stepped-up funding drive that is expected to help finance an expanded release schedule, and greater sales and promotional activities.

The 22-year-old label devoted to recording contemporary works issues some 18 albums a year, but hopes shortly to increase the annual rate to 22 or more, says Carter Harman, director. Its catalog now consists of 270 records, comprising 830 compositions by 410 composers.

Current policy is accept or reject tendered recordings whose production subsidy has come from outside sources. With more discretionary funds from direct contributions, the

Classical

Springboard Inks German Sources For Mace Label

NEW YORK—Springboard International will freshen its budget classical Mace line with the addition of new recordings stemming from recently concluded licensing deals with two German companies.

Pacts with Intercord Tongesellschaft of Stuttgart and Stereo Tape AG of Hamburg call for the release of some 40 albums during the first year, says George Port, vice president of Springboard. They will carry the normal Mace suggested list of \$2.49.

Repertoire includes a mix of light classics and standard works. Included in the initial release of 10 albums next month are titles by Mozart, Weber, Bach, Beethoven, Handel and Tchaikovsky, as well as a collection of opera highlights for orchestra. Multi-record boxed sets devoted to single composers are also in the works.

Port says negotiations are underway with other sources of classical repertoire for inclusion under the Mace logo this year and next.

'Ring' On 11 Disks

CHICAGO—LP sides of up to 43 minutes in length have been used by Everest Records in squeezing a complete recording of Wagner's epic tetralogy, "Der Ring Des Nibelungen," onto 11 disks. Complete recordings of the operatic cycle have occupied no fewer than 16 disks in the past, with most running 18 and 19 records.

The new Everest edition, contained in four boxed sets, derives from performances conducted by Wilhelm Furtwangler at La Scala, Milan, in 1950. Kirsten Flagstad, Elizabeth Hongen, Set Svanholm and Max Lorenz are among vocal luminaries heard in the "live" cycle that was acquired from Educational Media Associates (Bruno Walter Society) of Berkeley, Calif. Through Educational Media Associates, royalties on the recording are being paid to Furtwangler's widow, informs Bernard Solomon, president of Everest.

"What it amounts to is 600 grooves to the inch," states Lee Palmer, Everest's technical chief. Palmer says the extreme groove

compression of the sides necessitates clipping of the extreme highs and lows, and particular care in processing.

"Processing must be ultra-perfect; because of the squeezing there isn't room for any repair work on the plates," he explains.

Sides in excess of 40 minutes also have been used by Everest in packing the lengthy Shostakovich Seventh and Mahler Fifth Symphonies onto one disk, and in a new three-record set, "A Treasury of 111 Golden Classics." Everest targets the mass market consumer with these recordings.

Foundation \$\$ Aid Nashville Symphony

NASHVILLE—The Nashville Symphony Assn. has received a \$30,000 grant from the Frank E. Gannett Newspaper Foundation to provide for continuation of the orchestra's free summer concerts in this city's Centennial Park this year.

Classical Spotlight

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

Featured articles analyze:

- ☆ Changes in Classical Retailing
- ☆ Classical Imports
- ☆ Classical Cassettes
- ☆ "Crossover" Product
- ☆ Current Repertoire Trends
- ☆ Classical Broadcasting & Syndication

The special issue will also include informative articles on specialty labels, concert management and a basic album checklist.

Beam your message to the decision makers of the classical music industry... reserve space now in Billboard's Classical Spotlight issue.

Issue date: March 26, 1977

Closing date: March 4, 1977

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CL-1

Classical Notes

Hurok Concerts, which last year suffered significant defections by both artists and executive talent, reported to be considering options that may see further changes in the venerable management and booking enterprise... Montgomery Byers, with Herbert Barrett Management for the past five years, has formed his own management firm in New York, M.L. Byers Inc. Already signed are violinist Joseph Fuchs and pianist Richard Goode, among others.

Separation of the Montreux Music Festival and High Fidelity Magazine in their decade-old joint sponsorship of record awards has the latter establishing its own International Record Critics Award. Editor Leonard Marcus now assembling a nominating committee which will name contenders for a final jury vote in September.

With awards for "bests" of the year springing up all over, Radio Musical Monthly has added to the retrospective evaluations its nominations for the "worst" of the year. Heading the list is Arturo Benedetti Michelangeli's performance of Schumann's "Carnaval" on Angel. Publication serves classical radio stations... In any event, Deutsche Grammophon is pleased that its release this month of the Berlioz "Romeo et Juliette" directed by Seiji Ozawa is preceded by the capture of a Grand Prix du Disque for the album.

Vox Productions has already released an album performed by the Massachusetts Institute of Technology Symphony Orchestra, and has three more planned with the ensemble conducted by David Epstein... A first comes from the Marlboro Recording Society which has just

14 canons by Bach based on the first eight notes of the aria from the "Goldberg Variations." Pianist Rudolf Serkin and a group of 21 players perform in the live recording.

The Associated Council of the Arts will continue to plug for revision of copyright law to require payment to artists for commercial performance of their records. It also recommends creation of an office of cultural affairs within the executive office of the President, and feels the climate for the arts should improve under Carter... In this connection, an editorial on Washington's good music station WGMS takes courage in a report that President Carter at a recent reception paused for a while and seemed to listen intently to a string quartet playing Beethoven.

Orion LP Price Rises In March

NEW YORK—Orion Records, West Coast label specializing in unusual classical repertoire, will be increasing its list price by \$1 by \$7.98 on March 1. Old price will be honored for the remainder of this month.

Giveon Cornfield, Orion president, says mounting production costs and the desire to maintain high quality standards are factors behind

Beethoven Pianist Hungerford Is Killed

NEW YORK—Bruce Hungerford, concert pianist whose recordings have been featured on Vanguard for more than a decade, was killed in an automobile accident Jan. 26. He was 54.

Noted as a Beethoven specialist, he had been engaged on a long-term recording project that was to include all the composer's sonatas and piano concertos. Some two-thirds of the sonata cycle has been completed, with several still awaiting release. The concerto series had not yet been launched.

Hungerford, who also achieved recognition as an Egyptologist, was returning to his New Rochelle, N.Y. home from a lecture at Rockefeller



Soul Sauce

Moore Aids In 'Getting It Together'

By JEAN WILLIAMS

LOS ANGELES—Longevity in the industry coupled with good money comes from being a good "performer" and not just a good singer, says Phil Moore Sr., music writer, arranger, conductor and teacher.

Moore, a 40-year industry veteran, has opened a school here with workshops tagged "Get Your Act Together."

"There are managers who send people to me who are good singers but don't know a damn thing about being a good performer," says Moore.

"There is another group that has hit records but doesn't know how they got them and don't know what to do now that they have them. All they know is that for a short while, they are making a bundle of money and then it stops coming," he continues.

"Managers are becoming aware of this situation with their acts and the smart ones are doing something about it."

Moore's workshop is basically geared to persons who have had musical training but are seeking their own identities in the industry. He says the workshop's aim is to turn out professionals.

Moore has either composed, conducted, arranged, wrote lyrics and/or specialized material for such acts as Diahann Carroll, Roberta Peters, Frank Sinatra, Johnny Mathis, Lena Horne, Judy Garland, Shirley Bassey, Ray Charles, Duke Ellington, Bobby Short, Louis Armstrong, Buddy Rich, Perry Como, Aretha Franklin, Tom Jones, Count Basie, Pearl Bailey, Marilyn McCoo & Billy Davis and the Supremes.

Why has he opened his workshop?

"There are so many people who come to me wanting me to work privately with them but they can't afford my \$50 an hour fee. An act can easily cost \$15,000 to complete.

"These people need somewhere to go where they can get the same type of professional training but at a price they can afford."

Moore's 16-week, three or four-hour weekly sessions costs about \$400.

The classes are structured with no more than 12 persons, "for that extra special individual attention," he says.

Annette Warren-Smith, who had her own vocal studio, is vocal technician for the workshops.

Although voice lessons are emphasized, "Get Your Act Together" also offers workshops in other areas of entertainment.

Rumors are that Labelle has split over internal personal problems. The Epic recording artists have been together more than 15 years, starting out as Patti Labelle and the Bluebells.

At that time the group was a quartet, with Cindy Birdsong, who later left to join the Supremes.

The trio, Patti Labelle, Nona Hendrix and Sarah Dash, is currently riding on a hit "Isn't It A Shame."

There are also rumblings that trouble is brewing in the Fifth Di-

Billboard Hot Soul Singles

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| This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | |
|-----------|-----------|----------------|--|-----------|-----------|----------------|---|-----------|-----------|----------------|--|---|
| 1 | 1 | 10 | I WISH—Stevie Wonder (S. Wonder), Tamla 54274 (Motown) (Jobete/Black Bull, ASCAP) | 35 | 38 | 4 | FEEL THE BEAT (Everybody Disco)—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. James, R. Middlebrook, M. Pierce, W. Beck), Mercury 73881 (Phonogram) (Play One/Unichappell, BMI) | 68 | 68 | 9 | LET'S GO DOWN TO THE DISCO—Bodapated Truth (N. Whitfield), Wotfield 8295 (Warner Bros.) (Stone Diamond, BMI) | |
| ★ | 4 | 8 | DON'T LEAVE ME THIS WAY—Thelma Houston (K. Gamble, L. Huff, C. Gilbert), Tamla 54278 (Motown) (Mighty Three, BMI) | 36 | 34 | 12 | GOIN' UP IN SMOKE—Eddie Kendricks (A. Felder, N. Harris), Tamla 54277 (Motown) (Stone Diamond, BMI) | 69 | 66 | 8 | GIFT WRAP MY LOVE—Reflections (K. Williams), Capitol 4358 (Ray Gun, BMI) | |
| 3 | 2 | 14 | FREE—Deniece Williams (D. Williams, H. Reid, N. Watts, S. Greene), Columbia 3-10429 (Kce-Drick, BMI) | 37 | 42 | 6 | CLOSE TO YOU—Tyronne Davis (L. Graham, M. Koen), Columbia 3-10457 (New York Times/Content/Little Bear's, BMI) | 70 | 77 | 3 | LIFE GOES ON—Felix, Yusef & Charity (Y. McCoy), RCA 10865 (Van McCoy/Warner-Tamerlane, BMI) | |
| ★ | 6 | 9 | BE MY GIRL—Dramatics (M. Henderson), ABC 12235 (Electradisc, ASCAP) | 38 | 43 | 6 | JUST ANOTHER DAY—Peebie Bryson (P. Bryson), Bullet 02 (Web TV) (Web TV, BMI) | 71 | 56 | 15 | LOVE SO RIGHT—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 839 (Polydor) (Casavola/Unichappell, BMI) | |
| 5 | 3 | 12 | DARLIN' DARLIN' BABY (Sweet, Tender, Love)—O'Jays (K. Gamble, L. Huff), Philadelphia International 3610 (Epic) (Mighty Three, BMI) | 39 | 44 | 8 | EVER LOVIN' GIRL—Tyronne Davis (A. Green, L. Graham, T. Davis), Dakar 4561 (Brunswick) (Julio Brown/Content/Early, BMI) | 72 | 80 | 2 | SAY YOU LOVE ME—Patti Austin (P. Austin), CTI 33 (Antonia, ASCAP) | |
| 6 | 5 | 11 | I LIKE TO DO IT—K.C. & The Sunshine Band (H.W. Casey, R. Fouch), TK 1020 (Shirlyn/Harrick, BMI) | ★ | 50 | 3 | FEEL FREE—Four Tops (L. Payton, F. Bridges, O.D. McNeil), ABC 12236 (ABC/Dunhill/Roll, BMI) | ★ | NEW ENTRY | | THERE WILL COME A DAY (I'm Gonna Happen To You)—Smookey Robinson (R. Wakefield, M. Sutton, E. Sutton), Tamla 54279 (Motown) (Jobete, ASCAP/Stone Diamond, BMI) | |
| 7 | 7 | 19 | DAZZ—Brick (R. Ransom, R. Hargis, E. Irons), Bang 727 (Web TV) (Silver Cloud/Trolley, ASCAP) | 41 | 45 | 4 | BABY DON'T YOU KNOW—Wild Cherry (R. Parson), Epic/Sweet City 8-56306 (Bema, ASCAP) | 74 | 78 | 3 | SHO FEELS GOOD TO ME—Cee Fawn Shon (M. Cooper, C. Martin, F. Plade, L. McCall), Mercury 73883 (Phonogram) (Val-in-lee, BMI) | |
| ★ | 10 | 6 | HA CHA CHA (Funktion)—Bran Construction (R. Muller), United Artists 677 (Desert Moon, BMI) | ★ | 59 | 2 | AT MIDNIGHT (My Love Will Lift You Up)—Buffy featuring Chaka Khan (T. Madden, L. Washburn), ABC 12239 (American Broadcasting/Elaine, ASCAP) | 75 | 81 | 4 | WAKE UP & BE SOMEBODY—Bryndis (S. Kent), Tabu 10611 (RCA) (Inferno, BMI) | |
| 9 | 9 | 8 | FANCY DANCER—Commodores (R. Lapread, L. Richie, Commodores), Motown 1408 (Jobete/Commodores Entertainment, ASCAP) | 43 | 46 | 4 | YOU MAKE ME FEEL LIKE DANCING—Leo Sayer (L. Sayer, V. Ponzia), Warner Bros. 8283 (Brainiac/Lana Manner, BMI) | ★ | 86 | 4 | RIGOR MORTIS—Cameo (L. Blackman, L. Lefkowitz, A. Lefkowitz), Chocolate City 005 (Casablanca) (Better Days, BMI) | |
| ★ | 19 | 4 | I'VE GOT LOVE ON MY MIND—Natalie Cole (C. Jackson, M. Yancy, Jay's Enterprises), Capitol 4360 (Jay's Enterprises/Chappell, ASCAP) | ★ | 54 | 4 | SPY FOR BROTHERHOOD—Miracles featuring Billy Griffin (B. Griffin, P. Moore), Columbia 3-10464 (Gnomex, ASCAP) | ★ | NEW ENTRY | | I TRIED TO TELL MYSELF—Al Green (K. Mitchell, A. Green), Hi 2322 (London) (Jax/Al Green, BMI) | |
| 11 | 14 | 9 | SOMETHIN' 'BOUT 'CHA—Lalimore (B. Lalimore), Glades 1739 (TK) (Shirlyn, BMI) | ★ | 55 | 2 | TOO HOT TO STOP—Bar-Kays (F. Freeman, H. Nells II, L. Dodson, J. Alexander, M. Beatz, W. Stewart, L. Smith, C. Allen, H. Henderson, T. Thompson), Mercury 73888 (Phonogram) (Barkey/Dunhill, BMI) | 78 | 83 | 2 | WINDY CITY THEME—Carl Davis & Chi-Sound Orchestra (T. Washington), Chi-Sound 904 (United Artists) (Gaelton/Theaurus, BMI) | |
| 12 | 12 | 10 | EASY TO LOVE—Joe Simon (D. Fritts, T.J. White), Spring 165 (Polydor) (Combine, BMI) | ★ | 57 | 3 | DANCIN'—Crown Heights Affair (W. Anderson), De-Lite 1588 (Delightful/Cabini, BMI) | ★ | 89 | 3 | THERE'S LOVE IN THIS WORLD (Tell The Lonely People)—Mighty Clouds Of Joy (F. Wilson, T. McFadden, L. Brown), ABC 12241 (Tracka/Scream Gems/EMI, BMI/Jobete, ASCAP) | |
| 13 | 13 | 10 | BODY HEAT (Part 1)—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14360 (Dynastone/Belinda/Unichappell, BMI) | 47 | 36 | 14 | WHISPERING/CHERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Sizzurp Band (Schoenberg, Colours, Rose, S. Browder Jr., A. Darnell), RCA 10827 (Fisher/Miller, ASCAP/Pica Pelican, BMI) | ★ | NEW ENTRY | | WELCOME TO OUR WORLD—Mass Production (T. Williams), Capitol 4213 (Atlantic) (Pepper, ASCAP) | |
| ★ | 22 | 10 | TRYING TO LOVE TWO—William Bell (W. Bell, P. Mitchell), Mercury 73879 (Phonogram) (Bell-Kat, BMI) | ★ | 58 | 3 | SPACE AGE—Jimmy Castor Bunch (E. Henderson Jr.), Atlantic 3375 (Jimpies, BMI) | ★ | 91 | 3 | COMIN' ROUND THE MOUNTAIN—Funkablic (S. Clinton, G. Cook), Warner Bros. 6309 (Maltz, BMI) | |
| ★ | 21 | 8 | SOMETIMES—Facts Of Life (B. Anderson), Nayvette 5128 (TK) (Stallion, BMI) | ★ | 49 | 13 | WORN OUT BROKEN HEART—Lolatta Holloway (S. Dees, S. Drayton), Gold Mine 4000 (Cytronics) | ★ | 82 | 3 | STAY AWHILE—Denny Cordell (Y. McCoy, J. Cobb), Specialty 108 (Van McCoy/Warner-Tamerlane/Inferno, BMI) | |
| ★ | 16 | 8 | CAR WASH—Rose Royce (N. Whitfield), MCA 40615 (Duchess, BMI) | ★ | 50 | 10 | SUMMER SNOW—Blue Magic (B. El, L. Barry), WMOT 4003 (Atlantic) (WIMOT/Friday's Child, BMI) | ★ | NEW ENTRY | | THE WAY YOU MAKE ME FEEL—Wetly Moore (C.H. Kippo Jr.), Buddah 562 (Charter Keys, BMI) | |
| ★ | 25 | 5 | LOOK INTO YOUR HEART—Aretha Franklin (C. Mayfield), Atlantic 3373 (Warner-Tamerlane, BMI) | ★ | 52 | 9 | SPRING AFFAIR—Dunsa Summer (D. Summer, G. Mosher, P. Bellotte), Casablanca 872 (Rick's/Sunday, BMI) | ★ | 84 | 3 | LET IT FLOW—Tamika Jones (Stewart, Wright, McKeith), Contempo 7001 (TK) (Fudge Lps/For Better or Worse/Tamika, BMI) | |
| ★ | 18 | 20 | ISN'T IT A SHAME—Labbelle (R. Edelman), Epic 8-50315 (Hasting, BMI) | ★ | 53 | 15 | BODY ENGLISH—King Floyd (B. Marshall), Chompsville 10717 (TK) (Tree, BMI) | ★ | NEW ENTRY | | DR. FUNKENSTEIN—Parliament (S. Clinton, M. Collins, S. Womell), Casablanca 875 (Rick's/Maltz, BMI) | |
| ★ | 23 | 10 | GLORIA—Enchantment (M. Stokes, E. Johnson), United Artists 812 (Desert Moon/Willow Girl, BMI) | ★ | 82 | 2 | WINTER MELODY—Dunsa Summer (D. Summer, G. Mosher, P. Bellotte), Casablanca 874 (Rick's, BMI) | ★ | 87 | 4 | WHAT YOU NEED BABY—Caprice (S. Stone), Avila America 7549 (Capitol) (S.S. Anabelle/Capitol, BMI) | |
| 20 | 11 | 15 | WHEN LOVE IS NEW—Arthur Frycock (K. Gamble, L. Huff), Old Town 1000 (Mighty Three, BMI) | ★ | 55 | 13 | TRIED, TESTED AND FOUND TRUE—Ashford & Simpson (N. Ashford, Y. Simpson), Warner Bros. 8286 (Nick O'Neil, ASCAP) | ★ | 88 | 2 | I ONLY WANTED TO LOVE YOU—Law (F. Ross), 20th Century 2378 (Fox Features/Rick Sass/Clear Type/Stone, BMI) | |
| 21 | 15 | 13 | SATURDAY NITE—Earth, Wind & Fire (M. White, A. McKay, P. Bailey), Columbia 3-10426 (Saffire, BMI) | ★ | 56 | 15 | DO WHAT YOU WANT, BE WHAT YOU ARE—Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10808 (Unichappell, BMI) | ★ | NEW ENTRY | | I'M HIS WIFE—Bee Seaton (C. Garry, W. Duggan), Sound Stage 7-2504 (Moument) (Cape Max, BMI) | |
| 22 | 16 | 12 | FEELINGS—Walter Jackson (M. Albert), Chi-Sound 908 (United Artists) (Fernata International Melodies, ASCAP) | ★ | 57 | 15 | DO THAT STUFF—Parliament (S. Clinton, Schacher, Womell), Casablanca 871 (Rick's/Maltz, BMI) | ★ | NEW ENTRY | | RICH GIRL—Daryl Hall & John Oates (D. Hall), RCA 10860 (Unichappell, BMI) | |
| 23 | 17 | 19 | HOT LINE—Sylvers (K. St. Lewis, F. Perren), Capitol 4336 (Bull Pen, BMI/Perren-Vibes, ASCAP) | ★ | 71 | 3 | BOOGIE CHILD—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 867 (Polydor) (Digweed/Unichappell, BMI) | ★ | 91 | 8 | THE SHUFFLE—Van McCoy (Y. McCoy), RAL 4877 (Van McCoy/Warner-Tamerlane, BMI) | |
| 24 | 18 | 18 | DO IT TO MY MIND—Johnny Bristol (J. Bristol), Atlantic 3360 (Buika, ASCAP) | ★ | 69 | 2 | I'VE GOT THE SPIRIT/DO WHAT YOU WANT—Billy Preston (B. Preston), A&M 1892 (Glenwood, ASCAP) | ★ | NEW ENTRY | | WHERE IS THE LOVE—Ralph McDowell (R. McDowell), Marble 1008 (TK) (Antonia, ASCAP) | |
| ★ | 39 | 4 | THEME FROM KING KONG (Pt. 1)—Love Unlimited Orchestra (J. Barry), 20th Century 2325 (Emigon, BMI) | ★ | 60 | 8 | SHAKE IT SHAKE IT—Willie Hutch (W. Hutch), Motown 1411 (Stone Diamond, BMI) | ★ | 93 | 2 | LIVING INSIDE YOUR LOVE—Earl Knight (E. Knight, D. Gross), Blue Note 534 (United Artists) (United Artists/Nightmen/Raining Fish, BMI) | |
| 26 | 26 | 9 | BE MY GIRL—Michael Henderson (M. Henderson), Buddah 552 (Electradisc, ASCAP) | ★ | 61 | 10 | GET UP AND DANCE—Memphis Horns (A. Abrahams, C. McDowell, T. Wanda, H. Willis), RCA 10836 (Bridgeport, ASCAP) | ★ | 94 | 4 | OUT OF THE BLUE—Cedera (Drews, Del Barrio), Capitol 4371 (Diggs/Trax, BMI) | |
| 27 | 27 | 12 | YOU GOTTA BELIEVE—Painter Sisters (N. Whitfield), ABC/Blue Thumb 271 (Duchess, BMI) | ★ | 62 | 6 | WHATEVER MAKES YOU HAPPY—R.S. Hudson (B. Crutcher, R. McNamee), Atlantic 3364 (Dep-Carl Memphis, BMI) | ★ | 95 | 100 | 2 | ELEVATOR—Ismae Spain (I. Spain, D. Felipponi, L. Robinson), Capito 877 (GRT) (Antonia, BMI) |
| 28 | 28 | 16 | OPEN SESAME, Part 1—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1586 (Delightful/Gang, BMI) | ★ | 75 | 2 | DISCO LUCY (I Love Lucy Theme)—Willow Place Street Band (E. Daniel, H. Admon), Island 879 (Grella, ASCAP) | ★ | 96 | 6 | PETER GUNN—Doodie (M. Mancini), MCA 40611 (Northridge, ASCAP) | |
| ★ | 48 | 3 | REACHING FOR THE WORLD—Harold Melvin & The Blue Notes (D. Flory), ABC 12240 (Simi, BMI) | ★ | ★ | NEW ENTRY | LOVE IS BETTER IN THE A.M.—Johnny Taylor (K. Taylor, M. Griffin, D. Davis), Columbia 3-10478 (Gnomexville, BMI/Comstock, ASCAP) | ★ | 97 | 2 | YOU'RE GONNA GET NEXT TO ME—Bo Kikland & Ruth Davis (B. Kikland, R.L. Kikland, F. Davis, H. Powell), Caridge 434 (Caridge/Buika, ASCAP) | |
| 30 | 29 | 16 | I KINDA MISS YOU—Manhattans (W. Lavett), Columbia 3-10430 (Natlantam/Blackwood, BMI) | ★ | ★ | NEW ENTRY | TIME IS MOVIN'—Blackbyrd (K. Alljo), Fantasy 787 (Blackbyrd, BMI) | ★ | 98 | ★ | NEW ENTRY | BLESSED IS THE WOMAN—Shirley Brown (S. Coulter), Arista 8031 (Dwan, BMI) |
| 31 | 30 | 17 | I DON'T WANNA LOSE YOUR LOVE—Emotions (W. Hutcherson, J. Hewes), Columbia 3-10347 (Panajoken, BMI) | ★ | ★ | NEW ENTRY | MY LOVE IS FREE—Double Exposure (A. Felder, T. G. Conway), Salvo 2012 (Capitol) (Sally Three/Top Sound/Mighty Three, BMI) | ★ | 99 | ★ | NEW ENTRY | PASSION—Lolita, Parris & Poo (L. Jones, A. Young), Roulette 7081 (Planetary/TX, ASCAP) |
| 32 | 32 | 18 | ENJOY YOURSELF—The Jacksons (K. Gamble, L. Huff), Epic 8-50289 (Mighty Three, BMI) | ★ | ★ | NEW ENTRY | FIESTA—Gato Barbanti (G. Barbanti), A&M 1885 (Young/Leandro, BMI) | ★ | 100 | ★ | NEW ENTRY | THE BOTTLE Part 1—Bo Scott-Heron & Brian Jackson (S. Scott-Heron), Arista 8033 (Dwan/ASCAP) |
| ★ | 41 | 5 | BETCHA BY GOLLY WOW—Bernice Cantors featuring Phyllis Hyman (T. Bell, L. Creed), Buddah 554 (Bee Ray/Arbiters, BMI) | ★ | 65 | 72 | 3 | | | | | |
| ★ | 53 | 4 | LOVE TO THE WORLD—LTD (L. Mozell, Y. Moore, R. Moore), A&M 1887 (Arista, ASCAP) | ★ | 67 | 70 | 4 | | | | | |

FEBRUARY 12, 1977, BILLBOARD

Classics Don't Entice Black Musicians

Continued from page 1

During the past three years, two studies have been made of minorities in classical orchestras, one by the Symphony of the New World, New York, and the Pasadena, Calif., Community Service Commission.

The Symphony of the New World is an organization funded by the Ford Foundation with \$500,000 in 1960, to put together a 10 year plan to upgrade and integrate minorities into symphony orchestras.

The Pasadena Community Service Commission recently completed its survey following an 18-month study.

According to Earl Raines, executive director of the Pasadena group, of 85 symphony orchestras with 6,800 members, 102 are black with 137 members of other minorities. Black employment is still less than 2%.

With the 102 blacks, there are 77 orientals, 54 Mexican-Americans, 4 American Indians and 2 Puerto Ricans.

He notes that contrary to popular belief, The American Symphony League, to which most symphony orchestras belong, classifies orchestras by budgets and not the size of the group or its popularity.

Orchestras are broken down into three categories, major, metropolitan and urban. The majors annual budgets must exceed \$1 million, metropolitan between \$100,000 and \$1 million and urban less than \$100,000.

The report also reveals orchestra sizes range from 32 members to 106. There are no orchestras with more than 10 minorities.

"All major symphony orchestras surveyed have at least one minority player," says Raines. Twenty-percent of the metropolitan orchestras have none and 20% of the urban orchestras have none.

"There is a striking similarity between the three types of orchestras in that 88% of the majors have five or less minorities, 90% of the metropolitans have five or less and 94% of the urban have five or less.

"We also asked if they have minorities onboard. Fifty-percent says there is one member and 50% says none."

Sixty-seven-percent of the orchestras surveyed said they have no minority training programs while 25%

said they have training programs but not necessarily for minorities.

The Los Angeles Philharmonic Orchestra claims to have spent more than \$100,000 on its minority program, says Raines.

He contends America has had only one black permanent orchestral conductor, Henry Lewis, who conducted the New Jersey Symphony Orchestra for about two years.

Dean Dixon, who recently died in Europe, fled the U.S. in 1949 because he was unable to obtain a permanent position here. Dean was resident conductor of about three orchestras in Europe.

"When Dean would return to the U.S., he was invited to be guest conductor for just about every major symphony. But never in permanent residence," says Raines.

Raines, who has served on the board of the Pasadena Symphony Orchestra, is reorganizing the Angel City Symphony Orchestra, Los Angeles.

Like Joe Westmoreland of the Los Angeles Philharmonic's minority program, he is attempting to create orchestral chairs for minorities.

Since the inception of the orchestral program by the Los Angeles orchestra, 95 students have received coaching from 30 teachers who are members of the Los Angeles Philharmonic Orchestra.

Eleven students have received scholarships to other schools, 24 students have positions in community orchestras, four of these in first chairs. Three students occasionally play with the L.A. orchestra as substitute musicians.

Presently there are 30 students

and 24 teachers in the program, with the average age being 18 years.

According to Westmoreland, the number of minority musicians in major American orchestras is disproportionately small because of economics and a lack of encouragement for students to undergo the arduous courses of study necessary for positions in major orchestras.

The fee normally charged by the L.A. Philharmonic members ranges from \$15 to \$25 an hour. Under the minority program, students are charged from \$3 to \$5. Lessons are free to those who are unable to pay.

Historically, blacks have not been exposed to classical music on a large scale, so one might wonder, with the r&b and jazz fields open and large sums of money to be made in r&b music, why would blacks now seek careers as classical orchestral musicians?

"I have talked to several musicians in the pop and r&b fields who say they would like to be in a symphony orchestra simply because of its challenge," says Westmoreland.

"They want seats but can't get them, then they go into other commercial fields. Many of them end up as studio musicians or in backup bands.

"All in all, music is music and if blacks are exposed to it like r&b or pop music, they will take advantage of it. And the basic salary of orchestral musicians is not bad, about \$20,000 a year," he adds.

Ray's Firms Blossoming

MEMPHIS—Eddie Ray's Music Enterprises, Inc., here is expanding its scope.

Ray, who has had Memphis as his base the past three years, recently acquired the Tennessee College for Recording Arts, formerly a non-profit entity chartered by the state.

Ray will continue to operate the school of which he is president. The college has students from a number of Southern and Eastern states.

Ray recently negotiated a recording agreement for jazz organist Jimmy Smith with Phonogram/Mercury Records.

Negotiations are underway between Ray and Phonogram/Mercury for a new singer, Afreeka Trees.

A management consultant agreement with artist Ernie Payne has been signed by Ray. Payne is signed to ABC Records through Mike Curb/Clive Fox Productions and Payne's first record is to be released this month.

Ray has signed an exclusive artist placement agreement with Ebony West, a group currently touring Japan with Memphis entertainer and former Stax recording artist Rufus Thomas.

And he has renewed a joint venture agreement with the worldwide ATV music group for all of Eddie Ray Music Publishing affiliates.

Ray says he will open a Los Angeles office within 90 days. He formerly worked in L.A. with MGM Records and Tower Records, a Capitol subsidiary.

Firms Push Herman

NEW YORK—RCA and Midland International are pushing Keith Herman's debut LP "Good News Day" with mobiles, mailers, postal slugs and heavy consumer print ad-

H.B. Barnum Ties With Marsel Label

LOS ANGELES—Marsel Records has signed a production and development agreement with Barnum Entertainment Enterprises.

The first project under terms of the agreement provides for Marsel to release and distribute the soundtrack album from the motion picture "Emma Mae" produced by H.B. Barnum.

Other projects jointly planned by the firms include four individual albums by artists Keisa Brown, Louis Dyer, Ron Shy and Barnum.

Soul Sauce

Continued from page 52

dimension camp. Reports are that Ron Townsend plans a solo career.

Rod McGrew, general manager of KJLH, Los Angeles, has softened his format. "The influx of music in 1976 was so disco-oriented I felt I had to get back to the grass roots musical concept," says McGrew.

KJLH is primarily geared to soft r&b/MOR with a sprinkling of pop and jazz.

Station announcers have also been shifted. Langley Patterson moves to 3-7 p.m. from 3-7 a.m.; Dan Ian to 7-11 a.m. from 10 p.m.-2 a.m.; Rod McGrew to 11 a.m.-3 p.m. from 2-6 p.m.; Tony Valdez to 3-7 p.m. from 10 a.m.-2 p.m.; King Oliver to 7-11 p.m. from 7-10 p.m.; and Lawrence Tanter rejoins the station on the 11 p.m.-3 a.m. slot.

Rick Dorn is on Monday 3-7 a.m. and weekends have Dick Lawrence and Vince Morgan.

Ted Terry has left the station to pursue record promotion.

film "Big Time" to be distributed by Motown Records. Robinson is also co-producing the action comedy... Gwen "Rockin' Chain" McRae has split from hubby George McRae. Both are with the T.K. Productions family.

Are L.A. p.r. firms sending out more invitations to concerts than they are able to accommodate?

Rogers & Cowan, a well known p.r. firm, Los Angeles, apparently did just that for a recent Natalie Cole concert.

The firm's invitation stated in part "please RSVP." When attempting to RSVP, a firm representative said, "We don't have any more tickets."

When asked as to the firm's policy on sending invitations when apparently there are not enough tickets to accommodate all recipients, the rep quipped, "I don't know, we don't have any more tickets."

Remember... we're in communi-

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 | 18 | SONGS IN THE KEY OF LIFE Steve Wonder, Tamla 113-340CZ (Motown) | 31 | 29 | 12 | HAVE A GOOD TIME Al Green, Hi HSI 32103 (London) |
| 2 | 3 | 15 | GOOD HIGH Brick, Bang BLP 408 (Web IV) | 32 | 37 | 3 | DISCO INFERNO Trammps, Atlantic SD 18211 |
| 3 | 2 | 18 | CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce, MCA 2-6000 | ★ | 41 | 3 | SO SO SATISFIED Ashford & Simpson, Warner Bros. BS 2992 |
| 4 | 5 | 19 | THIS IS NIECY Deniece Williams, Columbia PC 34242 | 34 | 36 | 4 | LET 'EM IN Billy Paul, Philadelphia International PZ 34389 (Epic) |
| 5 | 4 | 18 | SPIRIT Earth, Wind & Fire, Columbia PC 34241 | 35 | 35 | 6 | WELCOME TO OUR WORLD Mass Production, Cotillion SD 9910 (Atlantic) |
| 6 | 7 | 11 | UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518 | ★ | NEW ENTRY | | IN FLIGHT George Benson, Warner Bros. BSK 2983 |
| ★ | 9 | 6 | A SECRET PLACE Grover Washington Jr., Kudu 3251 (Motown) | 37 | 27 | 13 | SOMETHING SPECIAL Sylvers, Capitol ST 11580 |
| 8 | 8 | 13 | BRASS CONSTRUCTION II United Artists UA-LA677 G | 38 | 31 | 29 | LOVE TO THE WORLD LTD, A&M SP 4589 |
| ★ | 16 | 4 | PERSON TO PERSON Average White Band, Atlantic SD 2-1002 | 39 | 39 | 32 | AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DJLPA-3 (Amherst) |
| 10 | 11 | 15 | SOLID Michael Henderson, Buddah BDS 5662 | 40 | 46 | 2 | ALL MY LIFE Arthur Prysock, Old Town OT 12-004 |
| ★ | 15 | 5 | VIBRATIONS Ray Ayers, Ubiquity Polydor PD-1-6093 | 41 | 45 | 2 | ENCHANTMENT United Artists UA-LA 682-G |
| 12 | 12 | 13 | TOO HOT TO STOP Bar Kays, Mercury SRM-1-1099 (Phonogram) | 42 | 47 | 3 | HANK CRAWFORD'S BACK Kudu KU 3351 (Motown) |
| 13 | 6 | 11 | THE JACKSONS Epic PE 34229 | 43 | 50 | 2 | BRISTOL'S CREME Johnny Bristol, Atlantic SD 18172 |
| ★ | 42 | 2 | ASK RUFUS Rufus featuring Chaka Khan, ABC AB 975 | 44 | 28 | 12 | PIPE DREAMS/ORIGINAL SOUNDTRACK RECORDING Gladys Knight & The Pips, Buddah BDS 5576 ST |
| ★ | 20 | 6 | ANYWAY YOU WANT IT Thelma Houston, Tamla TG-34551 (Motown) | ★ | NEW ENTRY | | CARICATURES Donald Byrd, Blue Note BN-LA633-G (United Artists) |
| 16 | 10 | 20 | MESSAGE IN THE MUSIC O'Jays, Philadelphia International PZ 34245 (Epic) | 46 | 49 | 11 | DO IT YOUR WAY Crown Heights Affair, De-Lee DEP 2022 |
| 17 | 17 | 22 | I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis, Jr., ABC ABCD 952 | 47 | 33 | 22 | DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1 1504 |
| 18 | 18 | 16 | PART 3 K.C. & The Sunshine Band, TK 605 | ★ | NEW ENTRY | | FESTIVAL Santana, Columbia PC 34423 |
| 19 | 13 | 27 | FLOWERS Emotions, Columbia PC 34163 | 49 | 32 | 8 | MELBA Melba Moore, Buddah BDS 5677 |
| ★ | 44 | 2 | A-A-A-AH, THE NAME IS BOOTSY BABY Boutsy's Rubber Band, Warner Bros. BS 2972 | ★ | NEW ENTRY | | IN CONCERT—CARNEGIE HALL George Benson, CTI 607251 (Motown) |
| 21 | 23 | 5 | BODYHEAT James Brown, Polydor PD 16093 | 51 | 52 | 6 | WHAT YOU NEED Side Effect, Fantasy F 9513 |
| 22 | 25 | 14 | FOUR SEASONS OF LOVE Donna Summer, Dasic Casablanca, NBLP 7038 | 52 | 38 | 22 | CHAMELEON Labelle, Epic PE 34789 |
| 23 | 26 | 3 | METHOD TO OUR MADNESS Undisputed Truth, Whitfield WH 2967 (Warner Bros.) | 53 | 40 | 4 | WITH YOU Moments, Slang ST 5068 (All Platinum) |
| 24 | 22 | 17 | JOY RIDE Dramatics, ABC ABCD 955 | 54 | 53 | 5 | WONDERFUL Edwin Hawkins Singers, Birthright 4005 |
| ★ | NEW ENTRY | | REACHING FOR THE WORLD Harold Melvin & The Blue Notes, ABC AB 969 | 55 | 55 | 8 | TEN YEARS OF GOLD Antha Franklin, Atlantic SD 18204 |
| 26 | 14 | 13 | OPEN SESAME Kool & The Gang, De-Lee DEP 2023 | 56 | NEW ENTRY | | SIT ON IT Jimmy Smith, Mercury SRM 1-1127 (Phonogram) |
| 27 | 21 | 20 | FEELING GOOD Walter Jackson, Chi-Sound CH-LA 656 (United Artists) | 57 | 34 | 11 | BIGGER THAN BOTH OF US Daryl Hall & John Oates, RCA APL1-1467 |
| 28 | 24 | 20 | CHILDREN OF THE WORLD Bee Gees, RSO RS1-3003 (Polydor) | 58 | 58 | 11 | HUTSON II Leroy Hutson, Curtom CU 5011 (Warner Bros.) |
| 29 | 19 | 17 | THE CLONES OF DR. FUNKENSTEIN Parliament, Casablanca NBLP 7034 | 59 | 51 | 4 | LOVINGLY YOURS Millie Jackson, Spring SP-1-6712 (Polydor) |
| 30 | 30 | 12 | HARDCORE JOLLIES Funkadelic, Warner Bros. BS 2973 | 60 | NEW ENTRY | | JEAN CARN Philadelphia International PZ 34394 (Epic) |

CBS Reaffirms Country Goals

Lundvall Promises Even Greater Growth For Nashville

By SALLY HINKLE

ATLANTA—The CBS Records commitment to country music was reaffirmed by the firm's top executives who predicted even greater growth for country product at the CBS Records marketing meet in Atlanta Jan. 27-30 (Billboard, Feb. 5, 1977).

"In 1976 we recaptured our position as the No. 1 company in country music," Bruce Lundvall, president of the CBS Records Division told the 550 CBS staffers at the four-day conclave.

"A full-scaled Nashville marketing operation was built, honed and polished to serve the complete needs of our country and Southern pop roster. A self-contained and smartly packaged operation is under one roof in Nashville."

Among the artists Lundvall cited as breaking onto the charts or progressing from "fair sellers to good sellers to superstars" were Mary Kay Place, Johnny Duncan and Marty Robbins.

Lundvall also announced recent additions to the CBS production area, including Allen Reynolds who will be producing some acts, probably on an independent basis, for CBS in Nashville.

outlined by Paul Smith, vice president marketing, branch distribution, who noted the label now has classical specialists in 12 key classical markets and country specialists in all markets. "They give us a local fun-

nel through which we can pour information on these two product areas for concentration and the education of other branch personnel.

"And country continues to grow," Smith added. "We now have regional country merchandising managers in Dallas, Atlanta, Los Angeles and Chicago. The two prepack programs we ran last year brought in as much billing as we did in total the previous year and set a merchandising standard that was soon copied by many of our competitors."

Ron Alexenburg, senior vice president of Epic and Associated Labels, cited a dramatic rise in Epic sales during the last six months of 1976. "It's a situation best exemplified by

Talley Sees Carter Enjoying His Music

WASHINGTON—"It's really gratifying to have the President of the United States take a warm and genuine interest in your career and listen to your music and enjoy it." That was James Talley's comment after meeting with President Jimmy Carter during inaugural night festivities at the D.C. Armory.

The Capitol artist performed at the inaugural party, chatted backstage with the President and Rosalynn Carter and presented the first family with a copy of his new "Blackjack Choir" LP.

our current success with product emanating out of Nashville.

"Epic has 15 Nashville artists on its roster—11 of them have records on the charts right now, including Tammy Wynette and George Jones who have the No. 1 country record. This is not only a tribute to all of you, but to the wonderful job being done by Billy Sherrill working with Rick Blackburn and Roy Wunsch." Blackburn is vice president of marketing in Nashville and Wunsch is Epic's sales and promotion director.

The CBS country showcase staged Jan. 27 was one of the most popular of the convention. Performing were Shylo, Charly McClain, Moe Bandy, Marshall Chapman, Hatti Leatherwood, Marty Robbins and Johnny Duncan.



REEVES REMEMBERED—Bill Rains, a Billings, Mont., artist-sculptor, donates his work on the late Country Music Hall of Fame great, Jim Reeves, to the Country Music Hall of Fame. Left to right are Bill Ivey, executive director of the Country Music Foundation; Frank Jones, chairman of the Foundation board; Rains; and Mary Reeves Davis who commissioned the original work.

PUBLISHER DENNY PREDICTS

International Next Frontier For Country Music Industry

By GERRY WOOD

NASHVILLE — Country publisher Bill Denny senses an international explosion in the popularity of country music.

Denny, president of Cedarwood Publishing Co., also predicts a trend toward more internal production by publishing companies.

"The next major frontier for the country music industry is the international market," comments Denny, head of the publishing firm which ranks as one of Nashville's oldest and most successful operations with 57 BMI awards to its credit.

"The growth of country music on the overseas scene will be beneficial both to us and to the entire industry."

Denny claims international exploitation of country music has progressed to the point where a general international release will be scheduled for songs as they come out in the U.S. "This has been true in the past with major rock stars, but not so with country artists."

Australia, England, Japan, Sweden, South Africa and the Dutch market are areas where country music's popularity is mushrooming,

says Denny. He adds international growth will be spurred significantly by publishers and labels who realize that additional attention to the overseas market "will really break it loose."

The secret of country music is that it's "the music of the people—I don't care where you take it," says Denny, whose Cedarwood firm reports strong international action on such copyrights as "Waterloo," "Ruby, Don't Take Your Love To Town," "Detroit City," "Tobacco Road," "Long Black Veil," "Partners," "Snakes Crawl At Night" and "Daddy Sang Bass."

Two of his songs—"Cut Across Shorty" and "Roses To Reno"—have done better overseas than in the U.S.

Spurred by continued success with one of the top country songs of 1976—"Teddy Bear" by Red Sovine—Denny notes that Cedarwood has opened a 16-track studio in its building. "This year everybody in publishing is looking toward internal production. It revitalizes the catalog and gives you the needed control of the copyright."

Cedarwood artists and songs have

already been cut at the Cedarwood Sound Studio, including the new Diana Williams LP on Capitol. Denny expects publishers to become more involved in production-lease deals.

Sheet music, folios and use by packagers of broadcast sales and direct marketing continue to fill out the Cedarwood profit picture.

The firm has added Billy Joe Burnette and Dale Royal as exclusive writers—and the pair immediately teamed to write "Teddy Bear" which has been certified as a million seller and yielded an album that has sold more than 250,000.

Other Cedarwood catalog evergreens include "Ramblin' Rose" and "P.T. 109" by Marijohn Wilkin, "Halfbreed" and "Grin And Bear It" by John D. Loudermilk, "Are You Sincere" and "Fallen Angel" by Wayne P. Walker, "Mental Revenge" and "I Ain't Never" by Mel Tillis and "I'll Wander Back To You" by Danny Dill.

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Country Awards Nominees Listed For Academy Show

LOS ANGELES—Nominations for the 1976 Academy of Country Music Awards have been set in 11 categories with winners to be announced Feb. 17 at the 12th annual presentation.

The categories and nominees are: most promising male vocalist, Tex Allen Jr., Moe Bandy, Billy "Crash" Craddock, Larry Gatlin and Johnny Lee. Most promising female vocalist, Dolly Parton, Mary Kay Place, Margo Smith, Sunday Sharpe and Billy Jo Spears.

Band of the year, touring: Loretta Lynn's Coalminers, Mickey Gilley's Red Rose Express, Mel Tillis' Statesiders, Merle Haggard's Strangers, the Marty Robbins Band and Asleep At The Wheel. Band of the year, non-touring: Bayou City Beats (Johnny Lee), Palomino Riders (Jerry Inman), Pussam Holler (George Jones), Rebel Playboys (Danny Michaels) and the Marksmen (Brain Marks).

Top vocal group, Conway Twitty and Loretta Lynn, the Statler Brothers, Willie Nelson and Waylon Jennings, Dave and Sugar and George Jones and Tammy Wynette.

Female vocalist of the year, Loretta Lynn, Crystal Gayle, Emmylou Harris, Tammy Wynette and Dolly Parton. Male vocalist of the year, Marty Robbins, Tom Brash, Mel Tillis, Mickey Gilley and Conway Twitty.

Nominated for entertainer of the year are Loretta Lynn, Mickey Gilley, Conway Twitty, Marty Robbins and

Single record of the year nominees are "Teddy Bear," by Red Sovine; "Bring It On Home," Mickey Gilley; "El Paso City," Marty Robbins; "Good-Hearted Woman," Waylon Jennings and Willie Nelson; "Somebody Somewhere," Loretta Lynn.

Album of the year nominees are "El Paso City," Marty Robbins; "Smokin'," Mickey Gilley; "Now And Then," Conway Twitty; "Somebody Somewhere," Loretta Lynn; "Wanted! The Outlaws," by Waylon Jennings, Willie Nelson, Joppy Glasser and Jessi Colter.

Nominees for song of the year, a writer's award, are "Bring It On Home," written by Sam Cooke; "Don't Let the Girls Get Prettier At Closing Time," Baker and Knight; "El Paso City," Marty Robbins; "Somebody Somewhere," Lola Jean Dillon; and "Teddy Bear," by Ray, Hill, Burnette and Sovine.

The show will air Feb 24 on ABC hosted by Pat Boone and Patti Page.

Reg Blanks Out

NASHVILLE — Registration blanks for the Country Radio Seminar have been sent for the March 18-19 event at Nashville's Airport Hilton. The same hotel will also host the fourth annual Gospel Radio Seminar, May 6-7.



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HOT!



★ 37 BB "I'M NOT EASY." BILLIE JO SPEARS

UA-XW935-Y

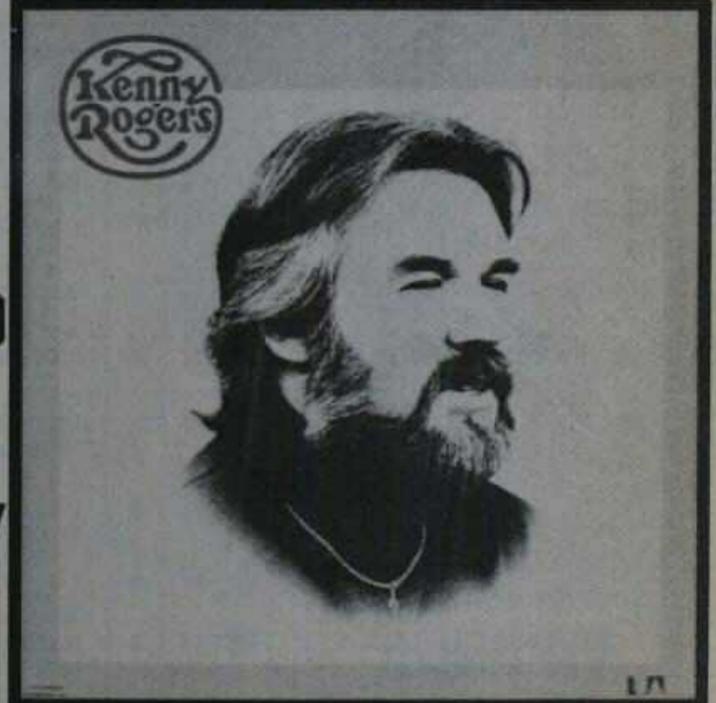
★ 43 BB "LUCILLE." KENNY ROGERS

UA-XW929-Y



UA-LA684-G

JUST AS THE COUNTRY IS TAKING A GIANT STEP BACK INTO THE ICE AGE, WE'VE GOT THE HEAT. THE BILLIE JO SPEARS AND KENNY ROGERS SINGLES ARE BURNING UP THE CHARTS, AND AIRPLAY AND SALES SUGGEST THEY'VE ONLY BEGUN.



UA-LA689-G

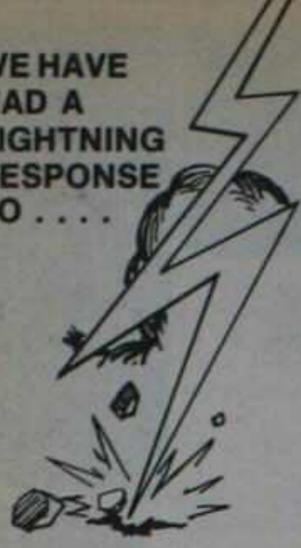
BOTH, FROM THEIR CURRENT BEST SELLING LP'S

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WE'RE NOT!**

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B/W

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Exclusively On: DOYLEN RECORDS
Distributed By: NATIONWIDE SOUND DISTRIBUTORS
Personal Management: THE JIM DOYLE COMPANY

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 2/12/77

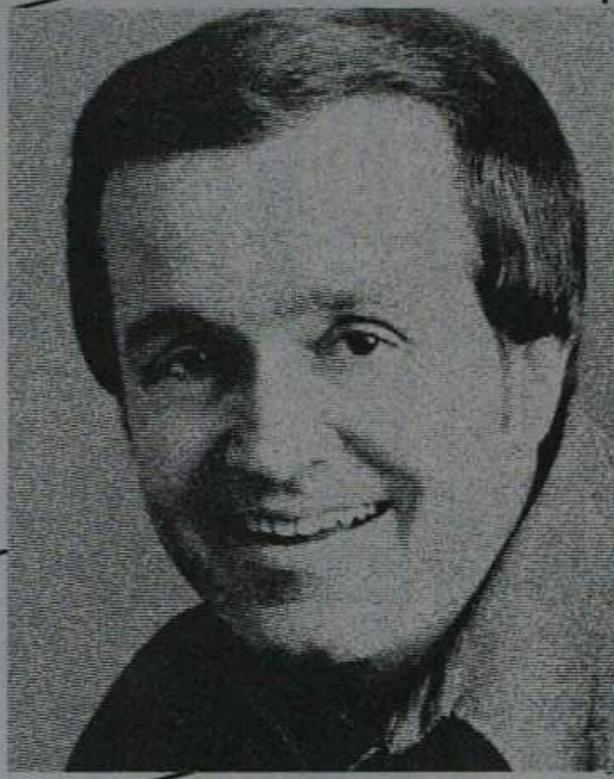
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Table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist, (Writer, Label & Number (Dist. Label) (Publisher, Licensee)). Includes star ratings and 'NEW ENTRY' markers.

* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

1
BILL ANDERSON

"LIARS ONE, BELIEVERS ZERO" MCA-40661
6 BILLBOARD 5 RECORD WORLD
6 CASHBOX

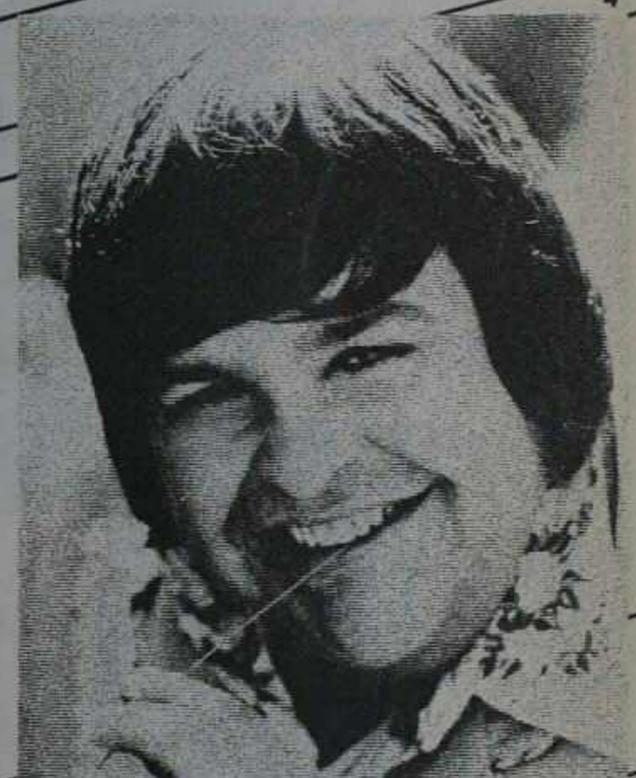


2
CAL SMITH

"I JUST CAME HOME TO COUNT
THE MEMORIES" MCA-40671
33 BILLBOARD 48 CASHBOX
38 RECORD WORLD

3
**MARY LOU
TURNER**

"CHEATIN' OVERTIME" MCA-40674
72 BILLBOARD
96 RECORD WORLD



4
**LITTLE DAVID
WILKINS**

"HE'LL PLAY THE MUSIC (BUT YOU
CAN'T MAKE HIM DANCE)" MCA-40668
47 BILLBOARD 59 CASHBOX
46 RECORD WORLD

HIGH FLYIN' COUNTRY

MCA Records new singles "looking good," and climbing on the country charts.

WARNING: TWO HOT ONES THAT ARE READY TO STRIKE!



MEL TINDLE

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Country

Nashville Scene

By PAT NELSON

Is it true that the jugs of mountain dew sent out by RCA Records promoting the Charlie Rich hit, "My Mountain Dew," actually contained firewater? Seems that several one-stops and radio stations gifted with the promo item report that the corn-colored liquid was definitely 100-proof real stuff. Firewater or real water, the RCA promo idea was a good and effective one. The label has been launching some highly original promo campaigns recently.

United Artists country's main man Larry Butler, is headed back to the studio to cut sessions with Billie Jo Spears and Dottie West. Butler will also be doing something a little different in the studio soon—a Larry Butler album. In March, Butler will be producing newly signed UA artist, Melba Montgomery.

In the midst of a coast-to-coast college tour, Columbia's Earl Scruggs Revue performed at Nashville's Exit/In for four shows, drawing capacity crowds. The Revue is touring in support of its forthcoming LP, "Live! From Austin City Limits," due for release in February. . . . Loretta Lynn will appear on the "Sinatra And Friends" television special airing on ABC-TV, April 21. Lynn will join Sinatra in a duet and perform one solo number.

Crystal Gayle will be taping several television shows and doing promotional work with press and radio while in Los Angeles performing at the Academy of Country Music awards show and attending the Grammy awards. Gayle has been nominated female vocalist of the year by the Academy of Country Music and is a finalist for best performance by a female vocalist in the country division of the Grammy awards.

Epic artist, Patti Leatherwood, showcased in conjunction with Epic Artist Development at St. Louis' Fourth & Pine Club, drawing SRO crowds. Leatherwood also performed showcase engagements for major accounts personnel, radio personalities and press representatives in Nashville, Cleveland and Denver.

Ronnie Milsap will appear on the Academy of Country Music awards show over ABC-TV, set for airing Feb. 24—a week after the actual event. Milsap, in a package show with Tammy Wynette and the Statler Brothers, helped break an attendance record for country shows at the Asheville, N.C., Civic Center with 7,104 paid admissions. The 30-date tour of 19 states includes engagements in major markets in the states of Oregon, Washington, Arizona, Georgia, Florida, West Virginia, Pennsylvania, Kentucky, Indiana, Tennessee, Illinois, Alabama, Colorado, Ohio, Kansas, Missouri, Iowa and Wisconsin. Wynette is also writing and working with producer Billy Sherrill in preparation for her new album.

At a performance at the Professional Rodeo Cowboys Assn. in Denver, Colo., Moe Bandy received quite a surprise from his friends—the rodeo clowns. Eighty-five clowns signed a copy of the Columbia artist's mounted album thanking him for the publicity they received from Bandy's hit single, "Bandy, The Rodeo Clown."

Columbia recording artist David Allan Coe has begun an eight-state, 35-date tour including shows in Dallas, Tulsa, Atlanta, New York City, Washington, D.C., Baton Rouge and Houston. Coe's new LP, "David Allan Coe Rides Again," includes his new single, "Lately I've Been Thinking Too Much Lately," scheduled for release this month.

Mel Tillis allowed himself to be upstaged at a week-long concert date in Kansas City. He proudly debuted his 19-year-old daughter Pam and gave her a solo spot on the show performing some of her self-written tunes. Tillis also introduced Phoebe King, who accompanies Pam singing backup with the Statesiders. Tillis' daughter, the eldest of five children, has signed with MCA Records and is produced by Jimmy Bowen. Her first single is scheduled for release in March. A spot on the winters' night show, Jan. 17, at the Exit/In proved the younger Tillis has talent.

Helen Cornelius, RCA songstress, has become a regular cast member of the "Nashville On The Road" syndicated television program produced by Show Biz, Inc. The show is filmed on location at theme parks in the U.S. and is seen in more than 110 markets.

A format change and splitting of AM and FM signals has been announced by Charlie Brown of KPIK in Colorado Springs, Colo. The FM will program a modified progressive country format featuring a 50/50 rotation between albums and singles and will lean heavily on music. A minimum of programs will be carried on the station with several music blocks every hour.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 2/12/77

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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|-----------|----------------|---|
| 1 | 1 | 9 | WAYLON LIVE—Waylon Jennings, RCA APL1 1108 |
| 2 | 3 | 6 | GREATEST HITS—Linda Ronstadt, Aylum 7E 1082 |
| ★ | 6 | 3 | LUXURY LINER—Emmylou Harris, Warner Bros. 80 2908 |
| 4 | 4 | 14 | THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1 2023 |
| 5 | 2 | 10 | RONNIE MILSAP LIVE, RCA APL1 2043 |
| 6 | 5 | 11 | GREATEST HITS VOL. III—Conway Twitty, MCA 2235 |
| 7 | 8 | 18 | THE TROUBLEMAKER—Willie Nelson, Lane Star AC 34122 (Columbia) |
| 8 | 9 | 9 | THE ROOTS OF MY RAISING—Merle Haggard, Capitol ST 11366 |
| 9 | 7 | 10 | I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius, RCA APL1 2024 |
| 10 | 10 | 31 | ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1 1816 |
| 11 | 11 | 12 | CRASH—Billy Crash Craddock, ABC/Dot D05D 2063 |
| ★ | 23 | 4 | TORN BETWEEN TWO LOVERS—Mary MacGregor, Arista America ST 50015 (Capitol) |
| 13 | 12 | 13 | THE BEST OF GLEN CAMPBELL, Capitol ST 11577 |
| 14 | 13 | 12 | GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415 |
| 15 | 15 | 24 | HASTEN DOWN THE WIND—Linda Ronstadt, Aylum 7E 1072 |
| 16 | 16 | 13 | DON'T STOP BELIEVIN'—Olivia Newton-John, MCA 2223 |
| 17 | 20 | 23 | CRYSTAL—Crystal Gayle, United Artists UA-LA614-G |
| 18 | 18 | 6 | THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1 1323 |
| 19 | 17 | 10 | HIGH LONESOME—Charlie Daniels Band, Epic PE 34377 |
| 20 | 19 | 16 | SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2228 |
| 21 | 21 | 16 | TONIGHT! AT THE CAPRI LOUNGE—Mary Kay Place (As Loretta Hagers), Columbia PC 34353 |
| 22 | 22 | 23 | SPIRIT—John Denver, RCA APL1 1694 |
| 23 | 25 | 22 | DAVE & SUGAR, RCA APL1 1616 |
| 24 | 14 | 9 | HIGH TIME—Larry Gatlin, Monument MC 6644 |
| ★ | 34 | 24 | GOLDEN RING—George Jones & Tammy Wynette, Epic KE-34291 |
| 26 | 31 | 24 | EL PASO CITY—Marty Robbins, Columbia AC-34303 |
| 27 | 24 | 18 | YOU AND ME—Tammy Wynette, Epic KE 34289 |
| 28 | 26 | 10 | AFTER THE STORM—Wynn Stewart, Playboy PB 416 |
| 29 | 35 | 9 | MIDNIGHT ANGEL—Barbara Mandrell, ABC/Dot D05D 2067 |
| ★ | NEW ENTRY | | THE COUNTRY AMERICA LOVES—Statler Brothers, Mercury SRM 11125 |
| ★ | 40 | 2 | ME & McDILL—Bobby Bare, RCA APL 1 2179 |
| 32 | 32 | 3 | BREAKEROO—Rod Hart, Plantation PLP 500 |
| ★ | NEW ENTRY | | VISIONS—Don Williams, ABC/DOT D05D 2064 |
| 34 | 33 | 23 | ALL I CAN DO—Dolly Parton, RCA APL1 1665 |
| 35 | 28 | 5 | DIRT, SILVER AND GOLD—Nitty Gritty Dirt Band, United Artists UA LA678 B3 |
| 36 | 29 | 6 | RUBBER DUCK—C.W. McCall, Playboy PG 1-6094 |
| 37 | 42 | 4 | TEN SONGS ABOUT HER—Joe Stampley, Epic KE 34356 |
| 38 | 27 | 9 | THE BEST OF CHET ATKINS & FRIENDS, RCA APL1 1985 |
| ★ | NEW ENTRY | | GREAT MOMENTS AT THE GRAND OLE OPRY—Various Artists, RCA CPL1 1904 |
| 40 | 30 | 17 | IF YOU'RE EVER IN TEXAS—Freddy Fender, ABC-Dot D05D 2061 |
| 41 | 36 | 17 | REFLECTING—Johnny Rodriguez, Mercury SRM 1 1110 (Photogram) |
| 42 | 37 | 11 | I'M NOT EASY—Billie Jo Spears, United Artists UA-LA684-G |
| 43 | 44 | 2 | MIKE LUNSFORD, Starline SD 9838 (Gothic) |
| 44 | 47 | 4 | THE LAST OF THE WINFIELD AMATEURS—Ray Griff, Capitol ST 11366 |
| 45 | NEW ENTRY | | SINGS BLUEGRASS, BODY AND SOUL—Bill Monroe, MCA 2251 31 |
| 46 | 38 | 20 | HERE'S SOME LOVE—Tanya Tucker, MCA 2213 |
| 47 | NEW ENTRY | | THOMPALL AND HIS OUTLAW BAND, ABC AB978 |
| 48 | 41 | 37 | 20-20 VISION—Ronnie Milsap, RCA APL1 1666 |
| 49 | NEW ENTRY | | THE BEST OF... VOL. 2—Faron Young, Mercury SRM 11130 |
| 50 | 50 | 55 | ELITE HOTEL—Emmylou Harris, Republic 2236 (Warner Bros.) |

Label Sponsoring Palomino Booking

NASHVILLE—Nashville labels often showcase their talent at Nashville's Exit/In or Old Time Picking Parlor. But Republic Records is going an extra distance for Kathy Barnes and David Rogers.

The label is sponsoring a show-

case for the two artists Wednesday (9) at the Palomino Club in North Hollywood, prompted by the nationwide success of "Good 'N Country" by Barnes and "I'm Gonna Love You Right Out Of The World" by Rogers.

**It's a little
overwhelming,
and a lot
exciting.**

| | |
|-------------------|--|
| Johnny Duncan | "It Couldn't Have Been Any Better" ³⁻¹⁰⁴⁷⁴ |
| Marty Robbins | "Adios Amigo" ³⁻¹⁰⁴⁷² |
| Lynn Anderson | "Wrap Your Love All Around Your Man" ³⁻¹⁰⁴⁶⁷ |
| Sonny James | "You're Free to Go" ³⁻¹⁰⁴⁶⁶ |
| David Allan Coe | "Lately I've Been Thinking Too Much Lately" ³⁻¹⁰⁴⁷⁵ |
| Shylo | "Drinkin' My Way Back Home" ³⁻¹⁰⁴⁵⁶ |
| Freddy Weller | "Strawberry Curls" ³⁻¹⁰⁴⁸² |
| Barbara Fairchild | "Let Me Love You Once Before You Go" ³⁻¹⁰⁴⁸⁵ |
| Billy Swan | "Swept Away" ³⁻¹⁰⁴⁸⁶ |
| Moe Bandy | "I'm Sorry For You, My Friend" ³⁻¹⁰⁴⁸⁷ |
| Johnny Cash | "The Last Gunfighter Ballad" ³⁻¹⁰⁴⁸³ |

**New excitement from the most
innovative label in country music:
Columbia Records.**

Billboard Best Selling Jazz LPs

| This Week | Last Report | Weeks on Chart | TITLE Artist, Label & Number (Distributing Label) |
|-----------|------------------|----------------|--|
| 1 | 1 | 5 | A SECRET PLACE Grover Washington Jr., Kudu KU 32S1 (Motown) |
| 2 | 4 | 5 | MY SPANISH HEART Chick Corea, Polydor PD-2-9003 |
| 3 | 2 | 12 | IMAGINARY VOYAGE Jean-Luc Ponty, Atlantic SD 18195 |
| 4 | 3 | 12 | THE MAN WITH THE SAD FACE Stanley Turrentine, Fantasy F 9519 |
| 5 | NEW ENTRY | | IN FLIGHT George Benson, Warner Bros. BSK 2983 |
| 6 | 9 | 10 | UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518 |
| 7 | 13 | 10 | RENAISSANCE Lonnie Liston Smith & The Cosmic Echoes, RCA APL1-1822 |
| 8 | 5 | 24 | SCHOOL DAYS Stanley Clarke, Nemperor NE 439 (Atlantic) |
| 9 | 11 | 5 | VIBRATIONS Roy Ayers Ubiquity, Polydor PD-1-6091 |
| 10 | NEW ENTRY | | CARICATURES Donald Byrd, Blue Note BN-LA633-G (United Artists) |
| 11 | 10 | 14 | MAIN SQUEEZE Chuck Mangione, A&M SP 4612 |
| 12 | NEW ENTRY | | IN CONCERT—CARNEGIE HALL George Benson, CTI 6072S1 (Motown) |
| 13 | 12 | 24 | BAREFOOT BALLET John Klemmer, ABC ABCD 950 |
| 14 | 6 | 20 | CALIENTI Gato Barbieri, A&M SP 4597 |
| 15 | 7 | 46 | BREEZIN George Benson, Warner Bros. BS 2919 |
| 16 | 25 | 2 | HANK CRAWFORD'S BACK Kudu 33S1 (Motown) |
| 17 | 14 | 5 | FOCAL POINT McCoy Tyner, Milestone M 9072 (Fantasy) |
| 18 | 18 | 14 | ROMEO & JULIET Hubert Laws, Columbia PC 34330 |
| 19 | 17 | 36 | BOB JAMES THREE CTI 6063 |
| 20 | 16 | 18 | BENSON & FARRELL CTI 6069 |
| 21 | 15 | 12 | IT LOOKS LIKE SNOW Phoebé Snow, Columbia PC 34387 |
| 22 | 21 | 10 | THE BEST OF THE CRUSADERS ABC/Blue Thumb BTSY 6027/2 |
| 23 | 29 | 5 | SOLID Michael Henderson, Buddah BDS 5662 |
| 24 | 24 | 24 | SECRETS Herbie Hancock, Columbia PC 34280 |
| 25 | 19 | 14 | LIVING INSIDE YOUR WORLD Earl Klugh, Blue Note BN-LA667-G (United Artists) |
| 26 | 26 | 67 | TOUCH John Klemmer, ABC ABCD 922 |
| 27 | 8 | 20 | I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705 |
| 28 | 31 | 8 | FEELING GOOD Walter Jackson, Chi-Sound CH-LA656-G (United Artists) |
| 29 | 23 | 8 | CAPRICORN PRINCESS Esther Phillips, Kudu KU 31 (CTI) |
| 30 | 36 | 2 | BIRD IN A SILVER CAGE Herbie Mann, Atlantic SD 18209 |
| 31 | 38 | 2 | JEAN CARN Philadelphia International PZ 34394 (Epic) |
| 32 | 39 | 2 | CHASE THE CLOUDS AWAY Chuck Mangione, A&M SP 4518 |
| 33 | NEW ENTRY | | PASTELS Ron Carter, Milestone M 9073 (Fantasy) |
| 34 | 28 | 18 | VERY TOGETHER Deodato, MCA 2219 |
| 35 | NEW ENTRY | | SHADES Keith Jarrett, ABC/Impulse ASD 9322 |
| 36 | NEW ENTRY | | RED BEANS Jimmy McGriff, Groove Merchant GM 3314 (PIP) |
| 37 | NEW ENTRY | | STILL CAN'T SAY ENOUGH John Lee & Gerry Brown, Blue Note BN-LA701-G (United Artists) |
| 38 | NEW ENTRY | | SIT ON IT Jimmy Smith, Mercury SRM-1-1127 (Phonogram) |
| 39 | 30 | 5 | HUMMIN' Nat Adderley, Little David LD 1012 (Atlantic) |
| 40 | 40 | 2 | JOURNEY TO CAPRICORN Stan Kenton, Creative World ST 1077 |

FEBRUARY 12, 1977, BILLBOARD

Jazz

BENNY CARTER Nearing 70, His '77 Touring Takes Him To Japan & Europe

By DAVE DEXTER JR.



Billboard photo by Bonnie Tiegel
Benny Carter: Tours of Japan and Europe are on his '77 schedule along with a heavy domestic skein.

LOS ANGELES—Not since the 1940s when he was leading one of the most musical big bands in history has Benny Carter blocked out a year so loaded with personal appearances.

Carter's date book, until last fall filled with blank pages, specifies a two-week tour of Japan starting April 17.

"We will travel with 10 musicians," he notes. "I've written a small library of new charts." It will be his third Japanese trek in a career which goes back to the '20s.

In the band making the trip will

Book Big Bands On Mondays At Chicago Theatre

By ALLAN PENCHANSKY

CHICAGO—The Watertower Drury Lane Theatre here will showcase big band jazz on three consecutive Monday evenings this month, the first concert series booked in the sumptuous new hall.

Opened in July 1976, the 1,140-seat jewel box in Michigan Ave.'s Watertower Place heretofore has featured only one concert attraction, Peggy Lee.

Woody Herman and the Thundering Herd, Buddy Rich and the Big Band Machine and the Duke Ellington Orchestra conducted by Mercer Ellington are scheduled in the venue Feb. 14, 21 and 28, respectively.

"If there's a demand for tickets we can always keep them over for a second night," explains Henry Brandon, veteran organizer who is promoting the big band nights.

"I've always loved the big bands. We're losing the big band leaders by attrition every year, so it's important to showcase them," Brandon says.

In a related booking, Brandon has scheduled Ella Fitzgerald and Joe Pass in the Watertower site March 1-6.

"We may bring in jazz combos after we break the ice," he explains, noting also that a classical chamber music series is under consideration.

Chicago home of the big bands in most recent months has been the Four Torches restaurant. Recent attractions at the North Side niterie have included Maynard Ferguson, Woody Herman and the Tommy Dorsey Orchestra.

Critics Due At The Smithsonian

LOS ANGELES—The Music Critics Assn., composed of primarily classical music critics, holds its third jazz criticism institute in conjunction with the Smithsonian Institution in Washington, D.C., May 25 through June 3.

Martin Williams of the Institution's division of performing arts is awaiting a list of 10 fellows, critics chosen from among applicants to the eight-day meeting.

Besides Williams, Gunther Schuller, president of the New England Conservatory of Music and author of "Early Jazz" and Albert Murray, author of "Stomping The Blues" will comprise the faculty.

Like the two preceding events, last of which was held in the summer of 1975, this one will attempt to educate primarily classical critics to the nuances of jazz.

be numerous big names of the swing era, including Cat Anderson and Joe Newman, trumpets: Budd Johnson, tenor; Britt Woodman, trombone; Cecil Payne, baritone; George Duvivier, string bass; Nat Pierce, piano and Harold Jones, drums.

"I'll need a guitar as well," Carter says. "We are trying to get Herb Ellis."

Benny proposes to play solo alto saxophone and trumpet, as he did last autumn when he fronted a fly little quartet at Michael's Pub in New York.

He will return to that Manhattan venue May 17 for a three-weeker repeat with Ray Bryant on piano, Milton Hinton, bass, and a drummer yet to be chosen.

Before "the amazing man of music," as he was billed a quarter-century ago, starts rehearsals for his Japanese and New York gigs he will spend time at Princeton Univ. as a lecturer.

Carter kicks off a five-week classroom series on the New Jersey

Brubecks Star At Pa. State Festival

STATE COLLEGE, Pa.—Three concerts featuring the Two Generations of Brubecks, including Dave Brubeck and his three sons; Jack DeJohnette and John Abercrombie; highlighted the second annual Penn State Jazz Festival Jan. 23-29 at the Pennsylvania State Univ. here.

Workshops, coffee houses, small concerts and a radio show on WDFM were included in the festival program sponsored by the Penn State Jazz Club. The week-long festival also included a lecture-workshop by Martin Williams, director of the performing arts division at the Smithsonian Institution; and an art exhibit, "Where the Music Started," featuring 31 photographs tracing the origins of jazz.

Philly School Holds Jazz Prison Shows

PHILADELPHIA—The Settlement Music School, well-known community-supported music school dating back to 1909, is sponsoring a series of jazz performances for the inmates at the Holmesburg Prison here.

For the first concert of the new year Jan. 26, the prison jazz concert at noon featured Grover Washington Jr.

The prison concerts sponsored by the school are offered under grants from the AFM's Musicians Performance Trust Fund and the National Endowment For the Arts. In addition to local musicians, the prison concerts throughout the year will offer top jazz names as available.

campus March 14. He is on the university's music department advisory council and a member of the music panel of the National Endowment For the Arts as well.

Carter is approaching 70, but he says he feels well and has had no flareups connected with a heart ailment which slowed him markedly 20 years ago.

"Norman Granz has asked me to write a series of big band charts and record them for release on Pablo," Benny enthuses. "That's something I'd like to do before I go to Japan. One thing about Norman—he lets you do what you want to do. Money means nothing to him if he can get some good records in the can."

In May, Carter will spend eight days in Honolulu participating in a mammoth jazz festival, the most ambitious event of its kind ever attempted in Hawaii. And from June 7 to June 17 he will be in Nice, France, as a star of the annual international fest by the waters of the Mediterranean.

But that isn't all.

In September, Benny takes his horns to Colorado Springs for the annual Dick Gibson jazz bash and from there he flies to Disney World in Florida for two weeks starting Sept. 19.

A tour of England is being firmed up for autumn. For Benny, it's a sort of second home. Before World War II he lived in London and worked as an arranger-conductor for the BBC.

The British tour will run Benny almost into the Christmas holidays and climax a year in which the versatile, Harlem-born virtuoso hopes to make "a lot of new friends everywhere I go. You can't do that scoring for television and motion pictures and it's high time I got back out there on the road. There's a big audience for American jazz everywhere these days."

Jazz Beat

LOS ANGELES—"Jazz In The AM" is the title of a Friday night stanza which Royal Wright hosts over WXXI-FM in Jackson, Miss. Show runs from midnight to 5 a.m. and is a mixture of old and new recordings. "The station covers portions of Mississippi, Louisiana and Arkansas," Wright writes. He would like records for the show.

"Opus Progressif" is the title of a new Cosmos LP by Transit Express, French jazz/rock band which Peters International is handling in the U.S. . . . the Creative Music Studio's spring sessions in Woodstock, N.Y., run from April 4 through May 29. Musicians Anthony Braxton, Dave Holland and Jimmy Giuffre have joined the teaching staff. The workshop series may be contacted at P.O. Box 671 Woodstock, N.Y. 12498, 914 338-7640.

Highlights In Jazz" celebrates its fifth anniversary with a concert titled "Jazz Stars Of The '70s" at NYU's Loeb Student Center Wednesday (16) at 8 p.m. Headliners include Gary Burton, Steve Swallow and Barry Miles. . . . Hubert Laws and Earl Klugh co-star at UCLA's Royce Hall Saturday (19) at 7:30 p.m.

Two all-gal jazz groups, the Jazz Sisters and Peace Makers, have been drawing headlines in New York for their concert activities. . . . Leonard Feather has switched his radio show from KBCA-FM to KJSC-FM, L.A. Show is now heard on the USC station Sunday from 8-9 p.m. . . . Rahnman Roland Kirk has opened his own music school, the Vibration School of Music in East Orange, N.J. . . . Roger Kellaway joins the jammers Sunday (13) at the Eagle Rock High School (L.A.) afternoon concert.

The International Jazz Federation in Vienna has issued its second volume of its reference book series titled "Booking: Who & Where Worldwide." Jan Byrcek is the editor. Listed are clubs, radio stations and critics from all over the globe.

Send items for Jazz Beat to Billboard, 9002 Sunset Blvd., Los Angeles, Calif. 90068



Billboard photos by Dezo Hoffmann

MIDEM SCENES—During the Cannes event, at left, Wes Farrell completes a deal with Barclay Records for representation of his Chelsea label in France. From left are Eddie Barclay, Barclay International manager Jean Fernandez, Farrell and his attorney, Dick Roemer. At center, among 200 industry leaders at Billboard cocktail reception announcing IMIC 7 in Amsterdam, from left

are Phonogram International president Piet Schellevis, Intersong International chief Heinz Voigt, and Chappell executive vice president Steve Gottlieb. At right, announcing deal for UA to distribute U.K. Magnet Records in the U.S., from left are UA head Artie Mogull; Don Arden, head of Jet Records U.K., also handled by UA, and Magnet managing director Michael Levy.

Kruger Sees 'Council' of Eur. Talent Buyers

By PETER JONES

LONDON—U.K. promoter Jeffrey S. Kruger returned from a five-week U.S. talent-buying spree not only with a new roster of big names, but also a revolutionary plan for a European "common market" policy on buying attractions.

Before the end of the month he goes on an eight-country tour to form a European "council" of promoters on whose behalf he is prepared to do the buying in future.

The Kruger concert division is currently active with 14 major tours, including Glen Campbell anniversary tour which celebrates the ten-year link between singer and promoter, and others by Barry White and the Stylistics are already lined up for this year.

Kruger says: "I got the 'council' idea after reading that smaller promoters, not just in the U.K. but literally right through Europe, can't afford to frequently fly U.S. acts in for just a few dates, especially for artists of less than superstar note. But they can provide successful tours if they band together. All it needed was a link to combine buying power and make them, the promoters of Europe, into one great tour organizing force."

"I cross the Atlantic at least a dozen times a year and have presented concerts in Europe for the past 20 years."

He adds: "The council can offer better tours for American talent than any single promoter or talent agency could do. But this does not change my opposition to big U.S. names whose agents insist on unrealistic

salaries, way out of line with their drawing power. However our greater bargaining power will help us keep fees in line."

Kruger's company combined with other major U.K. promoters Derek Block, Henry Sellers and Danny Besh in an effort to stop U.S. agents inflating artist prices by playing one off against the other.

In the latter months of 1976, Marvin Gaye, Charley Pride and the Chi-Lites did "record business" on Kruger tours of the U.K. "But Dionne Warwick, the Supremes and Isaac Hayes have priced themselves out of business as did Dean Martin who turned down an offer from me worth more than \$200,000 for three days work," Kruger claims.

He says: "Managers and agents who allow or encourage such a short-sighted view of the valuable U.K. market are doing their acts a disservice."

SILVER JUBILEE SONGBOOK

CANNES — At a celebration hosted by Bernard Chevry, MIDEM chief, to honor the silver jubilee of Queen Elizabeth, it was announced that a book of 100 British song compositions would be published during the year to help commemorate the event.

Dick James, head of DJM and president of the U.K. Music Publishers' Assn., said it would be the only official publication of its type and had the blessing of Buckingham Palace and the Prince of Wales, who would write an introductory note.

The idea is that the songs included will be drawn from the 25 years of the Queen's reign and give as wide a reflection of the period. All copyright owners and publishers are being asked to waive any royalty. The book will be produced at cost, and on sale from April 21. The hope is that it will raise up to 200,000 dollars for the Jubilee Trust, which will distribute to various charities.

IRA BOMBINGS

Retailers On 'Front Lines'

LONDON—The recent spate of bomb explosions in the West End of London has inevitably put some record retailers in the front line of Provisional IRA attacks.

Apart from the constant threat of damage and possibly injuries to staff and customers, there is a very real prospect of loss of business if shoppers shun the area.

EMI's HMV store in Oxford Street was among the targets when 13 bombs exploded over one weekend. The incendiary device planted there failed to ignite properly and damage was minimal, but Ken Whitmarsh, store manager, assesses loss of business at around \$50,000.

"People will see sustained bombing as a very good reason for staying away from the West End. A lot of family shoppers will be deterred and turn to local traders to meet their needs. However, the dangers will probably have less effect on tourist trade. We're taking extra precautions in terms of security."

Laurie Krieger, of Harlequin,

agrees that continued bombing will keep customers away. Operating costs are so high, he says, so that any loss of business is a serious matter. Fresh measures to combat the bombers are being investigated.

Business at Virgin Records was down as a result of a weekend of bomb incidents.

What dramatizes an already "explosive" situation is that the device planted in the HMV store was about the size of a small buff envelope. In previous incidents in London stores, bombs have been left in often conspicuous cases and spotted by eagle-eyed staff or customers. The tiny new-style bombs can easily be

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5 'Decades' Of Most Pop Hits

LONDON—Decca's archives here have been raided again for a new series of mid-price albums, under the title "Golden Decades." Included are most of the company's major pop singles during the 1960-69 period.

With five LPs in the series, each covers a period of two years. Among artists are the Moody Blues, David Bowie, David Essex, Marianne Faithfull, Kathy Kirby, Anthony Newley, Billy Fury, Tom Jones and Engelbert Humperdinck.

The only major Decca recording act with no product included is the Rolling Stones, as the group's contract forbids the use of any of its material in compilations.

U.K. SEEKS PRESSINGS

Singles Demand Has Labels Hopping

• *Continued from page 5*

In stressing that fact, Phillip Straight, WEA production manager, confirms: "We just don't know what has happened to the market except that it is an amazing situation. Even modest hits in the bottom half of the top 50 have been turning over quite a few."

"We at WEA are all right because when things get tight we can ship singles in from the U.S. where they hold big stocks. It is costly but it balances itself out because it is more important to have the singles in the shops."

"Some copies of the Manhattan Transfer single are coming in from France where it is a big hit. There seems to be no spare pressing capacity in Britain and the same is applying to Europe."

"So far we've met demand except we were out of the Boney M. single for about two hours recently."

Cliff Gee, production manager of Arista, confirms that he has spent hours phoning factories abroad in an attempt to meet demand for top-selling singles. One result was that Showaddywaddy's single, "Under The Moon Of Love," continued hovering just under the million mark because there were no records left in the shops. In the end it was pressed in Paris, which meant printing work on sleeves had to be trans-

ferred to France as well. The Gary Glitter and Drifters' new singles are being pressed in New York.

"It's certainly a strange situation," says Vic Ridgwell, CBS distribution director. The CBS factory is working to capacity and unable to offer custom facilities to anyone else—in cer-

tain areas it has farmed out CBS work to Eire and to the company factory in Holland.

However, CBS has not considered importing finished pressings from the American company. "We would have to be very certain of the mar-

(Continued on page 63)

Shift For Dutch Label Munich

UTRECHT—Dutch record company Munich moves this month from Utrecht in the center of Holland, to Herwijnen, a village some 20 miles south.

For the past two years it has been based in a 14th century building in central Utrecht. Main reasons for the move are limited expansion possibilities here and severe parking problems around the current Munich buildings.

Munich, with just four employees, represents French jazz and blues label Black and Blue, U.K. folk label Topic, and British country and blues outlet Fly Right. It also has three labels of its own: Munich, Stooft and Blue Blues.

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U.K. MOVE AFOOT

Shift Faulty Disk Returns From Dealers To Labels?

Continued from page 16

have to face the music where faulties are concerned.

"The law says that if goods are faulty then it is the seller's responsibility. But it is increasingly obvious that the law does not reflect the public's natural instinct as to where responsibility should lie. The law does not correspond with their expectations."

He also points out that a Consumers Assn. survey in 1974 showed that not only was the public confused as to where legal responsibility lay but also that a majority felt producers should be held accountable for faults. "It seems that the logic of these developments points to the imposition of greater liability upon the producer."

But this does not mean that Borrie will campaign for a transfer of responsibility and in any case it would be some considerable time before any legislation reaches blueprint stage, let alone the statute books.

Such possible changes would make life difficult for U.K. record manufacturers. Roy Matthews, director of production and distribution at EMI, points out: "We're just

not geared to dealing with the consumer, but retailers are. They are professionals on that count. But we have to keep an open mind on the subject."

Ian Miles, managing director of Multiple Sound, a major custom pressing company, says: "The effect could well be to snarl everything up because at the moment the dealer does act as a sort of buffer between the manufacturer and the consumer. Manufacturers could be in trouble if we reach a situation where people send faulties back direct to them."

But John Roberts, of Selecta, says: "We're always prepared to back the product we manufacture and Selecta always looks after the consumer. It's time various bodies stopped interfering in matters which have nothing to do with them."

And Monty Presky, of Damont, which includes EMI, Pye, Island, WEA and K-Tel, among its clients, says: "The responsibility of the manufacturer is to make a good product. If that product is faulty then the consumer has a genuine complaint. I believe the consumer revolution has gone too far and people expect to get money back for the most trivial or silly reasons."



VALUABLE CARGO—Private Stock chief Larry Uttal, right, returns to the U.S. from the U.K. with a load of gold and silver disks presented by U.K. head Mike Beaton. Included are awards for David Soul (Gold and Silver LP & single) and Mud (Silver single) to go with MIDEM awards for Walter Murphy (Mexican Gold) and Jose Feliciano (Italian Silver).

Musicians Protest BBC 'Closedown'

LONDON—The Musicians Union has called for an urgent meeting with the BBC here following an announcement from the corporation that it will close down the Academy, the BBC youth training orchestra, by the end of September.

A warning of possible "retaliation" by union members was sounded by secretary Stan Hibbert who says he could not prevent certain "maverick" actions by members of the other BBC orchestras.

What the union seeks is a re-assurance that the BBC will take steps to train the musicians in other projects. For 11 years the BBC has supported the Bristol-based, 35-strong orchestra with the running costs this year touching \$150,000. The BBC says it has sought co-sponsorship of the Academy with other bodies, including the Arts Council and West Country companies, but all attempts failed.

The BBC adds it feels it makes a large contribution to the employment of musicians with 11 fully-professional orchestras currently in its employ.

But it is early to talk about official union retaliatory action, particularly in the area of needletime, and Hibbert says the union does not have direct influence on negotiations between the performance societies and the BBC on needletime allocation.

Hibbert does say, however: "Our members have watched our 1964 agreement with the BBC slowly eaten away by inflation and the BBC cuts in employment, which 18 months ago included a reduction of 300,000 pounds (around \$500,000) a year in the amount paid to freelance musicians. The executive committee of the union finds it difficult to stick to its side of the bargain when the BBC seems to find difficulty maintaining its side of the agreement."

First Chinese See MIDEM

CANNES—For the first time at MIDEM, there were Chinese representatives. They were Hsu Cheng-Hua and Wang Hua, both senior secretaries at the Chinese Embassy in Paris.

They said their main aim was "to study the evolution of the record industry in the various countries represented in Cannes" and they met, on an informal basis, executives from several major record companies.

SUPRAPHON & N/C

New Czech-Japan Plans

By LUBOMIR DORUZKA

PRAGUE—During a business visit of Supraphon record company executives to Japan, extensive plans for co-productions of classical works were finalized with Nippon Columbia.

Involved in the talks were Victor Kasak, general director, and Jiri Vinaricky, commercial director, of Supraphon; Nippon president Takami Shobochi and Toshio Kikut-sugi, general director, and others, along with Czech import company Artia representatives R. Marushka, general director, and L. Skokan, record division director.

The Suk Trio is to record in Prague for Nippon four piano works by Dvorak; the Smetana Quartet will record Beethoven's String Quartets Op. 18, Nos. 1 and 5; and the Czech Philharmonic Orchestra, with conductor Zdenek Kosley, will record Janacek's "Sinfonietta" and "Taras Bulba," and "Symphony On Japanese Mood," by Toshiharu Ichikawa.

Additionally, Czech artists will record in Tokyo. The Nippon Columbia company is to release a live

recording of Beethoven's Ninth Symphony with the Czech Philharmonic and choir, made during a Tokyo concert. Jan Panenka will record an album of piano works by Janacek, Smetana and others there, and Vera Soukupova is to record an album of Schumann songs.

Nippon Columbia is also to release albums of Czech pop and jazz, including the last album by the late New Orleans clarinet player Albert Nicholas, recorded in Prague; a modern big band co-led by Slide Hampton and Vaclav Zahradnik; and Vobruha's pop variations on well-known classical themes.

The Japanese interest in Czech music came up largely as a result of the successful Month of Czech Music, during which the Czech Philharmonic Orchestra and top soloist and chamber ensembles toured Japan. The licensing agreement between Supraphon and Nippon Columbia, dating from 1971 and added to in 1974, was re-signed for another three years and the number of Czech recordings released in Japan is growing steadily.

Farrell Active In Cannes

CANNES—One of the most active record company bosses throughout MIDEM was Wes Farrell, billed as owner of "the world's only independently-owned total music complex." He said he had been most impressed by the increase in the number of European acts being accepted in the U.S.

Announcing that he was himself writing a rock opera, including 30 songs for the score, and hoped for Broadway presentation in the fall, Farrell said: "There is a greater interchange of artists at international level than ever before and we at Chelsea Records want to be part of it."

John Franz Dead

LONDON—John Franz, a&r manager of Phonogram and one of the most respected figures in the U.K. music business, is dead at 54. He succumbed Jan. 29 to a heart attack following a lung infection.

Franz entered the business at age 15 as a song plugger, went on to play piano for Doris Day, Vera Lynn and others, and joined Philips in 1954. He's credited with more than 70 British chart hits with artists such as Frankie Vaughn, Shirley Bassey, Dusty Springfield and more. Despite industry misgivings he took Harry Secombe of the Goon Show and made him into a straight tenor with a charted single.

Franz had a policy of listening to at least the first eight bars of any audition tape submitted to him. "You can tell a no-hoper after eight bars," he would say, "but you must hear those eight or you could be missing out on a new Paul McCartney." He will be missed.

S. Africa Blocks Two Artist Tours

JOHANNESBURG — Tours of South Africa by Paul Williams and Nana Mouskouri, scheduled for this year, have been blocked by the government.

Ronnie Quibell, local impresario, who set up Williams' tour for February and March, received a curt letter from the Department of the Interior informing him that it was "not prepared to approve admission to South Africa of Paul Williams and his group." The letter added that refusal extended to the supporting act for the tour, Freddie and the Dreamers, but no reasons were given.

Quibell received a second blow when he learned that permits for multi-racial audience for the Nana Mouskouri tour, set for June, would not be granted. This is the fifth year in succession that the Greek singer has had to postpone appearing in South Africa because of government red tape. Now an option has been taken and she may tour in 1978.

Last year Quibell was refused permission by the government for three acts, Ecstasy, Parisienne & Paul Junior. (Continued on page 63)

FEBRUARY 12, 1977, BILLBOARD

From The Music Capitals Of The World

LONDON

Chris Denning, independent promotion man associated with many hit singles over the years, has signed an exclusive production and promotion deal with Ember Records, though maintaining his own outside interests. ... Irish folk rock group the Horslips signed by DJM to world recording deal, excluding Eire.

Polydor finalized deal with Edge Productions, company run by publishers Geoffrey Heath and Eddie Levy, for finished product. ... Mud group's Cadillac limousine, complete with two radios, stereo and tv, for sale for \$10,000. ... Oscar Peterson making a Chappell, London, personal appearance to sign copies of his LPs; all 68 different titles.

Joop Visser, of Charly Records, returned from MIDEM to find his home burgled and 3,000 albums, mostly irreplaceable jazz items, missing. ... New deal signed between California-based

BNB Associates and the Paradine-Paterson production company (headed by David Frost and Robert Paterson) should mean more tours of Australia by international names. ... Contempo repromoting its original Teddy Bears' single "To Know Him Is To Love Him," a company catalog item for three years, the idea emanating from Marc Bolan's version of the song on EMI.

Phonogram campaign for Status Quo "live" double album includes football ground advertising plus a total five minutes "moving message" space on the electronic scoreboard at Wembley Stadium during an international soccer match. ... For the first time in five years, no Gramophone Record Retailers Committee conference this year, because of lack of support from record companies. ... Moody Blue John Lodge touring U.K. in \$30,000 Winnebago tractor home to promote his first solo album.

(Continued on page 63)

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From The Music Capitals Of The World

Continued from page 62

Dennis Weaver, singer/actor and "McCloud" of NBC-TV series, in for chat shows and singing spots on tv and also for the Wembley Country and Western Music Festival. . . . Extra concerts added for Roger Whittaker's 72-date European concert-tour, with particular ticket sales in America. . . . New United Artists head of press is Michael Gray, with associates Judith Riley and Maggie Ross.

Irish singer Dana recovering from throat operation in Los Angeles, including recording with Tony Macauley, there producing David Soul. . . . Push by GTO here for Marianne Rosenberg, German singer with a debut single in the U.K., "V.I.P.," a big European hit. . . . Winner of RSO pool competition at MIDEM was Stephen James, managing director of DJM Records.

"Ohio" debut single of new 5-piece rock group Bandit, much touted by Arista here. . . . Harry Rabinowitz, head of music services at London Weekend TV since the company started in 1968 has retired but will continue as a freelance musical director. . . . Extra dates added for Chicago concert tour here through heavy ticket demand. . . . Olympic show jumper Debbie Johnney featured on a new album "The Royal Windsor Horse Show," talking about her successes.

Cleo Laine's 1977 Grammy Award nomination for jazz performance on "Potgy and Bess" her third, the two previous ones being in the pop and classical fields. . . . Former Argent member Russ Ballard out with his first single with his new band, "Some Kinda Hurricane." . . . Ex-boxing champion Henry Cooper getting strong airplay for his single "Knock Me Down With A Feather." . . . Anthology album by the late Paul Kossoff due in March from DJM. . . . Larry Page launched his new act Hunter with a reception at Ronnie Scott's.

PETER JONES

TOKYO

Harumi Miyako (Nippon Columbia) won the 1976 Japan Record Grand Prix with her song "Kitano Yadokara," while Yasuko Naito (Nippon Columbia) was cited as the new artist of the year and Aki Yashiro (Teichiku) received the most outstanding performance award of the year. . . . Daniel Nienishkis, pop & jazz director of Tokuma Musical Industries left the company. He will be devoting full time as president of the mu-

Labels Hopping

Continued from page 61

cket—like being sure of a number one within three weeks of release—before starting that, because of the expense involved.

"This is not only a matter of high volume of overall sales but one in which the charts are volatile, with a lot of movement, a lot of singles with potential and a lot of promising newcomers, so companies are keen to maintain supplies of all singles over a wide spread," Ridgwell notes.

Difficulties experienced by EMI represent one aspect, a dramatic aspect, because Leslie Hill, managing director, points out that EMI is pressing over 50% of the singles sold, based on chart returns.

He says: "We calculate that to fulfill demand at peak we would need 100 7-inch presses. We have only half that number and a few weeks ago were talking of putting a few of these into mothballs."

EMI has arranged custom pressing in several countries, including France and Germany. Hill finds it ironic that EMI's new special singles sales force is moving into action at a time when sales are at such a dizzy level that the company can't make as many as it can sell.

Chief concern of Mike Beaton, Private Stock U.K. general manager, is clearing a backlog on David Soul's hit "Don't Give Up On Us." He had 100,000 copies pressed in the U.S. and brought to Britain.

Industry executives cannot recall so much singles action in a long time.

sic publishing company, GP Music Corp. . . . TBS (Tokyo Broadcasting System) televised a two-hour "New Year's Eve Concert" offering two gala popular concerts filmed at the Nippon Budokan Hall here Dec. 1 and 2. The first part of the program featured Olivia Newton-John and the second part featured Salvatore Adamo.

NHK (Japan Broadcasting Corp.) broadcast a 40-minute tv program featuring John Denver and Frank Sinatra, originally shown in the U.S. on the ABC network in March 1976. Also featured were Count Basie and Nelson Riddle together with The Harry James and Tommy Dorsey orchestras. . . . Teichiku Records signed a licensing deal with Vee Jay International. The first albums which Teichiku Records will release in Japan under the deal Mar. 25 are "Wynton Kelly Last Concert," "Wynton Kelly Sextet" and "Kelly Great." Vee Jay's current licensing contract with Tokuma Musical Industries will terminate the end of February.

Udo Artists promoted the first Japanese tour of Lynyrd Skynyrd. There were four concerts in Tokyo and one in Osaka, supported by a Japanese rock group Idlewild South. Udo Artists also promoted the first Japanese tour of a guitarist, Robin Trower, who had three concerts in Tokyo, one in Osaka and one in Nagoya.

The list of artists touring Japan in January included the Stylistics (booked by Universal Orient Promotions), Tom Waits (Tom's Cabin), Bill Monroe & Blue Grass Boys (Ito Music Office), Max Roach Quartet (All Art Promotions), Softones & Love Machine (Kyodo Tokyo), Jose Feliciano (Kyodo Tokyo), Claude Ciari (Kyodo Tokyo) and Aerosmith (Udo Artists). . . . Warner-Pioneer Artist Eiko Shuri returned to the U.S. She will appear at the Frontier in Las Vegas Feb. 6. She will also have shows in Los Angeles and Lake Tahoe. . . . Toshiba-EMI reports that it has received an initial order of 50,000 sets for a 3-record album, "Wings Over America" by Wings, released Jan. 25.

ALEX ABRAMOFF

PARIS

The Composers String Quartet will play at the inauguration of the Centre Pompidou, latest European museum of modern art and named after the late president of France. . . . Composer and singer Charles Trenet and Olympia Music hall director Bruno Coquatrix have received the SACEM gold medal for services to popular music.

Polydor has released a single "Tremonisha," written by U.S. ragtime hero Scott Joplin. . . . 1977 is Beethoven year in France, with the first of a series of 18 concerts held Feb. 12, and in all, the nine symphonies and five piano concertos will be heard in the programs commemorating the 150th anniversary of the death of the composer.

After a four-month trial, the cable-tv operation TeleFrance-U.S.A. now has 180,000 subscribers in New York, the network operating with the first and second French tv programs, and including films and music. . . . The Theater d'Angers is staging four performances of Stravinsky's "Rake's Progress," by the British Glynebourn touring opera.

HENRY KAHN

MILAN

U.K. label Cube after being represented by RCA for a while is now licensed once more to Phonogram and has issued Joe Cocker's "Live In Los Angeles" disc.

Led Zeppelin's "The Song Remains The Same" film premiered here and the movie soundtrack has been released on the Swan Song label by WEA Italiana which has also issued "All This And World War II." . . . Rival tour promoters Gianni Ravera and Vittorio Salvetti competing for the management of the next San Remo Song Festival. Ravera, who looks to be the favorite, plans several evening shows dedicated to different kinds of music and a final night featuring all the finalists. . . . Composer Roberto De Simone's Neopolitan musical "La Gatta Cenerentola" based on the ancient Italian tale of Cinderella will be staged in France by the Compagnia Il Cerchio which includes some members of the Naples folk group Nuova Compagnia Di Canto.

Top Italian rock acts who are currently making national tours include singer Eugenio Bennato who records for Phonogram and Toni Esposito (RCA). Jazz-rock outfit Perigeo and singer-songwriter Rino Gaetano, both also with RCA, are making appearances too. Produttori Associati has launched a new jazz series with first releases including albums by Gerry Mulligan and Enrico Intra, Thad Jones and Mel Lewis, Jean-Luc Ponty and Randy Weston.



SWEET BLINDNESS—Despite a snowstorm outside, Quality Records artists Sweet Blindness keep the audience warm during a well received week at the Generator in Toronto. Quality reports that the band's new single, "Special Arrangement," is making inroads on the Canadian charts.

CHANSON AWARD

French Honor Dufresne

MONTREAL—Quebec singer Diane Dufresne has won first prize in France's 1977 Jeune Chanson Awards.

The awards were established in 1975 by the French Music Exchange Assn. to promote the winners outside of their native land through "concerted public and private effort."

Three prizes are awarded internationally each year. Last year Quebec's top selling group, Beau Dommage, won the award.

A music exposition coincided with the awards presentations during which a number of Quebec artists signed major recording and concert contracts.

Composer Andre Gagnon, a well-known arranger and pianist, signed a contract with Decca for worldwide

distribution. The contract package included an extensive tour of Europe, Japan and the U.S.

Gilles Valiquette signed a distribution agreement for his CBS Disque album "Valiquette Est En Ville" for the French market. Part of the deal was a European concert tour with Veronique Sanson. That tour package will appear in France, Belgium, West Germany, Switzerland and Holland between April 15 and May 20.

In a separate contract, other deals were arranged for Valiquette for such places as Iran, Iraq, Greece, the Ivory Coast, and Central Africa.

Morse Code, Beau Dommage, Dionne Bregent, and Ronald Beauchamp also were signed to distribution contracts in France and Europe.

MARTIN MELHUISE

Prokop And Mercey Bros. In Quality Publishing Pact

NEW YORK—Quality Music in Canada has signed an agreement with Two Saggiarians Ltd. (BMI) to co-publish the music of Quality Records artist Skip Prokop and assist in the placement of copyrights.

Quality Music has also signed an agreement with the Mercey Bros., where Quality will represent the interests of Mercey Bros. Publishing Co. (BMIC) and Elmira Music (CAPAC).

Bill Kearns, general manager of Quality Music, says that he's already received queries from a number of artists interested in recording Prokop's material. Prokop gained fame in the late 60's with the Pau-

pers and also worked with the late Janis Joplin.

Meanwhile, the combined catalog of Mercey Bros. Publishing Co. and Elmira Music is comprised of over 100 tunes and is highlighted by a number of the trio's country hits.

Kearns says that the Mercey Bros. will continue to record for RCA, with a new album out called "Homemade." However, Kearns says, Quality Music will represent them worldwide.

The Merceys have won seven Juno awards as Canada's top country act, and are partners in the Mercey Bros. Recording Studio and the Elmira Jingle Factory, a broadcast media advertising firm.

Canada Turntable

Chuck Azzarello, former announcer for CHUM-FM in Toronto, appointed program director for CHEZ-FM in Ottawa and expected to go on the air in early 1977. Music director for the station is Brian Murphy. Tim Thomas is being retained as a programming consultant.

Richard Moody has been appointed vice president and general manager of A&A Records and Tapes Ltd. He most recently held the position of western regional manager for CBS. . . . Leigh Alden has been appointed the regional sales manager for British Columbia for RCA Canada. Previously, Alden had worked for RCA as a sales representative in B.C. . . . Michel Kordu-

pel has joined Cinram Ltd. in Montreal in charge of all French productions in the company's own production house Production Filson. Kordupel had formerly been with Musimart Ltd. in promotion.

James Morgan has been appointed chief engineer for the RCA recording studios. Morgan now heads up a staff of engineers operating the company's two studios including the renovated RCA 24-track complex in downtown Toronto.

Bob Johnston is now the national promotion manager for MCA Records of Canada. He was previously the Ottawa/Montreal branch manager for MCA. Johnston will now work out of the Toronto head office.

From The Music Capitals Of The World

TORONTO

Wild Cherry has been presented a gold record for the single "Play That Funky Music" by CBS. . . . Capitol Records-EMI of Canada act Conspiracy, recently played three dates with Natalie Cole in Canada. . . . Peter Foldy taped the "Wolfman Jack Show" on Jan. 14 for national broadcast. . . . Bill Amesbury is booked for the same show in February. . . . According to the CBC, Anne Murray received great response to her television special, "Keeping In Touch," aired on Dec. 12 of last year. Phone-ins showed a ten-to-one national response in favor of the special.

Shirley Eikhard has been confirmed as special guest on Lou Rawls' first cross Canada tour which will include cities such as Winnipeg, Regina, Edmonton, Calgary, Vancouver, Montreal and Hamilton. Some of the dates will be in March, the others in May. Eikhard's current single on Attic Records is "Let Me Down Easy" with her new LP, which will contain "Someday Soon" the theme song from Stanley Kramer's new film, "The Domino Principle," just being completed.

Ted Randall was recently appointed as program director at CMFI. . . . John Spragge has been promoted to vice president in charge of programming for CFRB with George Barr named vice president in charge of sales.

Gene Low has left his position as director of artist relations for Quality Records Ltd. so that he can pursue his other outside interests in the music business. . . . Dave Elliot has left London Records of Canada where he held the position of Ontario promotion manager to join A&M Records of Canada in their Toronto office. Rob Sullivan has been named as replacement for Elliot.

Toronto band Rose was recently signed to Polydor in Canada and is currently at Listen Audio studios in Montreal working with engineer Dixon Van Winkel on an album. . . . Gordon Lightfoot has been nominated for two Grammy awards for best performance by a male vocalist and song of the year, both for the record "The Wreck Of The Edmund Fitzgerald." Both the single and the album "Summertime Dream" have been certified gold in Canada.

Liverpool has set out on a six-date tour of the Maritimes. . . . WEA Music of Canada advises that Peter Gabriel, the former lead singer of Genesis, has just had his first solo album released on Atlantic. The LP was recorded at Soundstage in Toronto with Bob Ezrin producing.

The February talent line-up at the Groaning Board includes appearances by Lisa Garber, London Bobby, Noel Harrison and The Great Sneezey Waters and His Excellent Band. . . . Music Shoppe International has been appointed the exclusive booking agency for the Zodiac I club in the Ramada Inn in Toronto. The room will feature Canadian and imported shows and disco attractions. Bookings will be supervised by Ross White, a Music Shoppe vice president. Ivan Chadima, the general manager of the Ramada Inn, Don Valley, has also appointed Bigland Public Relations as the public relations and advertising agency for the Zodiac I.

Ryan's Fancy, who will be featured in a special on the CBC shortly with the Chieftains, has signed to RCA. . . . A new Nestor Pistor comedy album "Winestoned Plowboy" is now gold in Canada. Advance orders for the LP exceeded 50,000 units in western Canada alone. Pistor has had two previous albums with RCA and two singles. . . . WEA has announced that the George Benson LP "Breezin'" has gone gold in Canada.

MONTREAL

Le Grand Salon du Domaine Mascouche, a club just outside of Montreal, has changed the times of its nightly shows to 10:00 p.m. and 12:30 a.m. Fussy Cussy appeared at the club from Feb. 2-6. . . . Peter Beauchamp, former manager of the Sam the Record Man Montreal store, has left that position to pursue other interests in the music field. Replacing Beauchamp as manager is Tom Hansen.

The idea of an association that would have brought together Guy Latraverse's Kebec Spec company with the Radio Mutual chain has been dropped because of a possible conflict of interest. . . . The Lisa Hartt Band LP entitled "Star-watcher" on Rising Records has just been released in Canada. The first single from the album produced by Phil Ramone is "All Over the World."

MARTIN MELHUISE

CALLED A CRISIS IN LOS ANGELES

Labels React To Credit Problem

• Continued from page 5

rack announced identical financial difficulties.

Some manufacturers admit their responsibility in creating the financial mess by following an extremely liberal credit policy during the past few years.

"There has been virtually no ceiling to the credit extended distributors here," says Valentin Velasco, manager of the Musart/Peerless offices.

"Distributors have just been constantly expanding their businesses, but with the manufacturers' product. And the labels would just keep supplying product even though huge amounts were owed to them from former purchases."

Velasco claims it is common practice in the industry here for distributors to pay with post-dated checks. Manufacturers, he says, have continued to make new sales while accepting post-dated payment for old purchases, "knowing full well that at the end of the month that check is going to bounce anyway."

Manufacturers here unanimously report similar experiences. They claim, however, that they postponed pressuring for payment from distributors for fear of forcing any one of them out of business and drying up a vital outlet for their product.

Unlike the American business, there are no large retail chains handling Latin product. So Latin labels depend heavily on the three or four distributors which double as one-stops and service scattered, individual buyers.

But the mood has now changed on Pico Blvd., location of most Latin labels and the days of leniency appear over.

"We're not in as bad a shape as some people because we've been careful about our credit in the past," says Jose A. Garcia of Latin International. "We've always figured that it doesn't do us any good to sell \$100,000 worth of our product if we never get paid."

But Garcia admits that several clients owe him money and that his credit policy will get "tighter and tighter every day."

Most label executives agree with Garcia who says that one of the main causes of the current problem is a lack of a well-defined price structure in the business.

He accuses some manufacturers of selling product at different prices to different distributors. Then, he explains, distributors would turn around and try to undercut themselves in a fierce competition for retail clients.

Besides owning the label, which holds the license for EMI Latin product, Garcia and his father, also Jose Garcia, operate a distributor/one-stop operation. He says that in recent weeks the distributor/one-stop arm has gained back clients it had originally lost to the newly troubled distributors who were under-selling.

Musart's Velasco confirms that distributors were selling extremely low, often at \$2.40 or \$2.35, well below the \$2.75 he recommends as manufacturer.

He says the under selling was designed to attract buyers, but the tactic backfired. So Velasco now says that retailers are coming to him directly for product, complaining the distributors cannot service them properly.

And he adds that he has broken a former convention by selling direct to retailers because he sees this as a means of supplying the market with the product it may not otherwise get because of the distribution problems.

In fact, Velasco foresees direct sale from manufacturers to retailers as a practice that will increase in the future because of the frustrations of past dealings with distributors.

Velasco asserts that while the industry works out some solution his firm will also tighten its credit practices.

And Tony Estevez of Alhambra's office here reports a similar strict attitude. He says he will only accept cash from most new clients, and from established accounts he will ex-

pect payment of previous balances before new purchases are allowed.

Estevez believes, as do all other label executives surveyed, that the two or three distributors here who have a good payment record will be able to pick up the slack from the financially troubled distributors.

But Estevez says that he is no longer moving his catalog product as he was before because the distributor with the worst problem now is the only one who handles catalog from all labels.

Estevez says the remaining large distributors are only handling current hit product. So he predicts his catalog line will continue to suffer for some time.

Of all the firms here, Caytronics is the one with the largest amounts due in accounts receivable. And some label executives say it is because Caytronics has been the most liberal in credit extension.

But Bob Garcia, the firm's credit manager, denies this. "The distributors owe us the most money," he says "because we are the largest firm in the business. It's only natural."

Veteran Vargas Seeks To Sing All Over World

MEXICO CITY—One of the last living Latin American troubadours—Pedro Vargas—has one remaining goal: to perform in all of the countries of the world.

So far, he has appeared in every nation throughout Central and South America, most all in Western Europe and just recently he made it to Israel.

"My one remaining ambition," muses the RCA artist, who has become something of a special institution in his own backyard since the late 1920s, "is to try and sing in person for the people of Japan and other places in the Orient plus perhaps other locations in Australia and Africa."

Negotiations have been underway for the past few weeks to prepare a special itinerary for the robust baritone in a grand global tour when he reaches his 50th anniversary in show business January 1978. It will kick-off here with a projected special showcasing at the Palace of Fine Arts.

Probably one of the biggest attributes in favor of Vargas enduring is his approach to a ballad. "I treat every song in the style of a romanticist," he beams proudly, "even when it comes to my handling of a ranchera tune."

MARV FISHER

NEW YORK

Ray Barretto gets his first network television exposure since joining Atlantic Records on Don Kirshner's Rock Concert. Barretto and his band flew out to Los Angeles from New York and taped the show. Three songs were recorded from his current LP "Tomorrow: Barretto Live." The segment is tentatively scheduled to be aired the beginning of April.

Fabian Ross, director of International Records under the Fania umbrella, is on a dual purpose trip to Argentina to promote the label and recordings for Santos Colon, Ismael Miranda and La Lupe. New releases on the label include Sandro's "Para Ti" and Los Angeles Negro's "Bolerissimo."

Violinist Pupi Legarretta's latest effort, produced by Johnny Pacheco, is entitled "Los Dos Mosqueteros" on the Vaya label.

Bobby Rodriguez Y La Compania's LP "Salsa At Woodstock" might be going gold. Producer Alex Masucci is elated by the hundreds of calls asking about the bilingual salsa single, "What Happened" being played on WBLS, WPIX, WJUR, and many more.

Orchestra Novel, one of the leading charranga bands here, is placing finishing touches on its first LP on Fania Records. LP was recorded at La Tierra Studios and produced by Louie Ramirez. "Salsamania" is the title. . . . Coque Records is preparing a strong promo push on Adalberto Santiago y Los Kimbos and Frankie Dante who are now in the studio finishing their LPs produced by Ralph Lew.

Vocalist Camilo Sesto's latest effort "Memorias" is out on the Pronto label. In an interview given to the Spanish press, Sesto says the LP is an "evolution, a change, but also a step ahead including many risks, considering his erratic career." Caytronics expects the album to do well as it has already received advanced airplay from the single released several weeks ago.

Meanwhile Orquidia Santiago, disco diva for Manhattan's Christopher's Lounge, is producing a debut LP for Steve Colon and his orchestra.

AURORA FLORES

MEXICO CITY

New officers took over for AMPROFON following mid-January elections. The following, to hold their respective posts until early 1978, are: Guillermo "Memo" Acosta (GAS), president; Peter Ulrich (Peerless), first vice president; Lic. Eduardo Baptista (Musart), second vice president; Lic. Francisco Ortiz de Larate (CBS), secretary; Lic. Pablo Macedo (Orfeon), treasurer; Enrique Sellaras (Gamma).

Manuel Villareal, president of CBS Latin American operations, back in late January from a trip to some of the company's affiliates in Central and South America. . . . Jose Antonio Hutt returned to El Salvador following business meetings here with RCA executives Louis Couttolenc Jr. and Guillermo Infante among others. Hutt, besides heading up two manufacturing operations in the Central American market (besides San Salvador, he has one in Panama), is the head of FLAPP (the association which coordinates most all Latin American record companies).

Raphael closed out his first Mexican personal appearance stand in four years with an added smash week at La Naranja of Hotel Aristos. Singer worked to near capacity at his two key engagements in the Teatro Ferrocarrilero and Fiesta Palace. . . . Opening for a limited stay at latter locale in early February is Donna Summer, her debut for such p.a.'s in this country. . . .

Natalie Cole will do some brief appearances at a new theatre-auditorium in the soon-to-be-completed Plaza Condesa building complex, according to impresario Antonio Basurto.

The youngest record association, FONOMAC (comprised of a group of medium-line record companies and allied service organizations), held its elections for the coming year. New officers are: Roberto Salinas (Distribudora Comercial Mexico, S.A. de C.V.), president; Felix Ruano (Disco Popular), vice president; Mario Freidberg (Audio Vision De Mexico), secretary; Jorge Gonzalez Cos (Polipast), treasurer. . . .

Rene Leon back from Madrid Jan. 25 to prepare promotions for Sandro, the Argentinian singer who opens a tour of Mexico beginning Feb. 16. . . . Alfredo Marcelo Gil latched onto a new, female singer, Paulyna, and signed her to a contract with Polydor.

MARV FISHER

TEXAS

Carlos Guzman's new single on Falcon is being considered as the basis for a movie in Mexico. It is titled "El Cuatren," a ballad about a modern day Robin Hood who sides with the cause of the Mexican campesinos. The song figures prominently in the playlists of most radio stations across the state. Guzman, meanwhile, has been kept busy shuttling between Mexico City, Los Angeles, Chicago and his home base in McAllen. Plans call for him to tour the states with a troupe of top Mexican stars within a few months.

The Royal Jesters' new single on GCP is "La Primera Caricia," a song written by Amalia Mendoza. Another recent release by GCP is the new single by The Latin Breed, titled "Cuando Te Canses De Llorar." These two groups, as well as Sno Ball & Company, will be featured at a Valentine's Day Dance sponsored by the Sno Ball & Company Fan Club at Corpus Christi's Yellow Rose Convention Center.

El Borinque Tropical, recording for ARV, has a new version of "Vuela Paloma" which is earning the group new radio exposure not only in Texas, but also in California and the Midwest. The group's most recent LP, "Festival Vallanato," has reportedly done well in Central and South America, especially in Venezuela, Peru, Brazil, Guatemala and Panama.

ARV also has a new album out by Freddie Fender titled "Recordando Los '50s" and includes some of Fender's first hits. The album features Spanish language versions of songs like "Don't Be Cruel," "The Twist," "Chesty Love" and "Singing The Blues."

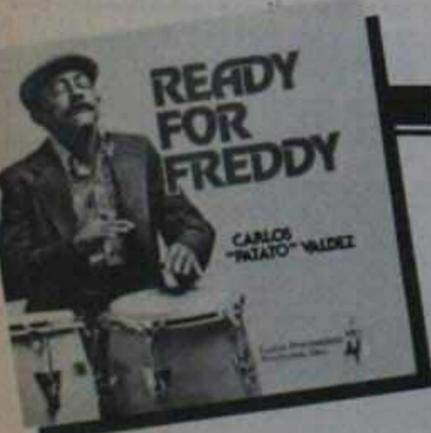
LUPE SILVA

Billboard SPECIAL SURVEY For Week Ending 2/12/77

Billboard Special Survey Hot Latin LPs

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| WEST COAST (Salsa) | | SAN ANTONIO (Pop) | |
|--------------------|---|-------------------|---|
| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
| 1 | CELIA, JOHNNY, JUSTO Y PAPO Recordando El Ayer, Vaya 52 | 1 | LOS CADETES DE LINARES Dos Amigos, Ramex 1003 |
| 2 | RAY BARRETTO Tomorrow: Barretto Live, Atlantic 502-509 | 2 | LUCHA VILLA No Me Dejes Nunca, Nunca, Musart 1705 |
| 3 | BOBBY RODRIGUEZ Y LA COMPANIA Salsa At Woodstock, Vaya 58 | 3 | VICENTE FERNANDEZ A Tu Salud, Caytronics 1464 |
| 4 | PETE CONDE Este Negro Si Es Sabroso, Fania 489 | 4 | LOS TERRICOLAS En Mexico, Discoland 8240 |
| 5 | HECTOR LAVOE De Ti Depende, Fania 492 | 5 | JIMMY EDWARDS Solo, GC 128 |
| 6 | LARRY HARLOW/ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 494 | 6 | VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441 |
| 7 | THE FANIA ALL STARS Tribute To Tito Rodriguez, Fania 493 | 7 | LOS TIGRES DEL NORTE Pueblo Querido, Fama 538 |
| 8 | JOHNNY PACHECO El Maestro, Fania 485 | 8 | JULIO IGLESIAS A Mexico, Alhambra 21 |
| 9 | VARIOUS ARTISTS Jerry Masucci Presents Salsa Greats, Vol. 1, Fania 495 | 9 | RIGO TOVAR Y SU COSTA AZUL Nova Vox 218 |
| 10 | RALFI PAGAN With Love/Con Amor, Fania 397 | 10 | GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Arriba 3000 |
| 11 | PUERTO RICO ALL STARS Puerto Rico All Stars, PRAS 001 | 11 | LOS TERRICOLAS Un Sueño, Discoland 8325 |
| 12 | BOBBY VALENTIN Alvora, Brones 104 | 12 | BEATRIZ ADRIANA Esta Situacion, Peerless 1956 |
| 13 | CHARANGA 76 Charanga 76, TR 119 | 13 | RENACIMIENTO 74 Ramex 1008 |
| 14 | EL GRAN COMBO Mejor Que Nunca, EGC 013 | 14 | CAMILO SESTO Amor Libre, Pronto 1013 |
| 15 | LIBRE Con Salsa, Con Ritmo, Vol. 1, Salsoul/Salsa 4109 | 15 | YOLANDA DEL RIO El Dia Que Me Acaricié, Arcano 3337 |
| 16 | GRUPO FOLKLORICO Y EXPERIMENTAL Concepts In Unity, Salsoul/Salsa 2 400 | 16 | KING CLAVE Los Hombres No Deben Llorar, Orfeon 38023 |
| 17 | CHEO FELICIANO The Singer, Vaya 48 | 17 | LATIN BREED Memories, GC 119 |
| 18 | EDDIE PALMIERI Unfinished Masterpiece, Caco 120 | 18 | ANGELICA MARIA Voleros, Salsoul Internacional 8016 |
| 19 | CHEO FELICIANO Cheo's Rainbow, Vaya 55 | 19 | LUCIA MENDEZ Siempre Estoy Pensando En Ti, Arcano 3333 |
| 20 | ISMAEL MIRANDA Esta Es Intimidad, Fania 480 | 20 | MARIO QUINTERO Nombres Contigo, Orfeon 32 673 |
| 21 | RAY BARRETTO Barretto, Fania 486 | 21 | LITTLE JOE Y LA FAMILIA Que Sabe, Loco, Buena Vista 1055 |
| 22 | BOBBY RODRIGUEZ Y LA COMPANIA Lead Me To That Beautiful Band, Vaya 43 | 22 | ALBERTO VAZQUEZ Rancheros Romanticos, GC 4129 |
| 23 | CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37 | 23 | GERARDO REYES Pablo Del Monte, Caytronics 1462 |
| 24 | ORCHESTRA HARLOW El Judio Maravilloso, Fania 490 | 24 | SUNNY Y LOS SUNLINERS Palabrian, Key-Loc 3024 |
| 25 | CHINO Y SU CONJUNTO MELAO 100% Ballabile, TR 122 | 25 | FLACO JIMENEZ El Rey De Texas, DLY 3028 |



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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|---|
| 1 | 1 | DON'T GIVE UP ON US | David Soul (Private Stock)—Macaulay (Tony Macaulay) |
| 2 | 2 | DON'T CRY FOR ME ARGENTINA | *Julie Covington (MCA)—Evita (Andrew Lloyd Webber/Tin Rice) |
| 3 | 3 | SIDE SHOW | *Barry Biggs (Dynamic)—Famous Chappell (Byron Lee) |
| 4 | 4 | ISN'T SHE LOVELY | *David Parton (Pye)—Jobete London/Blackbull (Tony Hatch/David Parton) |
| 5 | 15 | WHEN I NEED YOU | *Leo Sayer (Chrysalis)—Chappell (Richard Perry) |
| 6 | 8 | DADDY COOL | Boney M. (Atlantic) |
| 7 | 5 | YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK | *Drifters (Arista)—Macaulay/Cookaway (Roger Greenaway) |
| 8 | 7 | THINGS WE DO FOR LOVE | *10C.C. (Mercury)—St. Annes (10C.C.) |
| 9 | 13 | SUSPICION | Elvis Presley (RCA)—Carlin |
| 10 | 10 | CAR WASH | Rose Royce (MCA)—Leeds (Norman Whitfield) |
| 11 | 9 | WILD SIDE OF LIFE | *Status Quo (Vertigo)—Leeds (Roger Glover) |
| 12 | 18 | DON'T BELIEVE A WORD | *Thin Lizzy (Vertigo)—Pippin the Friendly Ranger (John Alcock) |
| 13 | 6 | I WISH | Stevie Wonder (Motown)—Jobete/Blackbull (Stevie Wonder) |
| 14 | 25 | DON'T LEAVE ME THIS WAY | Harold Melvin & The Blue Notes (CBS)—Carlin (K. Gamble/L. Huff) |
| 15 | 12 | DR. LOVE | *Tina Charles (CBS)—Subbidu/DJM (Biddu) |
| 16 | 28 | JACK IN THE BOX | Moments (All Platinum)—Sunbury (Goodman/Ray/Keith) |
| 17 | 16 | GRANDMA'S MARTY | *Paul Nicholas (RSO)—Rio Cartel/April (Christopher Neil) |
| 18 | 19 | PORTSMOUTH | *Mike Oldfield (Virgin)—Virgin (Mike Oldfield) |
| 19 | 30 | BOOGIE NIGHTS | *Heatwave (GTO)—Rondor/Tincabell (Barry Blue) |
| 20 | 23 | NEW KID IN TOWN | Eagles (Asylum) |
| 21 | 38 | SING ME | *The Brothers (Bus Stop)—Intune (M. Murray—T. Callander) |
| 22 | 14 | LIVING NEXT DOOR TO ALICE | *Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn) |
| 23 | 20 | EVERYMAN MUST HAVE A DREAM | *Liverpool Express (Warner Bros.)—Warner Bros./Moggie (Hal Carter/Peter Sweetenham) |
| 24 | 11 | UNDER THE MOON OF LOVE | *Showaddywaddy (Bell)—Carlin (Mike Hurst) |
| 25 | 24 | SMILE | *Pussycat (Sonet)—Noon/Britico (Eddie Hilberts) |
| 26 | 29 | IT TAKES ALL NIGHT LONG | *Gary Glitter (Arista)—Leeds/Rock Artists/Paul Gadd (Mike Leander) |
| 27 | 32 | WHAT CAN I SAY | Box Scagge (CBS)—Heath Levy (Joe Wissert) |
| 28 | 47 | EVERYBODY'S TALKIN' 'BOUT LOVE | Silver Convention (Magnet)—Butterfly/Meridian/Siegel (M. Kunze/S. Lavay) |
| 29 | — | MIGHTY POWER OF LOVE | Tavares (Capitol)—ATV (Freddie Perren) |
| 30 | 37 | MORE THAN A FEELING | Boston (Epic)—Screen Gems (J. Boylan/T. Scholz) |
| 31 | 26 | FLIP | *Jesse Green (EMI)—Redbus (Ken Gibson) |
| 32 | 42 | WAKE UP SUSAN | Detroit Spinners (Atlantic)—Carlin (Thom Bell) |
| 33 | 39 | EVERY LITTLE TEARDROP | *Gallagher & Lyle (A&M)—Rondor (David Kershbaum) |
| 34 | 17 | MONEY MONEY MONEY | Abba (Epic)—Bocu (Polar Music) |
| 35 | 45 | YEAR OF THE CAT | *Al Stewart (RCA)—Gwyneth/Chappell (Alan Parsons) |
| 36 | 27 | LOST WITHOUT YOUR LOVE | Bread (Elektra)—Screen Gems (David Gates) |
| 37 | 50 | BODY HEAT | James Brown (Polydor)—Intersong (James Brown) |
| 38 | — | DON'T LEAVE ME THIS WAY | Thelma Houston (Motown)—Carlin (Hal Davis) |
| 39 | 31 | HAITIAN DIVORCE | Steely Dan (ABC)—Anchor (Gary Katz) |
| 40 | — | CHANDON D'AMOUR | Manhattan Transfer (Atlantic)—Carlin (Richard Perry) |
| 41 | 49 | I WANNA GO BACK | *New Seekers (CBS)—Martin-Coulter (Phil Coulter/Bill Martin) |
| 42 | 41 | SHAKE YOUR RUMP TO THE FUNK | Bar-Kays (Mercury)—Barkay (Allen Jones) |
| 43 | 43 | YOU + ME = LOVE | Undisputed Truth (Warner Bros.)—Jobete London (Norman Whitfield) |

| | | | |
|----|----|------------------------------------|--|
| 44 | — | DAZZ | Brick (Bang)—Silver Cloud/Trolley (Healey/Duncan/R.E. Lee/Brick) |
| 45 | 48 | SING ME AN OLD FASHIONED SONG | Billie Jo Spears (United Artists)—London Tree (Larry Butler) |
| 46 | — | HA CHA CHA | Brass Construction (United Artists)—RAK (Jeff Lane) |
| 47 | 40 | THE WRECK OF THE EDMUND FITZGERALD | Gordon Lightfoot (Reprise)—Heath Levy (Gordon Lightfoot) |
| 48 | — | GYPSY ROAD HOG | *Slade (Barn)—Barn (Chas. Chandler) |
| 49 | 44 | PUT YOUR MONEY WHERE YOUR MOUTH IS | Rose Royce (MCA)—Leeds (Art Linson) |
| 50 | — | THIS IS TOMORROW | *Bryan Ferry (Polydor)—E.G. (Black Jim Préd.) |

LPs

| This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------------------|--|
| 1 | 1 | RED RIVER VALLEY | Slim Whitman (United Artists) |
| 2 | 37 | LOW | David Bowie (RCA) |
| 3 | 4 | DAVID SOUL | (Private Stock) |
| 4 | 3 | SONGS IN THE KEY OF LIFE | Stevie Wonder (Motown) |
| 5 | 2 | ARRIVAL | Abba (Epic) |
| 6 | 14 | EVITA | Various Artists (MCA) |
| 7 | 8 | GREATEST HITS | Showaddywaddy (Arista) |
| 8 | 10 | HOTEL CALIFORNIA | Eagles (Asylum) |
| 9 | 5 | GREATEST HITS—Abba | (Epic) |
| 10 | 9 | WINGS OVER AMERICA | (Parlophone) |
| 11 | 6 | A DAY AT THE RACES | Queen (EMI) |
| 12 | 7 | WIND & WUTHERING | Genesis (Charisma) |
| 13 | 12 | GREATEST HITS | Frankie Valli & the Four Seasons (K-Tel) |
| 14 | 11 | A NEW WORLD RECORD | Electric Light Orchestra (Jet) |
| 15 | 35 | ENDLESS FLIGHT | Leo Sayer (Chrysalis) |
| 16 | 16 | DISCO ROCKET | Various Artists (K-Tel) |
| 17 | 41 | LUXURY LINER | Emmylou Harris (Warner Bros.) |
| 18 | 18 | GREATEST HITS 1971-1975 | Eagles (Asylum) |
| 19 | 20 | JOHNNY THE FOX | Thin Lizzy (Vertigo) |
| 20 | 21 | 100 GOLDEN GREATS | Max Bygraves (Ronco) |
| 21 | 19 | HIT SCENE | Various Artists (Warwick) |
| 22 | 15 | GREATEST HITS—Hot Chocolate | (RAK) |
| 23 | 38 | TUBULAR BELLS | Mike Oldfield (Virgin) |
| 24 | 57 | LOST WITHOUT YOUR LOVE | Bread (Elektra) |
| 25 | 36 | JAILBREAK | Thin Lizzy (Vertigo) |
| 26 | 17 | GREATEST HITS—Gilbert O'Sullivan | (MAM) |
| 27 | 28 | R.A. | Todd Rundgren (Bearsville) |
| 28 | 13 | 20 GOLDEN GREATS | Glen Campbell (Capitol) |
| 29 | 27 | ATLANTIC CROSSING | Rod Stewart (Warner Bros.) |
| 30 | 47 | THE DARK SIDE OF THE MOON | Pink Floyd (Harvest) |
| 31 | 42 | DEREK & CLIVE LIVE | Peter Cook & Dudley Moore (Island) |
| 32 | 49 | LOVE ON THE AIRWAYS | Gallagher & Lyle (A&M) |
| 33 | 29 | FOREVER & EVER | Demis Roussos (Philips) |
| 34 | 55 | CLASSICAL GOLD | Various Artists (Ronco) |
| 35 | — | BOSTON | (Epic) |
| 36 | 33 | 22 GOLDEN GREATS | Bert Weedon (Warwick) |
| 37 | 31 | THE SONG REMAINS THE SAME | Led Zeppelin (Swan Song) |
| 38 | — | YEAR OF THE CAT | Al Stewart (RCA) |
| 39 | 34 | A LITTLE BIT MORE | Dr. Hook (Capitol) |
| 40 | 54 | DREAMBOAT ANNIE | Heart (Arista) |
| 41 | 32 | BLUE MOVES | Elton John (Rocket) |
| 42 | 23 | A NIGHT ON THE TOWN | Rod Stewart (Riva) |
| 43 | 40 | GREATEST HITS, VOL. 2 | Diana Ross (Motown) |
| 44 | 45 | 20 GOLDEN GREATS | Beach Boys (Capitol) |
| 45 | 26 | THE STORY OF THE WHO | (Polydor) |
| 46 | 25 | GREATEST HITS | Linda Ronstadt (Asylum) |
| 47 | 60 | BLUE FOR YOU | Status Quo (Vertigo) |
| 48 | 22 | BOXED | Mike Oldfield (Virgin) |
| 49 | 43 | ATLANTIC BRIDGE | Billy Connolly (Polydor) |
| 50 | 30 | FRAMPTON COMES ALIVE | Peter Frampton (A&M) |
| 51 | 48 | THE BEST OF THE STYLISTICS, Vol. 2 | (H&L) |
| 52 | — | ROYAL SCAM | Steely Dan (ABC) |
| 53 | — | WISH YOU WERE HERE | Pink Floyd (Harvest) |
| 54 | — | 20 ALL TIME GREATEST | Petula Clark (K-Tel) |
| 54 | — | THE BEST OF GLADYS KNIGHT & THE PIPS | (Buddah) |
| 56 | 59 | SIMON & GARFUNKEL'S GREATEST HITS | (CBS) |
| 57 | 39 | JOAN ARMATRADING | (A&M) |

| | | | |
|----|----|--------------------------|-------------------------------|
| 58 | — | BIGGER THAN BOTH OF US | Daryl Hall & John Oates (RCA) |
| 59 | 24 | THE BEST OF LENA MARTELL | (Pye) |
| 60 | 52 | 44 SUPERSTARS | Various Artists (K-Tel) |

WEST GERMANY

(Courtesy Musikmarkt)
SINGLES

| This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------|--|
| 1 | 1 | SUNNY | Boney M (Hansa/Ariola)—Sikorski |
| 2 | 2 | MONEY MONEY MONEY | Abba (Polydor)—Union /SMV |
| 3 | 3 | JEANS ON | David Dundas (Chrysalis/Phonogram)—Roba |
| 4 | 4 | IF YOU LEAVE ME NOW | Chicago (CBS)—Global |
| 5 | 5 | ANITA | Costa Cordalis (CBS)—April |
| 6 | 6 | LIVING NEXT DOOR TO ALICE | Smokie (Rak/EMI Electrola)—Melodie der Welt |
| 7 | 7 | MARLEEN | Marianne Rosenberg (Philips/Phonogram)—Tele/Intro |
| 8 | 8 | UNDER THE MOON OF LOVE | Showaddywaddy (Arista/EMI Electrola)—Intersong |
| 9 | 9 | SILVER BIRD | Tina Rainford (CBS)—Intersong |
| 10 | 10 | VERDE | Ricky King (BASF)—Cyclus |
| 11 | 11 | AFRICA MAN | Johnny Wakelin (Pye/Ariola)—Francis Day and Hunter |
| 12 | 12 | YOU MAKE ME FEEL LIKE DANCING | Leo Sayer (Chrysalis/Phonogram)—Global/Roba |
| 13 | 13 | OH SUSI | Frank Zander (Hansa/Ariola)—Intro |
| 14 | 14 | DADDY COOL | Boney M. (Hansa/Ariola)—Intro |
| 15 | 15 | ROCK 'N' ROLL CLOWN | Harpo (EMI/Electrola)—Melodie der Welt |

FRANCE

(Courtesy du Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)
SINGLES

| This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------|--|
| 1 | 1 | DADDY COOL | Bony M (Carrere) |
| 2 | 2 | MONEY MONEY MONEY | Abba (Vogue/Melba) |
| 3 | 3 | L'AMOUR QUI BRULE EN MOI | Sheila (Carrere) |
| 4 | 4 | LE PERE DE SYLVIA | Sacha Distel (Carrere) |
| 5 | 5 | LA VIE EN COULEURS | Remy Bricka (Polydor) |
| 6 | 6 | TANT QU'IL Y AURA | Dave (CBS) |
| 7 | 7 | CHANTONS LA MEME CHANSON | Tino and Laurent Rossi (Pathe-Marconi EMI) |
| 8 | 8 | HAPPY DAYS | Pratt and McLain (WEA) |
| 9 | 9 | DES NUITS ENTIERES | Romina Power and Al Bano (Carrere) |
| 10 | 10 | TARZAN EST HEURE | Serge Lama (Phonogram/Philips) |
| 11 | 11 | IF YOU LEAVE ME NOW | Chicago (CBS) |
| 12 | 12 | ALLEZ VES VERTS | Les Supporters (Phonogram/Disques Monty) |
| 13 | 13 | LA VIEILLE | Michel Sardou (Trema/RCA) |
| 14 | 14 | CHANSON D'AMOUR | Manhattan Transfer (WEA) |
| 15 | 15 | MA SORCIERE BIEN AIMEE | Sylvie Vartan (RCA) |

ITALY

(Courtesy Germano Ruscitto)
SINGLES

| This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------|--|
| 1 | 1 | JOHNNY IL BASSOTTO | Lino Toffolo (RCA) |
| 2 | 2 | DISCO DUCK | Rick Dees & his Cast of Idiots (RSO/Phonogram) |
| 3 | 3 | SEI FORTE PAPA' | Gianni Morandi (RCA) |
| 4 | 4 | DADDY COOL | Boney M. (Durium) |
| 5 | 5 | REGINA AL TROBADOUR | Le Orme (Phonogram) |
| 6 | 6 | DON'T GO BREAKING MY HEART | Elton John & Kiki Dee (Rocket/EMI) |
| 7 | 7 | DISCO DUCK | D.J. Scott (Saar) |
| 8 | 8 | DUE RAGAZZI NEL SOLE | Collage (UP/Saar) |
| 9 | 9 | THE BEST DISCO IN TOWN | The Ritchie Family (Derby/MM) |
| 10 | 10 | LINDA | I Pooh (CBS/MM) |
| 11 | 11 | DON'T MAKE ME WAIT TOO LONG | Barry White (Phonogram) |
| 12 | 12 | MAMMATUTTO | Iva Zanicchi (Rifi) |
| 13 | 13 | DANCING QUEEN | Abba (Dig-it/MM) |
| 14 | 14 | VIVRO' | Paco Andorra (WEA/MM) |
| 15 | 15 | AVE MARIA NO, NO | Santo California (YEP/Baby Records) |

AUSTRALIA

(Courtesy Radio 2SM)
*Denotes local origin
SINGLES

| This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------|--------------------------------------|
| 1 | 1 | IF YOU LEAVE ME NOW | Chicago (CBS) |
| 2 | 2 | THE WAY THAT YOU DO IT | *Pussyfoot (EMI) |
| 3 | 3 | YOU MAKE ME FEEL LIKE DANCIN' | Leo Sayer (Chrysalis) |
| 4 | 4 | THE BEST DISCO IN TOWN | The Ritchie Family (RCA) |
| 5 | 5 | PLAY THAT FUNKY MUSIC | Wild Cherry (Epic) |
| 6 | 6 | LAST ROMANCE | Mark Holden (EMI) |
| 7 | 7 | DISCO DUCK | Rick Dees (RSO); Jonathan James (LS) |

| | | | |
|----|----|---------------------------------|----------------------|
| 8 | 8 | LET'S STICK TOGETHER | Bryan Ferry (Island) |
| 9 | 9 | HEAVEN MUST BE MISSING AN ANGEL | *Tavares (Capitol) |
| 10 | 10 | LOVE & OTHER BRUISES | Air Supply (CBS) |

ALBUMS

| This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------|-----------------------------|
| 1 | 1 | HOTEL CALIFORNIA | Eagles (Asylum) |
| 2 | 2 | SHINING | Marcia Hines (Miracle) |
| 3 | 3 | CHICAGO TEN | Chicago (CBS) |
| 4 | 4 | WINGS OVER AMERICA | Wings (Capitol) |
| 5 | 5 | LET'S STICK TOGETHER | Bryan Ferry (Festival) |
| 6 | 6 | ARABIAN NIGHTS | Ritchie Family (RCA Victor) |
| 7 | 7 | ARRIVAL | Abba (RCA Victor) |
| 8 | 8 | BLUE MOVES | Elton John (Rocket) |
| 9 | 9 | SONGS IN THE KEY OF LIFE | Stevie Wonder (Tamla) |
| 10 | 10 | A DAY AT THE RACES | Queen (Elektra) |

SPAIN

*Denotes local origin
(Courtesy El Gran Musical)
SINGLES

| This Week | Last Week | Title | Artist |
|-----------|-----------|----------------------------|--|
| 1 | 1 | DON'T GO BREAKING MY HEART | Elton John & Kiki Dee (EMI)—Southern (RCA)—RCA |
| 2 | 2 | SANDOKAN | Banda TV Oliver Onions (RCA)—RCA |
| 3 | 3 | LIBERTAD SIN IRA | *Jarcha (Zafiro)—Mycros/RCA |
| 4 | 4 | DE AMOR YA NO SE MUERE | (in Spanish)—*Gianni Bella (CBS)—Sugar |
| 5 | 5 | THE BEST DISCO IN TOWN | Ritchie Family (RCA)—RCA |
| 6 | 6 | ANSIEDAD | (in Spanish)—*Albert Hammond (CBS) Ego Musical |
| 7 | 7 | MEMORIAS | *Camilo Sesto (Ariola)—Arabella/Armonico |
| 8 | 8 | EUROPA | Santana (CBS) |
| 9 | 9 | NICE AND SLOW | Jesse Green (EMI)—Ego Musical |
| 10 | 10 | O TU, O NADA | *Pablo Abraira (Movieplay)—Quiraga-Penta LPs |

| This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------|-------------------------------|
| 1 | 1 | LOS SUPER 20 | *Varios Interpretes (Polydor) |
| 2 | 2 | LIBERTAD SIN IRA | *Jarcha (Zafiro) |
| 3 | 3 | AMIGOS | Santana (CBS) |
| 4 | 4 | BEAUTIFUL NOISE | Neil Diamond (CBS) |
| 5 | 5 | ROCK AND ROLL MUSIC | The Beatles (EMI) |
| 6 | 6 | FRAMPTON COMES ALIVE | Peter Frampton (Ariola) |
| 7 | 7 | ARABIAN NIGHTS | Ritchie Family (RCA) |
| 8 | 8 | BARCELONA, GENER DE 1.976 | *Luis Llach (Movieplay) |
| 9 | 9 | CBS-6 | *Varios Interpretes (CBS) |
| 10 | 10 | MEMORIAS | *Camilo Sesto (Ariola) |

SWEDEN

(Courtesy GLF)
*Denotes local origin
ALBUMS

| This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------|------------------------------|
| 1 | 1 | TAKE THE HEAT OFF ME | Boney M. (CBS) |
| 2 | 2 | ARRIVAL | Abba (Polar) |
| 3 | 3 | SAXPARTY 3 | *Ingmar Nordstroms (Frituna) |
| 4 | 4 | VARNING FOR BARN | *Magnus & Brasse (Metronome) |
| 5 | 5 | A NEW WORLD RECORD | Electric Light Orc. (UA) |
| 6 | 6 | A LITTLE BIT MORE | Dr. Hook (Capitol) |
| 7 | 7 | DANCE LITTLE LADY DANCE | Tina Charles (CBS) |
| 8 | 8 | A DAY AT THE RACES | Queen (EMI) |
| 9 | 9 | GOBITAR 6 | *Jigs (Mariann) |
| 10 | 10 | HOTEL CALIFORNIA | Eagles (Asylum) |

| This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------|-------------------------|
| 1 | 1 | DADDY COOL | Boney M. (CBS) |
| 2 | 2 | IF YOU LEAVE ME NOW | Chicago (CBS) |
| 3 | 3 | DISCO DUCK | Rick Dee (RSO) |
| 4 | 4 | DANCING QUEEN | *Abba (Polar) |
| 5 | 5 | DANCE LITTLE LADY DANCE | Tina Charles (CBS) |
| 6 | 6 | SHENANDOAH | *Jan Lindblad (Decca) |
| 7 | 7 | COULDN'T GET IT RIGHT | Climax Blues Band (BTM) |
| 8 | 8 | LOST ANGELS | Sweet (RCA) |
| 9 | 9 | LIVING NEXT DOOR TO ALICE | Smokie (EMI) |
| 10 | 10 | A LITTLE BIT MORE | Dr. Hook (Capitol) |

MEXICO

| This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------------|--|
| 1 | 1 | LLAMARADA | Manolo Munoz (Gas) |
| 2 | 2 | NADIA'S THEME | Barry de Vorzon & Perry Botkin Jr. (A&M) |
| 3 | 3 | NICE AND SLOW | Jesse Green (Capitol) |
| 4 | 4 | UNA LAGRIMA Y UN RECUERDO | Grupo Miramar (Accion) |
| 5 | 5 | HEAVEN MUST BE MISSING AN ANGEL | Tavares (Capitol) |
| 6 | 6 | YOU MAKE ME FEEL LIKE DANCING | Leo Sayer (Warner Bros.) |
| 7 | 7 | QUIEN ERES TU | Nelson Ned (U.A.) |
| 8 | 8 | TRY ME, I KNOW WE CAN MAKE IT | Donna Summer (RCA) |
| 9 | 9 | VIVE | Napoleon (Raff) |
| 10 | 10 | IF YOU LEAVE ME NOW | Chicago (CBS) |

| | | | |
|----|----|--------------------------|------------------------|
| 11 | 11 | DESPUES DE TANTO | Napoleon (Raff) |
| 12 | 12 | DEJA DE LLORAR CHIQUILLA | Los Terricolos (Gamma) |
| 13 | 13 | TE VOY A OLVIDAR | Juan Gabriel (RCA) |
| 14 | 14 | TRIANGULO | Los Baby's (Peerless) |
| 15 | 15 | LUTO EN EL ALMA | Los Terricolos (Gamma) |

BELGIUM

(Courtesy Humo)
SINGLES

| This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------|-----------------------|
| 1 | 1 | SUNNY | Boney M. (Decca) |
| 2 | 2 | UNDER THE MOON OF LOVE | Showaddywaddy (EMI) |
| 3 | 3 | SOMEBODY TO LOVE | Queen (EMI) |
| 4 | 4 | LIVING NEXT DOOR TO ALICE | Smokie (EMI) |
| 5 | 5 | LEO | Ria Valk (Basart) |
| 6 | 6 | WHO'S THAT LADY WITH MY MAN | Patricia Paay (EMI) |
| 7 | 7 | VERDE | Various Artists (EMI) |
| 8 | 8 | ROCK 'N' ROLL STAR | Champagne (Ariola) |
| 9 | 9 | MONEY MONEY | |

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Winter Taking Toll Of Industry

• Continued from page 1

ing the downtown area, says the weather had forced Transcontinent to close down completely last week with reopening set for Monday (7). Dombrowski says salaried employees able to make it to the office are now engaged in inventory. "The way shipments have been, I don't know whether I have one copy of 'A Star Is Born,'" he says.

Transcontinent's Record Theatre retail outlet in downtown Buffalo remains closed as well as all shopping malls. Other Buffalo outlets also report "nothing going in or coming out for the last two weeks" as far as records are concerned.

With temperatures plummeting below zero for extended stretches at a time, residents and businesses have been asked to keep thermostats at a maximum of 65 degrees during the day and 55 degrees at night to conserve gas. In New Jersey, gas supplies have been cut by 45%.

To ease the shortage nationwide, President Carter signed a bill Wednesday night (2) to permit the government to shift gas supplies to areas where they are needed most.

On the East Coast, Robert Pockrandt, vice president of operations at ABC Record and Tape Sales Corp., in New Jersey, says that although he is unable as yet to give precise figures, the weather is "definitely affecting sales."

"Things are rather soft," says Pockrandt. "While things are all right on the West Coast, generally business is rather spotty. This generally is a slow time for us, with dealers doing inventories and sending in returns. And despite the cold, the returns do find us," he jokes.

He says it is not the gas shortage, as much as talk of cutbacks and the cold that has been hurting sales, especially in the South, where "people can't handle the cold."

George Levy, president of the New York-based Sam Goody chain,

says "The last week wasn't too bad," despite shorter store hours that limited selling time to 40 hours in New Jersey and 48 hours in Pennsylvania.

"When they shorten the hours they take away the worst hours; before noon," he says. "Sometimes that's all for the good, as in some of these malls, at 10 or 11 a.m. you can

Assistance in preparing this story provided by Roman Kozak, Alan Penchansky, Sally Hinkle and Ed Harrison.

roll a bowling ball down the aisles and not hit anybody."

At Malverne Distributors Inc. in Boston, George Mull, the sales manager, also reports that business and the weather have improved in the last week, but business is still off from 20% to 30% in many New England areas. He says that except for some of the really bad weather days, most of the stores have remained opened normally.

Lenny Rakliff, record manager of Universal Record Distributing Corp. in Philadelphia, says early store closings and reduced hours are putting the cramp on sales in Pennsylvania and New Jersey. But, he says, since he gets up to 80% of his merchandise from the nearby CBS Pittman, N.J., plant, there have been no delays in deliveries.

According to Rakliff, stores are only open for five hours a day weekdays, and closed on weekends in Philadelphia.

And despite the weather, a spokesman for the operations department of CBS Records says the weather has not seriously affected manufacturing at CBS, since all CBS plants run on oil, not gas.

However, the spokesman says that there have been some trucking delays and the plant at Terre Haute, Ind., was closed for two days because of heavy snow.

In the Midwest retailers and wholesalers in the region fear the effects of the winter holocaust will last for some time. Long after highways are unclogged and stores are returned to normal schedules, it is feared the impact of layoffs and particularly of increased home heating bills, will be felt on record and tape sales.

"It's going to leave a scar," comments Joe Bressi, head buyer for the Camelot Records chain, headquartered in North Canton, Ohio. The chain has a number of stores in the worst hit areas of Ohio and Pennsylvania, including its Canton outlets, that lost virtually two complete weekends, according to Bressi.

"It won't be back to normal until the summer," he forecasts, estimating that sales are down 30%-35% overall for the week.

The National Record Mart chain, with approximately 75% of its outlets in hard hit areas of Pennsylvania, New York and Ohio, similarly posts a 30%-40% drop in sales overall. The firm's Buffalo and Chautauqua, N.Y., stores were virtually closed for three days, reports Jim Grimes, merchandising vice president of the Pittsburgh-based operation. Grimes looks to an early return to equilibrium, however.

Dave Crockett of Father's And Sun's one-stop in Indianapolis, says he too fears long-term impact as dis-

cretionary income drops in the aftermath of fuel price hikes. But he notes similar apprehensions have not borne out in the past and believes labels are offering this year the strongest first quarter releases in many seasons.

Immediate impact of the weather on Father's And Sun's wholesale trade, and on six Karma retail shops owned by the one-stop, has not been severe, the vice president notes. Both wholesale and retail, the operation is up over January 1976, Crockett says, noting that Indianapolis retailers suffered only a few really bad days.

The Disc Records chain also reports sales in excess of last January, despite the fact that it totalled more than 10 dead store days in severely disrupted areas. Three Toledo stores were each out for three days, informs Raoul Acevedo, manager of the web that extends to Florida and Texas. A number of the outlets still are restricted to limited operating hours, Acevedo says.

Cleveland's Progress Distributing indicates its business has been hit hard. "Some of our accounts haven't even called in a couple of weeks," says Noble Clark, purchasing vice president.

"The temperature went up for a few days and business was almost back to normal," Clark observes.

He says he has felt the slow-up particularly on big volume items, such as Stevie Wonder's "Songs In The Key Of Life" LP.

Illinois has not experienced the energy shortages of Ohio and Pennsylvania. In greater Chicago, an area that escaped snows pummeling regions to the east and southeast, businesses have been open as usual for the most part. However, numbing cold has discouraged consumers from shopping for all but essentials.

Irv Rothblatt, Chicago branch manager for WEA, says January sales held up well, exceeding last year, but that February has slumped under the weight of extreme cold the last week of January.

Shopping mall locations appear to

(Continued on page 72)

Cold Concerts

• Continued from page 36

drastically affected by the cold. Advanced sales for Burton Cummings/Melissa Manchester in Chicago and Harry Chapin in South Bend, Ind., have suffered "a little bit," Triangle president Fred Fine notes.

"We're fortunate in that we didn't have too many dates scheduled at the peak of the cold weather," Fine says.

Also in Chicago, Bruce Kapp of Celebration says that ticketron sales have been down throughout the city and his shows with headliners like Charlie Daniels haven't sold as well as would normally be expected.

Steve Sylbesma, partner in five-year-old, Indianapolis-based Sunshine Productions says that it has been a consistent problem this season routing acts from one secondary market to another.

But Sunshine managed to get Rush from South Bend to Evansville on two consecutive snowy nights and missed only a few hundred seats from selling out both medium-hall dates. Brick, the hot new soul-cross-over group, couldn't get out of Chicago by road for an Indianapolis show but flew in and rented equipment locally to clear a profit on the date.

What Sylbesma now fears is that wide layoffs among the Midwest's workers will lead to a small regional recession this spring and cut back

(Continued on page 80)

Jukebox Kansan Rents Boxes Along With Records

MANHATTAN, Kan.—Rent a jukebox in this college town and for an additional \$10 charge it can be programmed exactly to your specifications by Bird Music Co., Inc., which has been renting boxes here for 40 years.

According to Lou Ptacek, president of the company, the special programming is provided mostly to college alumni groups seeking to recreate the sound of a specific year during their era at Kansas State Univ.

Ptacek explains the extra charge covers the time it takes to retrieve titles from the company's library of more than 100,000 disks.

Base charge on box rentals is \$40 per night, with a selection of Top 40, soul, country, '50s and '60s boxes offered. The basic box in each category also includes the current top 10.

Ptacek says that early and late in the college semester, when parties are frequent, he rents as many as 40 boxes per month. In slower months as few as 10 are rented. Because the company also is a Rock-Ola distributor, Bird Music has the machines to work with, Ptacek notes.

"Jukebox renting is certainly not the exclusive purview of the big city operator," he observes.

Ptacek's son George is in charge of the rental and programming operation, the father notes.

Sherwood Firm Seeburg Outlet

CHICAGO—Randy Sherwood Enterprises of San Antonio, Tex., has been appointed to distribute Seeburg music and vending products in South and West Texas.

According to William F. Adair, Seeburg president of sales-marketing, Sherwood Enterprises will have responsibility for 68 Texas counties, including El Paso, Hudspeth, Culbertson, Reeves, Loving, Winkler, Ward, Pecos, Crockett, Schleicher, Menard, Mason, Gillespie, Blanco, Travis, Bastrop, Gonzales, De Witt, Victoria and Calhoun.

Randell A. Sherwood is president of the new Seeburg outlet. Jack Whitterker, a 20 year veteran in handling Seeburg products, has been named general manager, responsible for the day-to-day business activities including sales and sales personnel.

David Franco, Veteran, Dies

MONTGOMERY, Ala.—David R. Franco, founder of Franco Distributing Co. here, died Jan. 20, following a brief illness. He was 76.

The native of Isle Of Rhodes, Greece, entered the coin-operated machine business in 1928 and founded Franco Distributing in 1935.

The company has represented Rock-Ola jukeboxes for more than 30 years and has enjoyed a long association with game manufacturers such as Bally, Chicago.

\$25 Book Coming

CHICAGO—The annual roster of the AMOA, which will list close to 1,100 operators this year, is scheduled for publication here in late February. Distributed free to AMOA members, the book may be purchased for \$25.

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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 2/12/77

Number of LPs reviewed this week **49** Last week **88**

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Spotlight

Pop

KINKS—Sleepwalker, Arista AL4106. The Kinks get back to basics in this debut LP for Arista, and the result is one of the most accessible LPs, both thematically and musically that they come up with in years. This is not a concept album, although some of the songs have a similar restless night theme. Nor is the LP as cynical and pessimistic as some of the Kinks' earlier efforts. In fact it's almost optimistic. And the Kinks, as a band, have rarely sounded better.

Best cuts: "Sleepwalker," "Brother," "Juke Box Music," "Life Goes On."

Dealers: Kinks on national tour to support LP.

GENTLE GIANT—Playing The Fool, Capitol SKBB11592. This is a two-disk, live, "best of" collection from the well-established English avant-rock quintet, taped during U.K. performances last fall. The group is distinctive for a dry, almost Bach-like sound that has medieval reverberations but substitutes a valid rock drum attack for congested counterpoint. Its vocals are straightforward, occasionally hinting at Old English round singing. Generally in the spotlight is Gentle Giant's group instrumentals, combining hints of jazz with a Jethro Tull-Steeleye Span approach to baroque-influenced, rock. Giant has steadily prevailed and built a following on two labels without any individual spectacular breakthroughs. The live sound here is a fair representation of the group at ease in concert situations.

Best cuts: "On Reflection," "Just The Same," "Funny Ways," "Experience," "Peel The Paint."

Dealers: The 10 long cuts on the two disks make up the most extensive available collection of past and recent songs originally performed by Gentle Giant on both its U.S. labels.



PINK FLOYD—Animals, Columbia JC34474. Pink Floyd's rare gift is to be at its most commercial when it is being most true to its obscure, menacing, surrealistic vision. With a genius for creating full, rich studio sounds and later reproducing them on tour, Pink Floyd uses a diabolic inventiveness to sustain hypnotic musical textures that smoothly ease the listener into songs about axe murderers and a gallery of other nefarious characters. Its latest is a symbolic concept album that divides humanity into manipulative, lonely dogs, comically depressing pig rulers and rebellious sheep. Loving communion is the only way to rise above this animalistic existence, as expressed in a brief, quiet acoustic interlude that opens and closes the LP. The rest of the album consists of three ominously driving long songs, one for each animal mentioned above, which alternate intense instrumental passages with those quirky, sardonic lyrics.

Best cuts: "Pigs On The Wing," "Sheep," "Dogs," "Pigs."

Dealers: Here is another mysterious Pink Floyd jacket concept, a gallery of photos of a giant pig flying over grim cityscapes. But this sort of misdirection hasn't kept the U.K. quintet from going platinum on its previous Columbia album and earlier Capitol product.



QUINCY JONES—Roots Soundtrack, A&M SP4626. Roots has emerged from its eight consecutive viewing nights as one of the most widely seen and heavily discussed events in television history. Quincy Jones scored much of the music heard on the series (the memorable main theme was by Gerald Fried) and has assembled a lavishly beautiful and gripping LP "from and inspired by" the tv smash. African singer Letta Mbulu, several virtuoso African drummers and Quincy's usual galaxy of studio musician titans combine to create shimmering sound evocations of African tribal life and the Deep South plantation era. The awesome popularity of the tv show could make this one of the biggest soundtrack LPs in years.

Best cuts: "Many Rains Ago," "Roots Mural Theme," "Mama Afambeni."

Dealers: The album is shipping hot on the tracks of the just-seen series, so display prominently.

Lewis is the perfect small group rhythm maker: sure and assertive but never dominating. His brush and stick work are crisp and standout even though they are behind the melody players: pianist Hank Jones; trumpeter Freddie Hubbard; tenor saxman Mike Brecker; trumpeter Cecil Bridgewater and alto saxophonist Gregory Herbet. The LP is packed with music (22 minutes per side) which captures the flavor of bebop as well as today's modern trappings.

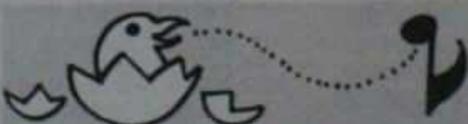
Best cuts: "Ain't Nothin' Nu," "Moose The Mooche," "Sho' Nuff Did."

Dealers: Mel Lewis is the co-leader of the Thad Jones/Mel Lewis band and as such is well known in jazz circles.

GERRY NIEWOOD AND TIMEPIECE, Horizon SP719 (A&M). Chuck Mangione sideman Niewood makes an auspicious debut as leader with this excellent quartet playing a brand of jazz which is light and free but held together by organized structures. Niewood's soprano sax and flutes and Dave Samuels vibs and marimba set a warm and mellow mood which is strengthened by Ron Davis' drumming and the bass work of Michael Donato on acoustic interchanged with Rick Laird on electric. There is a tightness to this group's sound which helps keep the energy flow constant.

Best cuts: "Soft Focus," "Aqua," "Anyo," "Manhattan Bittersweet/Snow" (with good cross fertilization between alto sax and vibs).

Dealers: Niewood is still unknown but people who have seen him with Chuck Mangione know about his adroitness.



First Time Around

MAZE FEATURING FRANKIE BEVERLY, Capitol ST11607. This self-contained group exhibits excellent musicianship to equally impressive vocals. All tunes are written by Beverly. Material ranges from slow to midtempo with vocals and instrumental arrangements distributed equally. The group has come under the tutelage of Marvin Gaye.

Best cuts: "Time Is On My Side," "While I'm Alone," "Look At California."

Dealers: This album could be placed with both r&b and pop male groups.

Billboard's Recommended LPs

pop

ESSRA MOHAWK—Essra, Private Stock PS2024. Mohawk moves from r&b to disco to MOR in this effort and she seems to enjoy and get into singing every minute of it, which gets her through a few rough spots. **Best cuts:** "I Wanna Feel Ya," "Holy Trinity," "God Help It."

THIN LIZZY—Rocker (1971-1974), London LC50004. U.K. rocker's early works may be viewed in the historical perspective of its work today, since this collectors series package puts the emphasis on their Southern U.S. sounding rock material. These are the first hard rock sounds cut by this popular band and includes some pretty harmonic vocals plus the frenzied sound of lead Phil Lynott's voice. Eric Bell's fuzzy electric guitar fuses right in with Brian Downey's drums and Gary Moore's high energized guitar support. **Best cuts:** "Black Boys On The Corner," "Randolph's Tango," "Little Darling," "Gonna Creep Up On You."

RAMONES—Leave Home, Sire, SA7528 (ABC). Punk rock pacesetters shell out some more hard driving repetitious rock. While the songs are trite, it can be humorous if not taken seriously. **Best cuts:** "Swallow My Pride," "Gimme Gimme Shock Treatment."

JOHN MAYALL—Primal Sols, London LC50003. These are poorly recorded blues numbers done between 1966-68 with some of Britain's top blues drivers. The music retains the fire and intensity of the music upon which it is based, but after listening to the sound quality one understands why the liner notes exclaim "none of these sides have ever been available to the public before." It's a pity guitarist Mayall's burning licks weren't recorded with better equipment. **Best cuts:** "It Hurts To Be In Love," "Bye Bye Bird," "Look At The Girl."

RHYTHM HERITAGE—Last Night On Earth, ABC AB957. This followup to the instrumental offbeat smash "S.W.A.T. Theme" has no surefire TV music to rocket it out of the pack, but it does boast one of the most muscular versions of the "Rocky" film theme around and a solid version of the overlooked Michael Poinareff "Lipstick" movie theme. Producers Michael Omartian and Steve Barris fill the entire second side with an ambitious pop suite that is the title cut. **Best cuts:** "Theme From Rocky," "Theme From Lipstick," "Do It Again/Craco Kid."

Country

GENE WATSON—Paper Rosie, Capitol ST11597. More mellow and convincing than ever, Watson offers an excellent album that effectively displays his classic country style. Smooth production from Russ Reeder utilizes more delicate instrumentation and background vocalizing than Watson has received in the past. But the blend results in a strong LP that establishes again that Watson is one of the best true country singers around. The guitar work—almost casual—embraces and smooths Watson's hard country voice. Includes a wide variety of material, including two songs from the writer who helped establish Watson as a hot chart contender: Ray Griff.

Best cuts: "Paper Rosie," "You Gave Me A Mountain," "Tennessee Sunshine," "Til You Can Make It On Your Own," "That Tone Of Voice," "I'd Settle For Just Crossing Her Mind."

Dealers: The Watson cult continues to grow. Expect an even wider acceptance with this album.

DONNA FARGO—Best Of . . ., ABC/Dot D02075. ABC/Dot has collected some of the biggest hits enjoyed by Fargo during her association with that label. From four LPs, dating as far as five years back, Fargo's finest features such outstanding cuts as "The Happiest Girl In The Whole U.S.A." and "Funny Face." Though Fargo wrote most of the selections, there's a diversity of songs that gives the best-hits package depth and variety.

Best cuts: "The Happiest Girl In The Whole U.S.A.," "You Can't Be A Beacon (If Your Light Don't Shine)," "Funny Face," "A Song I Can Sing," "You Were Always There," "I'd Love You To Want Me," "U.S. Of A."

Dealers: Fargo fans have been waiting for this compilation.

Jazz

DAVE BRUBECK QUARTET—25th Anniversary Reunion, Horizon SP 714 (A&M). The brilliance and magic which kept this quartet at the top of jazz for the nine years Brubeck, Paul Desmond, Joe Morello and Eugene Wright worked together, emerges again. The six cuts were taped last year during a 25 day, 25 concert skein in the East which reunited the quartet after eight years of separate experiences. Brubeck and Desmond have worked together on special occasions, but the rhythm section of ace drummer Morello and timekeeper extraordinaire Wright has not been involved. Morello's uniquely clean but powerful drumming is heard on five of the six cuts: a medical emergency sent him to the hospital with Dave's son Danny, part of the Two Generations of Brubeck unit along on the tour, sitting in on the final cut. Dave's noted counterpoint, contrapuntal and polytonal abilities shine through as does Desmond's hauntingly lyrical alto sax work. There are lots of new improvisations, especially on "Take Five."

Best cuts: "Three To Get Ready And Four To Go," "Take Five," "African Times Suite" (spotlighting Wright).

Dealers: Expect solid sales from Brubeck's many fans, but make sure to display this jacket prominently.

MEL LEWIS AND FRIENDS, Horizon SP716 (A&M). Away from his precious New York based big band, drummer Lewis and six cohorts indulge in some fancy and flighty interplay.

LONE STAR, Columbia PC34475. Despite the Texan allusion of the sextette's title, it is an English group of subdued space rockers in the vein of Journey or Kansas. The raunchy rock rock vocals mix oddly with the avant-garde runs on guitar and synthesizer but the LP never lags in energy or conviction. **Best cuts:** "Spaceships," "Flying In The Reel."

SPIRIT—Future Games, A Magical-Kahauna Dream, Mercury SRM11133. This album is a change of pace for this realignment group. Leader Randy California opts for a galactic, mind-bending concept LP that contains music, sound effects, singing and other Star Trek sounding noises. Much of the album sounds as if it's spinning at the wrong speed. **Best cuts:** "Kahauna Dream," "The Romulan Experience," "Would You Believe."

ANTHONY PHILLIPS—The Geese & The Ghost, Passport PPS8020 (ABC). The former Genesis lead guitarist goes back to the sound textures of the middle ages for a pretty, quiet, romantic LP that's mostly instrumental, mostly acoustic and features solos from oboes, flutes, cellos and other non-rock axes. Phillips' rich guitar figures hold the entire lovely structure together. **Best cuts:** "Which Way The Wind Blows," "Henry," "Collections."

ANDY FAIRWEATHER LOW—Be Bop 'N' Holla, A&M SP4626. This lighthearted English rock novelty specialist clothes his humorous visions in more consistently commercial and musically catchy terms than ever, with the aid of star producer Glyn Johns and all-star sidemen like dropout Eagle Bernie Leadon. The styles herein include pseudo-reggae, pseudo-jazz and pseudo-boogie. **Best cuts:** "Lighten Up," "Shimmie Doo-Wah-Sae," "Da Doo Rendezvous."

JOHN MILES—Stranger In The City, London PS582. Most uptempo rock from a little-known writer-singer produced by the redoubtable Rupert Holmes. At its best in the wider-acceptance productions that draw on a varied assortment of pop sounds rather than just standard heavy metal riffs. **Best cuts:** "Time," "Manhattan Skyline," "Remember Yesterday," "Glamour Boy."

ORIGINAL CAST—Ipi-Tombi, Ashtree AS25000 (Audiofidelity). Several outstanding cuts make this rhythmic, Afro-pop double LP a disco-soul vehicle. Disco DJs and FM programmers looking for innovative changes take note. **Best cuts:** "The Warrior," "Korbosha," "Ipi-Tombi," "The Witchdoctor," "Mother Mary," "Baby Baby."

soul

LOVE UNLIMITED—He's All I've Got, Unlimited Gold U10. (20th Century). Barry White's sometime backup female vocal trio may as well have dedicated the title cut to White who produced, arranged, mixed and composed six of the LP's seven cuts. The work's cast in the maestro's well-known, perhaps overdone mold. Upbeat cuts are strongest. **Best cuts:** "Did It For Love," "He's Mine (No, You Can't Have Him)."

BRAINSTORM—Stormin', Tabu BQL12048 (RCA). Clean, energetic soul-rock horn band that works in a variety of styles but is most effective on Rufus-type material that features its strong female singers atop percolating rhythm riffs. **Best cuts:** "Wake Up & Be Somebody," "Lovin' Is Really My Game," "Waiting For Someone."

STREET CORNER SYMPHONY—Little Funk Machine, ABC AB974. A cappella style was this group's trademark but this effort on ABC has the group offering both a cappella and vocals accompanied by instruments. Both are well done. The LP is well produced and arranged by Willie Hutch. **Best cuts:** "Street Corner Symphony," "Funk Machine," "That's What Girls Are Made For," "I'll Fly Away."

AL HUDSON & THE SOUL PARTNERS—Especially For You, ABC AB1001. This sextet offers adequate vocals to good although not totally exciting material. Tunes range from slow to midtempo to disco, with instruments kept at a minimum. **Best cuts:** "I Got A Notion You Got The Motion," "Real Love," "Let's Disco."

SHOTGUN, ABC AB979. This LP, although noisy, shows promise for group members as singers. Members are adequate musicians but seem to be putting too much into this album, which possibly accounts for the noisy tones versus music tones. **Best cuts:** "Good Thing," "Concrete Jungle," "Hot Line."

BOBBY GLENN—Shout It Out, Koolha KST5004. Straight forward, manly soul balladizing in a warm, believable vocal style by Glenn. Light, pleasant production support marks a thoroughly professional debut by a new L.A. label. **Best cuts:** "Hey Love," "Lady, Lady, Lady."

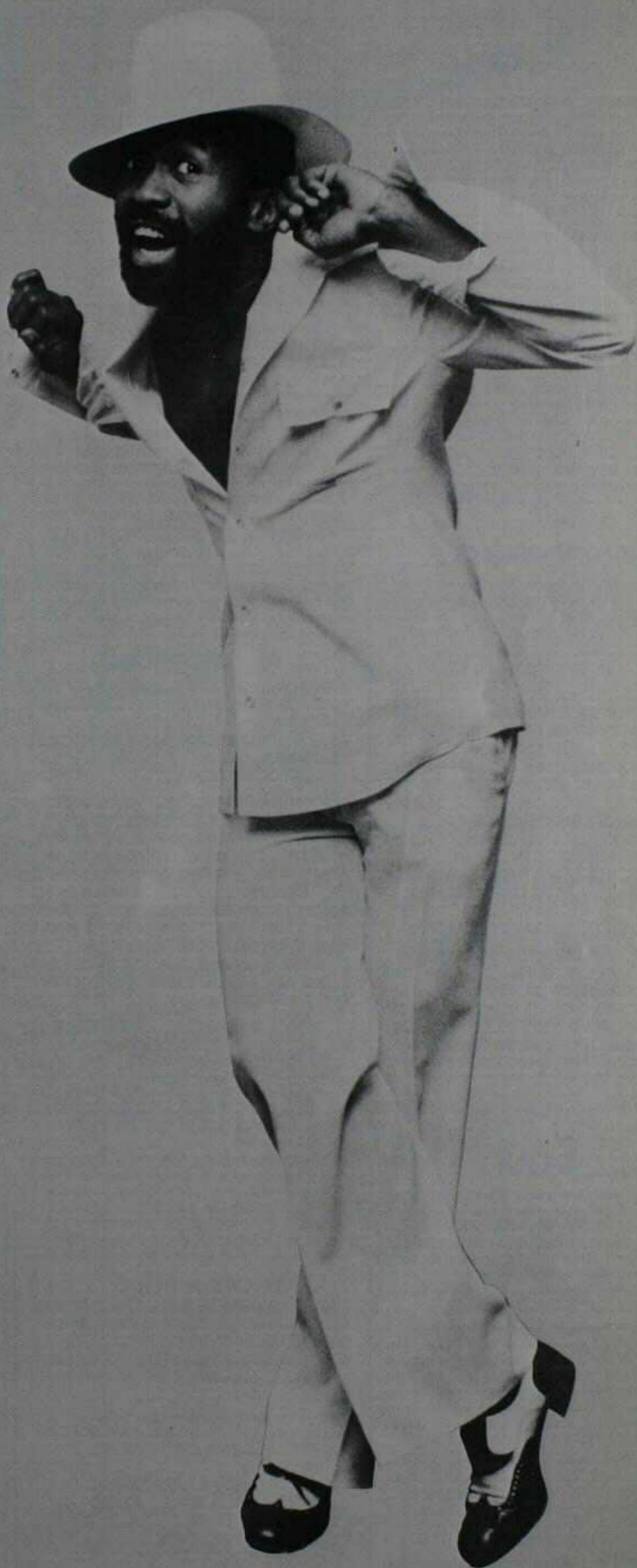
THREE DEGREES—Standing Up For Love, Epic PE34385 (Columbia). This group for all of its talent has not captured the American audience but this LP just might turn the tide. Vocals offered to good material are pleasing, bordering on easy listening. Instruments are tastefully arranged. **Best cuts:** "What I Did For Love," "People With Feeling," "We're All Alone."

(Continued on page 70)

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: Neil Freedland; reviewers: Eliot Tipton, Gerry Wood, Iz Hornsby, Ed Harrison, Jean Williams, Dave Dexter Jr., Norman Kosco, Aquilino Garza, Dick Russer, Jim McCallough.

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recommended

EUGENE RECORD—Laying Beside You (3:46); producer: Eugene Record; writer: Eugene Record; publisher: Angelshell, BMI, Warner Bros. WBS8322.

GARLAND GREEN—Ask Me For What You Want (3:05); producer: Leon Haywood; writers: Millie Jackson, Billy Nichols; publishers: Gaucho/Wildo/Bill Lee/Belinda, BMI, RCA JB10889.

DOROTHY MOORE AND EDDIE FLOYD—We Should Really Be In Love (3:00) producer: Eddie Floyd; writers: Eddie Floyd, Steve Cropper; publisher: East/Memphis, BMI, Malaco M1040.



MICKEY GILLEY—She's Pulling Me Back Again (2:26); producer: Eddie Kilroy; writers: Jerry Foster-Bill Rice; publisher: Jack & Bill, ASCAP, Playboy P6100A. A simple but strong Foster-Rice song is performed in a low-key style by Gilley. The usual pumping piano is toned down to a soft touch that's a refreshing change of pace.

NARVEL FELTS—The Feeling's Right (2:29); producer: Johnny Morris; writers: Jerry Foster-Bill Rice; publisher: Jack & Bill, ASCAP, ABC/Dot DOA17680. A good week for the Foster-Rice writing team as Felts scores with this uptempo number. A big bass beat joins some classy guitar work and Felts comes through with another first-rate performance.

LARRY GATLIN—Anything But Leavin' (2:42); producer: Fred Foster; writer: Larry Gatlin; publisher: First Generation, BMI, Monument 45212. Fresh from a top five record, Gatlin has another strong contender. His forceful voice scales to difficult heights easily and the instrumentation builds effectively, putting early emphasis on his voice and the background singers.

recommended

JEANNE PRUETT—I'm Living A Lie (2:41); producer: Chip Young; writer: Wayland Holyfield; publishers: Vogue/Maple Hill, BMI, MCA MCA40678.

JOHNNY CASH—The Last Gunfighter Ballad (2:45); producers: Charlie Bragg-Don Davis; writer: G. Clark; publisher: Sunbury, ASCAP, Columbia 310483.

FREDDY WELLER—Strawberry Curls (3:17); producer: Billy Sherrill; writer: R. Leigh; publisher: United Artists, ASCAP, Columbia 310482.

JIM CHESTNUT—California Lady (2:16); producer: Don Powell; writers: R. Acuff, Jr./E. Raven; publisher: Milene, ASCAP, ABC/Hickory AH54007.

JERRY FOSTER—Family Man (3:08); producer: Jimmy Bowen; writers: J. Foster-B. Rice; publisher: Jack & Bill, ASCAP, Hitsville H6052F.

RAY SAWYER—Red-Winged Blackbird (2:49); producer: Ron Natfinkine; writer: Joel Jaffe; publisher: Whispering Wind, ASCAP, Capitol P4386.



Easy Listening

JUDY COLLINS—Everything Must Change (3:29); producer: Aril Mardin; writer: Benard Ighner; publisher: Almo, ASCAP, Elektra E45372A. A typically individualistic, classical-influenced Collins reworking of a song first popularized by Quincy Jones several years ago. Nobody can argue with the title concept and Judy's pure, wide-ranged voice evokes all the poetry in the lines with a baroque-like orchestral backing.

recommended

CATHERINE HOWE—Until The Morning Comes (3:47); producer: Pip Williams; writers: David Kelly, Raymond McRiner; publisher: Hudson Bay, BMI, RCA JH10890.

BOBBY SCOTT—Autumn Leaves (3:11); producer: Bobby Scott; writer: J. Mercer; publisher: Morley, ASCAP, Columbia 310479.

BERYL DAVIS—Storms Of Troubled Times (3:29); producer: not listed; writer: Jim Weatherly; publisher: Keca, ASCAP, Zodiac ZS1017.



ANDREA TRUE CONNECTION—N.Y., You Got Me Dancing (3:40); producer: Gregg Diamond; writer: Gregg Diamond; publishers: Buddah/Diamond Touch/MRI, ASCAP, Buddah, BDA564. A dance-if yourself tribute to the disco capital, every bit as hard-driving and catchy as True's hit "More More More" debut. She sells the vocal with a light but pretty voice that blends well with the solid horn beat.



ROD STEWART—The First Cut Is The Deepest (3:19); producer: Tom Dowd; writer: Cat Stevens; publisher: Duchess, BMI, Warner Bros. WBS8321. Stewart follows his recent No. 1 single with a moody ballad at least as strong as "Tonight's The Night" and not dissimilar in overall sound. The Cat Stevens song deals with a man trying to love again after his first disappointment. Excellent integration of southern studio rhythm section and strings.

ELTON JOHN—Bite Your Lip (Get Up And Dance) (3:37); producer: Gus Dudgeon; writers: Elton John, Bernie Taupin; publishers: Big Pig/Leeds, ASCAP, Rocket MCA40677 (MCA). Elton's second single from the "Blue Moves" LP is a natural contrast to the melancholy "Sorry Seems To Be The Hardest Word." It's an all-out disco rocker in the genre of "Philadelphia Freedom" but even more notable for its dynamic and cheerful energy. Elton's piano athletics drive the beat along at breakneck abandonment.

WINGS—Maybe I'm Amazed (3:45); producer: Paul McCartney; writer: McCartney; publisher: MacLen, BMI, Capitol 4385. From the live "Wings Over America" tour album, this onstage version of one of McCartney's first major solo-career ballads is grittier and shows more rock roots than the original tender-and-romantic studio cut. A rough-edged McCartney single would seem to be coming along at the most appropriate time to contrast with preceding releases.

recommended

MINNIE RIPERTON—Stick Together (Part One) (3:24); producer: Freddie Perren; writers: M. Riperton, R. Rudolph, S. Wonder; publishers: Dickie Bird/Jobete/Black Bull, ASCAP, Epic 850337.

SANTANA—Let The Children Play (3:19); producer: David Rubinson; writers: D.C. Santana, L. Patillo; publisher: Light, BMI, Columbia 310481.

JANIS IAN—Miracle Row (2:14); producers: Janis Ian, Ron Frangipane; writer: Janis Ian; publisher: Mine, ASCAP, Columbia 310484.

RALPH GRAHAM—Changes (3:49); producer: L. Leon Pennard; writer: Ralph Graham; publisher: Tauvir, BMI, RCA JH10883.

JIMMY McCULLOCH & WHITE LINE—Call My Name (4:08); producer: Jimmy McCulloch; writer: D. Clarke; publisher: ATV, BMI, EMI P4381.

LANI HALL—Too Many Mornings (3:22); producer: Herb Alpert; writer: Bill Quateman; publisher: High Ness, BMI, A&M 1903.

DAVID GEDDES—Rocky's Girl (2:53); producer: Paul Vance; writers: Joseph Vance, Perry Como; publisher: Jova, ASCAP, Zodiac ZS1019.

RUNAWAYS—Heartbeat (2:49); producers: Kim Fowley, Earle Mankey; writers: C. Currie, L. Ford, K. Fowley, J. Fox, E. Mankey; publishers: Bad Boy, BMI/Mankey, ASCAP.

FREE BEER—Queen Of The Purple Sage (3:58); producer: Alan Lorber; writers: Christie, Herbert; publisher: Sacco, BMI, RCA JH10881.



JOHNNIE TAYLOR—Love Is Better In The A.M. (3:00); producer: Don Davis; writers: H. Scales, M. Griffin, D. Davis; publishers: Groovesville, BMI/Conquistador, ASCAP, Columbia 310478. Undeniably as suggestive as "Disco Lady" but somewhat less overt and certainly as goodnatured and catchy in its discofied praise to the joys of late-night, all-night loving. Taylor seems to be incorporating a Funkadelic vocal touch into the chorus hook.

BILLY PAUL—How Good Is Your Game (3:20); producers: Phil Terry, Michael Burton; writers: M. Burton, P. Terry; publisher: Mighty Three, BMI, Philadelphia International ZS83613 (CBS). A strong, midtempo story-ballad with a solid beat propelling Paul's wary questioning of a would-be love partner. Extremely direct lyrics provide an unusually strong illusion of one-on-one communication, surrounded by first-rate Philly soul orchestration.

CANDI STATON—A Dreamer Of A Dream (3:20); producer: Bob Monaco; writer: Allen Toussaint; publishers: Warner-Tamerlane/Marsaint, BMI, Warner Bros. WBS8320. Unusual melody structure with bouncy, repetitive note-phrases allows Staton to deliver an intensely soulful comment on the contrasting expectations of the man and the woman in a liaison.

MILLIE JACKSON—I Can't Say Goodbye (3:30); producers: Millie Jackson, Brad Shapiro; writers: B. Nichols, A. Williams; publishers: Gaucho/Bill-Lee, BMI, Spring SP170 (Polydor). One of the most dramatic soul chanteuses is in top form with a crisply-arranged but strongly emotional midtempo tune with a slick male backup chorus and punching horn punctuation that comes across overall like one of the great productions from the heyday of Gladys Knight & The Pips.

FATBACK BAND—Double Dutch (3:32); producer: Fatback Band; writers: G. Thomas, B. Curtis, J. Flippin, K. Ballard; publisher: Clita, BMI, Spring SP171 (Polydor). One of the most consistently satisfying disco-funk bands gives the musical instructions for a new dance of the title, a reward we have earned for learning the group's "Bus Stop" dance so well, the song states. The "Double Dutch" movements sound like fun.

JEAN CARN—Free Love (3:25); producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three, BMI, Philadelphia International ZS83614 (CBS). Newly emerged Gamble-Huff artist is a mainstream disco stylist who delivers lyrics with a precise styling that fits right into the impeccable dance beat. Her voice also has that powerful cutting edge that keeps it on top of the driving, multicolored production.

recommended

DENISE LA SALLE—Freedom To Express Yourself (3:28); producer: Ordena; writer: D. LaSalle; publisher: Ordena, BMI, ABC, ABC12238.



RANDY CRAWFORD—I Let You Walk Away (3:20); producer: Stewart Levine; writers: Neil Sedaka, Phil Cody; publishers: Kirshner Songs, ASCAP/Don Kirshner, BMI, Warner Bros. WBS8323. Impressive WB soul-jazz stylist's first single from a well-received debut LP. The Sedaka-Cody ballad provides a forceful theme that allows the lady's soulful and wide-ranged voice to build emotion by a variety of effects in volume changes and even changes in vocal texture from smooth to gritty.

Billboard's Recommended LPs

• Continued from page 68

soul

GEORGE McRAE—Diamond Touch, TK 606. Unfortunately instruments seem to drown McRae's vocals. Heavy rhythms dominate this LP. The entire album is extremely high energy and material is quite a departure from singer's previous efforts. **Best cuts:** "I'm Gonna Stay With My Baby Tonight," "Nothing But Love," "Dancin' Through The Storm."

OSIBISA—Ojah Awake, Island 9411. As usual, this group comes up with unique rhythms. This album offers tones ranging from melodic to strong calypso. Vocals are unusually pleasing in front of impressive instruments. **Best cuts:** "The Coffee Song," "Flying Bird," "Ojah Awake."

jazz

AIRTO—Promises Of The Sun, Arista AL4116. Airtio is a Latin jazz percussionist whose music shows some rock influence. The group LP ranges from percussion solos to a full sound with electric guitar, keyboards, vocals, etc. Toninho especially is effective on electric guitar. **Best cuts:** "Promises Of The Sun," "Candango."

COUNT BASIE—Basic Jam #2, Pablo 3310786 (RCA). This is the second LP in a series of relatively informal jam sessions. Featured with Basie are such notables as Benny Carter and Eddie "Lockjaw" Davis. There is a nice informal air to their get-together. And when the mood hits them they get up and swing. **Best cuts:** "Doggin' Around," "Kansas City Line."

Q—Dancin' Man (2:38); producer: Q; writer: R. Peckman; publishers: Arneb/Gravenhurst, BMI, Epic 850335. The latest Midwest funk discovery from Cleveland-based Sweet City custom label, which brought the world Wild Cherry. This is a rock-disco group with a tenor vocal lead in an oldies-influenced song about the joys of dancing. And it has the beat to make the message convincing.

JACKPOT—Midnight's Alright (3:00); producer: Edry Owens; writers: Hammerstone, Songstone; publisher: Day-Glow, ASCAP, EMI P4387. Early ABBA style novelty by Dutch-based group that sings in cheerful and impeccable English. Catchy, simple song with bouncy production quality. Mixed male-female voices alternate lead effectively.

ANGLO-SAXON BROWN—Straighten It Out (3:24); producers: Joe Jefferson, Charles Simmons; writers: C. Simmons, J.B. Jefferson; publisher: Sacred Pen, BMI, Atlantic 453376. This oddly-named male vocalist has a smooth, convincing voice that sells powerfully an easy-moving midtempo ballad urging lovers to straighten out their problems. An understated disco beat makes dancing a likely effect of the tune.

CODY JAMESON—Brooklyn (3:20); producers: Joey Averback, Veltan Ray Bunch; writer: Lefty Pedroski; publishers: Cakems/Tiny Tiger, ASCAP, Atco 457073 (Atlantic). Cody is a pretty-voiced lady with a plaintive ballad about a discarded wife being shipped back to her borough. The feeling in the smooth-flowing production seems genuinely convincing and tastefully restrained.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

Nostalgia Book Club Sells Its Share Of Old Platters

NEW YORK—The Nostalgia Book Club in New Rochelle, N.Y., is going strong selling mail-order records, when it can get them.

"We started out in 1968 with books and went into records fast," says Neil McCaffrey Sr., the company's president. "We do about 10% of our business in records and I'd love to use more if I had more product."

Right now McCaffrey is selling a three-disk LP set of Louis Armstrong's cuts from the 1923-1932 years which he bought as remainders from Columbia House, the CBS mail-order division.

His next release is "Rare Big Band Gems," featuring Benny Goodman, Artie Shaw, Glen Gray, Harry James, Les Brown and others. This

release will be done under a licensing arrangement with Columbia House.

McCaffrey wants to use others, such as early Decca releases, but, as he explains:

"I've tried MCA, and RCA, but they won't even answer their phones. They're crazy. I do a lot of business with Monmouth/Evergreen Records and Columbia House and I can't understand why the others aren't interested."

Nostalgia Book Club works from a direct-mail list of 30,000 names as well as placing ads in TV Guide and in show business-oriented publications whose readers are thought to include nostalgia buffs. The company does not market on television.

Billboard

Hotline

ADVANCE CHARTS and ANALYSIS

"THE BIG NEWS IN SINGLES"

(Headline from Billboard Hotline Last Week)

This is not only the third week in a row that Warner Bros. has been No. 1 on Hotline's feature comparing each label's share of the album chart; it is also the third straight week that the label has tied with Columbia for the top spot on the singles index. Before that, during the first two weeks of this year, the top singles honor was WB's alone; it didn't even have to share.

This great spurt in singles success for the label is especially impressive when one considers that during all of 1976 it was only first on the share-of-the-Hot 100 chart once . . . An interesting side-light of this growth is that half-a-dozen times in the last year or so, the WB family of labels has returned to the top 10 acts that had once done great things for other record companies but had since cooled down considerably. The Staple Singers went from Stax to Curton & Philips to Warner-Curb; John Sebastian going from Kama Sutra to Reprise and Rod Stewart coming from Mercury. The Beach Boys got a top 10 last year on Brother-Reprise following lots of hits on Capitol; and Manfred Mann is back currently with a top 10 after scoring them before on Ascot and Mercury.

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Warner Bros. Records.
Also in the Album Business.

'Specials' Open Playlist Barrier

• Continued from page 1

these special could prove the means to break new acts.

Right now, however, Judy Burns believes that radio stations might be hesitant to play a special by an unknown artist.

A&M Records, on the other hand, is known to be building a special around Rita Coolidge to help break her into a stronger sales picture.

Don Elliott, production director of KHS here and Dave McNamee, a veteran program director who is now into programming consulting with headquarters in Dallas, operate Audio Exposure, a new firm in Hollywood.

Their hour special on Buck Owens—which was specifically designed to announce his new label affiliation with Warner Bros. after years at Capitol, has already been broadcast on about 450 radio stations.

Their special featuring Dolly Parton and Emmylou Harris on one show has been broadcast on 311 stations, according to Stan Byrd, promotion and sales manager of Warner Bros. Records, Nashville, "and we're still placing it. I estimate that, by the time we finish, the special will have been featured on in the neighborhood of 550 radio stations."

The Jim Croce special produced by Burns Media Consultants was heard, conservatively, by one million people, based on Arbitron figures for the radio stations in the time periods where it was aired.

Are they successful? Bruce Bird, vice president of promotion for Casablanca Records, Los Angeles, says his label is using the Kiss special as a promotional tool for the group's concerts. The promotional staff gets the special played on a radio station in the market before the concert.

"The special has been a big help. Everyone's happy with it. It causes excitement about the group in the market. And it also sells records."

The Kiss special was produced by George Burns. Judy Burns estimates it has been aired on 65 radio stations and is still growing. Burns' 90-minute special on the Captain & Tennille for A&M Records has been aired on 110 radio stations.

Production charges on these hour and 90-minute specials can range from \$8,000 to \$18,000; this does not include pressing the shows onto disks and distribution.

The beautiful thing about some of the specials—especially as far as a record company is concerned—is that they cross many format lines as well as the tight playlist barriers. A 90-minute special on War, for example, has already been placed on 50 stations. These have included Top 40 stations, soul stations, and FM album-rock stations.

"We pursue major market radio stations as much as we can," says Judy Burns, "using Arbitron studies to see where the program would get the most exposure for the client."

The programs are mostly used for weekend programming by stations and they're aired mostly on Top 40 AM outlets. However, the record company benefits doubly because the specials are promoted heavily throughout the week "and the specials are usually sold to a local sponsor, so they're great moneymakers."

In the case of Burns Media Consultants, there are usually six commercial breaks per hour for a total of 12 minutes of commercials.

Record companies usually try to barter the specials to stations for air time. Because of FCC rules, many record companies usually just ask for two-six spots somewhere the

same day, but not in the show itself. If a commercial about the same group or act is aired within the show, the entire show would have to be logged as a commercial.

However, the Buck Owens special did have his new single in it, points out Dave McNamee of Audio Exposure.

"Sure, a special like this can help sell records. But the real value of the special depends on what the record company wants to achieve. Warner Bros. had just signed Buck Owens after he'd spent 20 years on Capitol. Warner Bros. wanted to make sure that radio people knew he was on their label."

Promotion executives of Warner Bros. had something viable to use as a promotional tool: they could walk into a radio station with a free special on Owens to create attention and identification. In the Owens special, there were 10 commercial avails; Warner Bros. kept five to advertise other product.

Many hours can be involved in producing such a special. For the War special, George Burns spent much of two weeks recording individuals in and associated with the group. For Buck Owens, Don Elliott spent three-four hours recording Owens in conversation... then a couple of weeks editing that down to about 20 minutes for the show. "It was finished a hundred razor blades later," says Elliott.

Audio Exposure, Hollywood, was started about seven months ago. But between Elliott and McNamee, they have 32 years of radio experience, both in production and on-air work and programming. McNamee used to be operations manager of KLIF in Dallas and before that was vice president of programming for Sonderling Broadcasting's radio chain.

Elliott and McNamee also believe that individual radio stations would find it difficult to produce the quality of specials they can manage on a centralized basis via record company sponsorship.

Estimated cost to a radio station for such specials if from an inde-

pendent radio syndication firm without record label backing would range somewhere over \$75 per radio station per special. In the case of Audio Exposure, they produce the specials and the record companies do the packaging and placement.

With Burns Media Consultants, the firm also helps in placement of the specials.

"Our hottest item is the Kiss special," says Judy Burns. "In just over a month, we already have 55 radio stations." She alerts radio stations of the availabilities of the specials through direct mail, then follows up with phone calls.

More and more record companies are interested in the specials approach to radio exposure, she says. True, the programs are designed to help establish an artist or a group, but Judy Burns believes they also create a more personal relationship between the artist and the listener.

Burns Media Consultants also produces specials which are not intended to include commercials for product; these cost less. Burns, former vice president of programming for Pacific and Southern Broadcasting radio chain, has for several years been a radio programming consultant and also creates syndicated programming for automated radio stations like "Stereo Rock" which is marketed by TM Programming, Dallas.

Stan Byrd, Warner Bros., says that the reaction to a radio special can be fantastic. The label sent questionnaire cards out with the Buck Owens special to check for:

The effectiveness of the special for the radio station; the audience reaction; whether the program director thought such a special enhanced Buck Owens' career.

"The result of the questionnaire showed 90% positive.

"I felt that the special was a great promotional tool for the station even more than a sales tool for me," Byrd says. He adds that he got reaction back even from Australia and Canada where the special was aired.

Payola Probe Set Feb. 16

• Continued from page 1

here—Cellar Door Productions and Dimensions Unlimited—against some WOL deejays and their mutually owned D.J. Productions, which books talent and puts on shows.

The complainants said the deejays allegedly used their station facilities to promote their own shows, the talent and their recordings, while shutting out or overcharging their rivals for airtime on this top-ranking black music station (Billboard, Jan. 8, 1977).

Bill Ray, chief of the FCC complaints and compliance division, says none of the wild rumors that payola subpoenas were flying around Detroit are true.

"We issued no subpoenas and have none of our men out there," he says. "Only the presiding law judge can assign subpoenas—not the field personnel."

Charles Kelly, chief of the hearing division which schedules witnesses and sets up the hearings, says: "We are not out to 'get' anybody. This is an investigative proceeding to let the Commission know just how extensive and how serious the payola situation is."

He admits it is a major problem to get anyone to talk. "Everyone says there's a terrible situation," says Kelly, but few facts emerge on particular complaints. The Commission

is hoping that more knowledgeable people will come forward with payola information."

More FCC rulemaking may be needed to define the various aspects of payola more clearly, says Kelly and to define station management's responsibilities. The Commission might ask Congress—if the situation warrants it—for a tightening of the communications law in this area.

The timing for some Congressional action is right, since a revision of the outmoded 1934 Communications Act has been started by House Communications Subcommittee chairman Lionel Van Deerlin (D-Calif.).

Under the present law, all persons involved in giving or receiving money or other payments for airplay are legally responsible for telling the station licensee, so that sponsorship announcements can be made and the promotion logged as commercial time.

The Commission itself can only proceed against a licensee. Evidence of payola by a deejay, a record label or others involved may be turned over to a grand jury and prosecuted by the Justice Dept. if the situation warrants it.

Payola penalties include a maximum of one year in jail and/or maximum fine of \$10,000. Far worse is the possibility of revocation of a station license worth millions.

Closeup

AL STEWART—Year Of The Cat, Janus JXS7022.

After three critically acclaimed albums that failed to ignite the public's musical consciousness, English singer/songwriter Stewart has finally broken through to the masses with this LP. The album has been certified gold and starred at six on this week's LP chart.

Stewart has an uncanny knack of writing highly literate songs, inspired in the main by British and European history. Add to this a distinctive, soothing voice and tranquil melodies, a strong backup rock band and you have an album of sophisticated folk-rock.

Unquestionably, Stewart's forte is songwriting. Each song is chocked full of hard hitting images which creates mental visuals to accompany the sweeping orchestrations. His presentation and smooth transitions in places where greater emphasis is to be placed adds credibility to his craft.

While all his songs are gentle on the ear, to understand their meanings requires some knowledge of history. So subtle are his lyrics that even after multiple listenings and reading of the words, the true meaning of what Stewart is trying to communicate may remain vague.

The album's opening cut, "Lord Grenville," is about a 16th century British mariner who attacked a fleet of Spanish galleons in what turned out to be a mistake in judgment and eventually was sunk. This song is designed to be a commentary on political power and its aftermath. The haunting chorus, "nothing more to say, they're throwing it all away," is catchy and sums up Stewart's stance.

"On The Border" is another song about the demise of the British Empire. The song deals with smuggling arms across the Spanish border. Effective string arrangements and percussion adds solid instrumental backing.

"Midas Shadow," the third cut, is about money mongers and how one

tries to convert five to 10. Stewart negates the assumption that once one achieves riches it will remain forever. "I know that when your well runs dry you'll want to know the reason/the empty night will bring no reply/as it follows wherever you go." Stewart's lyrics throughout this song and others draw upon British mythology which could confuse one while reading the words.

"Sand In Your Shoes" is a light-hearted ditty, short enough in length to make a good AM single. In this song, Stewart's poetry is probably at its best. Aided by drums and a upbeat rock tempo, the song is a goodbye to a lady friend in an unserious vane.

The first side concludes with "If It Doesn't Come Naturally, Leave It," the most rock-oriented song on the album. Heavy use of guitars, drums and bass gives this song an upbeat lift which is lacking in the other, more subdued serious songs.

Side two commences with "Flying Sorcery," a folk song about an unnamed person in love with flying. Stewart's voice is at its most melodic as his voice rises at the end of each phrase. Musically, keyboards, sax and harmonica are the most distinct.

"Broadway Hotel" is a song that invokes feelings of loneliness and depression. It is written for those who make a life of moving from one hotel to another to avoid the responsibilities of a home life. Bobby Bruce's violin gives the song a melancholy feeling which helps create a maudlin mood. "You made your home in the Broadway hotel/room service came at the push of a bell... you're seeking a hideaway where the light of day doesn't touch your face," are the lines that most accurately convey Stewart's message.

"On Stage Before" is Stewart's ode to the many nights performing before thousands of persons whose faces begin to look the same. An effective echo gives the song a chilling, scary feel as if the faces of the masses were identical. ED HARRISON

Winter Freezing Industry

• Continued from page 67

have been the most severely affected in the Midwest. While governors of Ohio, Pennsylvania and Indiana requested cutbacks in fuel consumption, closings and restricted operating hours were dictated on a local level by natural gas suppliers, according to businesses surveyed. Schools as well have been shuttered, a factor that possibly has moderated the slump in record and tape sales.

In the South lower thermostat settings, reductions of operating hours and slower product flows are also some of the problems facing various music related firms.

According to Frank Fenter, Capricorn Records executive vice president, "The problem is not that it has affected us, but that it will affect our new releases coming out this month. We've had trouble with product getting to the plants and then on to the distributors. Our Jacksonville, Fla., plant wasn't functional for three or four days because of the recent snows down there."

United Artists in Nashville has experienced shipments running a day or two behind, but according to Lynn Shults, national sales manager, "It hasn't really affected us."

Chic Doherty, MCA vice president of operations, reports its press-

ing plants in Pinckneyville, Ill., and Gloversville, N.Y., have cut out third shifts and thermostats are holding now at 55 degrees. As for the Nashville operations, thermostat settings are holding also at 55 degrees.

Other pressing plant operations are having their problems with shut-downs and early closings such as PRC Record Pressing in Richmond, Ind., which closed for one day due to weather conditions and the Columbia pressing plants which are closing early every day to conserve fuel.

One pressing operation in Nashville, still operating on gas heat, is using its heat only for the boilers, while another is working a regular eight-hour day without any problems.

Most of the one-stops in this area are not experiencing any problems with orders and are working as normal, but Kings Record Shop in Louisville, Ky., and Music City Record Distributing in Nashville, both operating on gas, have had to cut back hours of operation by one or two hours.

Gene King, owner and manager of Kings Record Shop and Bruce Carlock of Music City Distributors both have noticed that the demand for product is slow and King reports ordering less than half of what he normally does.

William Bell's big new single is making waves.

Air waves.

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WMBM, Miami
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WRBD, Ft. Lauderdale
WCKO, Ft. Lauderdale
WORL, Orlando
WERD, Orlando

KGFJ, Los Angeles
KJLH, Los Angeles
WDAS-AM, Philadelphia
WOL, Washington
WWIN, Baltimore
WANT, Richmond
WBLK, Buffalo
WAOK, Atlanta
WDIA, Memphis
KKDA, Dallas
KCOH, Houston

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LOVE IS BETTER IN THE A.M.—Johnson Taylor (Columbia 3-10478)
 N.Y. YOU GOT ME DANCING—Andrea True Connection (RCA 854)
 STICK TOGETHER (Part One)—Minnie Riperton (Epic 8-83337)
 LET THE CHILDREN PLAY—SANTANA (Columbia 3-10481)
 MIRACLE ROW—Janis Ian (Columbia 3-10482)
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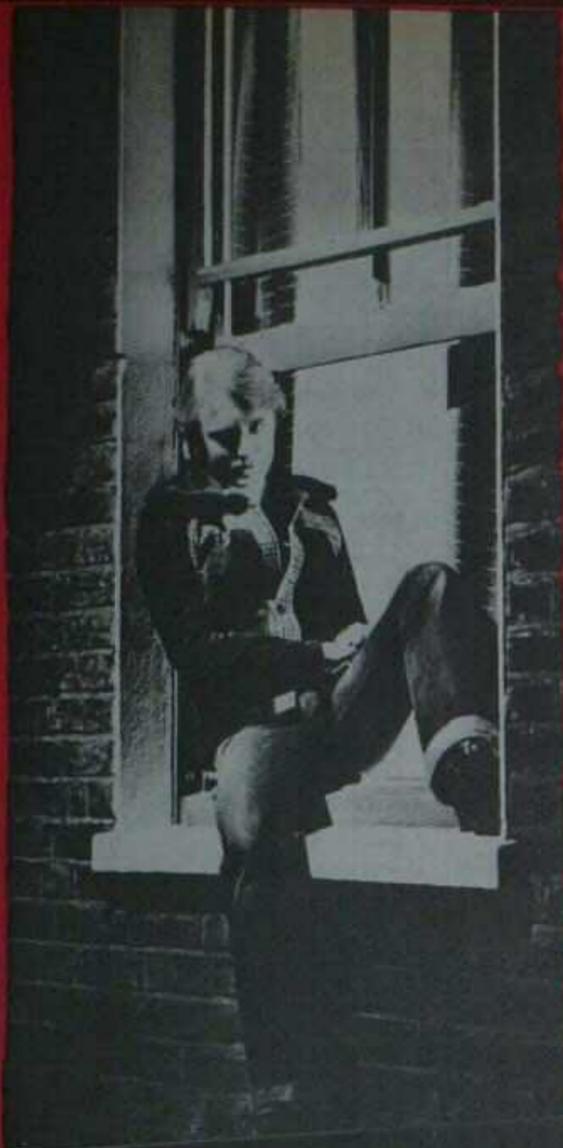
| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | |
|-----------|-----------|--------------|---|-----------|-----------|--------------|---|---|-----------|--------------|---|--|
| ★ | 1 | 13 | TORN BETWEEN TWO LOVERS—Mary McGehee (Peter Yarrow, Barry Bucklett), P. Yarrow, P. Janell, Arista America 7538 (Capitol) HAN | 35 | 30 | 20 | TONIGHT'S THE NIGHT (Gonna Be Alright)—Bud Stewart ● (T. Stewart), R. Stewart, Warner Bros. 8262 WBM | 69 | 75 | 3 | RIGHT TIME OF THE NIGHT—Jennifer Warnes (Jim Ed Norman), P. McCann, Arista 8223 CFP | |
| ★ | 4 | 9 | NEW KID IN TOWN—Eagles (Bill Szymczyk), J.J. Seuther, D. Henley, G. Frey, Asylum 45373 ALM/WBM | 36 | 31 | 19 | STAND TALL—Burtan Cummings ● (Richard Perry), B. Cummings, Parlophone/CBS 7061 ALM | 70 | 70 | 4 | SHAKEY GROUND—Phoebe Snow (David Robinson), J. Bowen, L. Azari, A. Boyd, Columbia 3-10463 CFP | |
| ★ | 6 | 13 | BLINDED BY THE LIGHT—Mandrill (Mandrill & The Earth Band), B. Springsteen, Warner Bros. 8252 B-3 | 37 | 39 | 8 | MOODY BLUE/SHE THINKS I STILL CARE—Elio Presley (Elio Presley, Felton Jarvis), M. James, RCA 10857 CPP/PLY | ★ | 81 | 3 | GLORIA—Enchantment (Michael Stokes), M. Stokes, E. Johnson, United Artists 812 | |
| ★ | 4 | 2 | CAR WASH—Rose Royce ● (Norman Whitfield), R. Whitfield, MCA 40615 MCA | 38 | 34 | 17 | LIVIN' THING—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 838 B-3 | ★ | 84 | 2 | DO YA—Electric Light Orchestra (Jeff Lynne for Jet Records), J. Lynne, United Artists 839 B-3 | |
| ★ | 7 | 10 | LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand (Barbra Streisand, Phil Ramone), B. Streisand, P. Williams, Columbia 3-10450 WBM | ★ | 49 | 3 | CRACKERBOX PALACE—George Harrison (George Harrison, Tom Scott), G. Harrison, Dark Horse 3313 (Warner Bros.) WBM | ★ | 83 | 2 | KONG—Dickie Goodman (Bill Russell, Dickie Goodman), B. Russell, D. Goodman, Shark 8 (Janus) CHA | |
| ★ | 6 | 3 | DAZZ—Brick (Jim Healy, Johnny Duncan, Robert E. Lee, Brick), R. Ransom, R. Hargis, E. Jones, Bang 727 CPP | ★ | 48 | 6 | SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (Gordon Mills), R. Greenaway, B. Mason, Epic 8-50308 WBM | ★ | 74 | 80 | 3 | HEY BABY—Ringo Starr (Arif Mardin), M. Cobb, E. Charnel, Atlantic 8361 B-3 |
| ★ | 9 | 14 | ENJOY YOURSELF—The Jacksons (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Epic 8-50289 B-3 | 41 | 40 | 6 | IN THE MOOD—Herb Alpert & The Tijuana Brass (Ray Stevens), J. Garland, A. Razaf, Warner Bros. 8301 CPP | ★ | 85 | 4 | SPRING RAIN—Silvetti (Silvetti), Silvetti, Sabau 2414 (Capitronica) (Barnegat, BM) B-3 | |
| ★ | 8 | 11 | I WISH—Steve Wonder (Steve Wonder), S. Wonder, Tamla 54274 (Motown) CPP | 42 | 46 | 6 | FANCY DANCER—Commanders (James Carmichael, Commanders), R. Laprad, L. Richie, Commanders, Motown 1408 CPP | ★ | 76 | 78 | 5 | I DON'T WANNA LOSE YOUR LOVE/FLOWERS—Emotions (Maurice White, Charles Stephens), W. Hutchinson, J. Kwan/M. White, A. McKay, Columbia 3-10347 |
| ★ | 12 | 15 | I LIKE DREAMIN'—Kenny Nolan (Kenny Nolan, Charles Calello), K. Nolan, 20th Century 2287 B-3 | 43 | 45 | 5 | BABY DON'T YOU KNOW—Wild Cherry (Robert Parissi), R. Parissi, Epic/Sweet City 8-50206 CHA | ★ | 77 | NEW ENTRY | THE FIRST CUT IS THE DEEPEST—Bud Stewart (Tom Stewart), C. Stevens, Warner Bros. 8221 MCA | |
| ★ | 11 | 12 | LOST WITHOUT YOUR LOVE—Bread (David Gates), D. Gates, Elektra 45365 CPP | 44 | 41 | 15 | WHISPERING/CHERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Clayton Liner), Schoenberger, Colburn, Rose, S. Brodwin Jr., A. Darnell, MCA 10827 CPP/B-3 | ★ | 89 | 2 | SOMETHIN' 'BOUT 'CHA—Lafayette (Steve Kipner), R. Lattimore, Gladys 1729 (TK) CFP | |
| ★ | 13 | 9 | FLY LIKE AN EAGLE—Steve Miller Band (Steve Miller), S. Miller, Capitol 4372 BB | 45 | 42 | 9 | DREAMBOAT ANNIE—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7023 CPP | ★ | 79 | 50 | 14 | SORRY SEEMS TO BE THE HARDEST WORD—Elton John ● (Gus Dudgeon), E. John, B. Taupin, MCA/Rocket 40641 MCA |
| ★ | 12 | 5 | HOT LINE—Sylvers ● (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4336 ALM | 46 | 43 | 3 | DON'T GIVE UP ON US—David Soul (Tony Macaulay), T. Macaulay, Private Stock 45129 ALM | ★ | 90 | 2 | I'LL ALWAYS CALL YOUR NAME—Little River Band (Glen Whitfield, Little River Band for Tumbleweed Prod.), B. Birtles, Harvest 4380 (Capitol) | |
| ★ | 14 | 12 | WEEKEND IN NEW ENGLAND—Barry Manilow (Ron Dante, Barry Manilow), R. Edelman, Arista 0232 B-3 | 47 | 37 | 11 | I LIKE TO DO IT—K.C. & The Sunshine Band (H.W. Casey, Richard Finch), H.W. Casey, R. Finch, TK 1020 CPP | ★ | 81 | 86 | 2 | HERE IS WHERE YOUR LOVE BELONGS—Sweet Ot Champlin (Keith Stone), B. Champlin, Arista America 7653 (Capitol) |
| ★ | 22 | 10 | NIGHT MOVES—Bob Seger (Jack Richardson), B. Seger, Capitol 4369 CPP | ★ | 64 | 2 | HERE COME THOSE TEARS AGAIN—Jackson Browne (Jon Landau), J. Browne, N. Farnsworth, Asylum 45379 WBM | ★ | 92 | 4 | THEME FROM KING KONG (Part 1)—Love Unlimited Orchestra (Barry White), J. Barry, 20th Century 2325 | |
| ★ | 20 | 10 | YEAR OF THE CAT—Al Stewart (Alan Parsons), A. Stewart, F. Wood, Janus 256 WBM | 49 | 33 | 11 | YOU'VE GOT ME RUNNIN'—Gene Cullum (Steve Gibson), P. McGee, ABC 12227 B-3 | ★ | 83 | 55 | 14 | IT KEEPS YOU RUNNIN'—Dunbar Brothers (Ted Templeman), M. McDonald, Warner Bros. 8232 WBM |
| ★ | 19 | 10 | DANCING QUEEN—Abba (Benny Andersson, Bjorn Ulvén), B. Andersson, S. Anderson, B. Ulvén, Atlantic 3372 IMM/B-3 | ★ | 61 | 3 | SAM—Olivia Newton-John (John Farrar), J. Farrar, H. Marvin, D. Black, MCA 40670 ALM/PPP | ★ | 84 | 88 | 2 | LOOK INTO YOUR HEART—Bretha Franklin (Curtis Mayfield), C. Mayfield, Atlantic 3373 WBM |
| ★ | 18 | 9 | HARD LUCK WOMAN—Kiss (Eddie Kramer for Rock Steady Prod.), P. Stanley, Casablanca 873 ALM | 51 | 51 | 21 | I NEVER CRY—Alice Cooper (Bob Ezrin), Cooper, Warner, Warner Bros. 8228 WBM | ★ | 87 | 94 | 4 | WINTER MELODY—Donna Summer (George Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 874 CFP |
| ★ | 18 | 10 | WALK THIS WAY—Arrested Development (Jack Douglas for Waterfront Prod. & Contemporary Communications Corp.), S. Tyler, J. Perry, Columbia 3-10449 WBM | ★ | 62 | 4 | I JUST CAN'T SAY NO TO YOU—Parker McGee (Kyle Lehning), P. McGee, S. Gibson, Big Tree 16082 (Atlantic) B-3 | ★ | 88 | NEW ENTRY | AT MIDNIGHT (My Love Will Lift You Up)—Rufus Featuring Chaka Khan (Rufus), F. Madden, L. Washburn, ABC 12228 CPP | |
| ★ | 19 | 15 | YOU MAKE ME FEEL LIKE DANCING—Leo Sayer ● (Richard Perry), L. Sayer, V. Pinnola, Warner Bros. 8283 WBM | 53 | 57 | 8 | HA CHA CHA (Funktion)—Brass Construction (Jeff Lane), R. Muller, United Artists 677 B-3 | ★ | 87 | 94 | 4 | SORRY/THAT'S THE TROUBLE—Geez Jones (Tom Moulton), G. Jones, P. Feddamondis, Beam Junctions 10021 |
| ★ | 28 | 6 | GO YOUR OWN WAY—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), L. Buckingham, Warner Bros. 8304 CPP | 54 | 58 | 10 | FREE—Deniece Williams (Maurice White, Charles Stepney), D. Williams, H. Redd, N. Watts, S. Greene, Columbia 3-10429 WBM | ★ | 89 | NEW ENTRY | TOO HOT TO STOP (Pt. 1)—Bar Kays (Alan Jones), F. Freeman, H. Nicks III, L. Dodson, J. Alexander, M. Brand, M. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson, Mercury 73888 (Phonogram) WBM | |
| ★ | 21 | 12 | AIN'T NOTHING LIKE THE REAL THING—Donny & Marie Osmond (Mike Curb, Mitchell Lloyd), N. Ashford, V. Simpson, Kalo 14363 (Polydor) CPP | 55 | 53 | 13 | WHAT CAN I SAY—Bea Scaggs (Joe Wissert), B. Scaggs, D. Paich, Columbia 3-10440 WBM | ★ | 90 | NEW ENTRY | REACHING FOR THE WORLD—Harold Melvin & The Blue Notes (Harold Melvin), D. Floyd, ABC 12240 | |
| ★ | 25 | 5 | BOOGIE CHILD—Bee Gees (Albby Galuten, Karl Richardson), R. Gibb, B. Gibb, M. Gibb, RSO 867 (Polydor) WBM | ★ | 57 | 22 | BITE YOUR LIP (Get Up And Dance)—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA/Rocket 40677 MCA | ★ | 91 | 96 | 3 | LOVE TO THE WORLD—LTD (Larry Murel, Vance Murel, Chuck Davis), L. Murel, F. Murel, E. Murel, A&M 1887 ALM |
| ★ | 23 | 17 | JEANS ON—David Dundas (Roger Greenaway), D. Dundas, R. Greenaway, Chrysalis 2054 WBM | 58 | 52 | 11 | SOMEONE TO LAY DOWN BESIDE ME—Linda Ronstadt (Peter Asher), K. Bonoff, Asylum 45361 WBM | ★ | 92 | 72 | 4 | DARLIN' DARLIN' BABY (Sweet Tender, Love)—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3610 (Epic) B-3 |
| ★ | 26 | 9 | DON'T LEAVE ME THIS WAY—Thelma Houston (Hal Davis), K. Gamble, L. Huff, C. Gilbert, Tamla 54278 (Motown) B-3 | ★ | 77 | 3 | SO IN TO YOU—Atlanta Rhythm Section (Buddy Buie), B. Buie, R. Mix, D. Daughtry, Polydor 14373 CPP | ★ | 93 | 79 | 4 | YOU KNOW LIKE I KNOW—Gorky Mendelsohn Derobertis (David Anderle), L. Lee, A&M 1888 WBM |
| ★ | 27 | 10 | SAVE IT FOR A RAINY DAY—Stephen Bishop (Henry Lewis, Stephen Bishop), S. Bishop, ABC 12272 ALM | ★ | 74 | 3 | BE MY GIRL—Dramatics (Michael Henderson), M. Henderson, ABC 12235 WBM | ★ | 94 | 71 | 6 | HAIL! HAIL! ROCK AND ROLL—Starland Vocal Band (Milton Okun), B. Danoff, T. Danoff, Westing 10855 (MCA) CLM |
| ★ | 26 | 23 | YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis ● (Don Davis), J. Dean, J. Glover, ABC 12208 CPP | ★ | 73 | 3 | I'VE GOT LOVE ON MY MIND—Tina Turner (Chuck Jackson, Marvin Tamy), C. Jackson, M. Tamy, Jay's Enterprises, Capitol 4380 CHA | ★ | 95 | 95 | 2 | DREAMIN'—Lolita Holloway (Norman Harris for Baker Harris Young Prod.), A. Felder, N. Harris, E. Tyson, Gold Mine 4000 (Capitronica) CFP |
| ★ | 35 | 6 | THE THINGS WE DO FOR LOVE—10 cc (10 cc), Stewart, Gouldman, Mercury 73875 (Phonogram) WBM | ★ | 74 | 3 | REACH—Orleans (Charles Plekain), J. Hall, J. Hall, Asylum 45375 ALM | ★ | 96 | NEW ENTRY | SOUTHERN NIGHTS—Glen Campbell (Gary Kline), A. Tassant, Capitol 4376 WBM | |
| ★ | 38 | 4 | RICH GIRL—Daryl Hall & John Oates (Christopher Bond), D. Hall, RCA 10860 CHA | ★ | 73 | 3 | WHEN LOVE IS NEW—Arthur Prysock (Sam Weiss, John Davis), K. Gamble, L. Huff, Old Town 1000 B-3 | ★ | 97 | 99 | 2 | ASHES & SAND—Johnny Rivers (Johnny Rivers), J. Rivers, Soul City 987 |
| ★ | 32 | 11 | LIVING NEXT DOOR TO ALICE—Smokie (Mike Chapman), N. Chinn, M. Chapman, RSO 860 (Polydor) WBM | ★ | 76 | 6 | DADDY COOL—Boney M (Franz Farner), F. Farner, Reyan, Airo 7043 MCA | ★ | 98 | 82 | 4 | BLESS THE BEASTS AND CHILDREN—Barry DeVeaux & Perry Balkin Jr. (Barry DeVeaux, Perry Balkin Jr.), B. DeVeaux, P. Balkin Jr., A&M 1890 CFP |
| ★ | 36 | 8 | CARRY ON WAYWARD SON—Kansas (Jeff Gussman), K. Layne, Kirshner 4267 (Epic) WBM | ★ | 76 | 6 | DISCO LUCY (I Love Lucy Theme)—Wilson Pickett Street Band (Trevor Lawrence), E. Daniel, H. Adamson, Island 878 ALM | ★ | 99 | NEW ENTRY | MY PEARL—Automatic Man (Automatic Man, Lou Casabianca), Bayels, M. Shivers, Tusk, Mercury Island 953 WBM | |
| ★ | 31 | 16 | SOMEBODY TO LOVE—Queen (Queen), F. Mercury, Elektra 45362 B-3 | ★ | 76 | 6 | DISCO LUCY (I Love Lucy Theme)—Wilson Pickett Street Band (Trevor Lawrence), E. Daniel, H. Adamson, Island 878 ALM | ★ | 100 | 93 | 8 | SPEND SOME TIME—Elio Bishop (Alan Black), E. Bishop, Capricorn 0256 (Warner Bros.) HAN |
| ★ | 44 | 3 | LONG TIME—Boston (John Baylan), T. Scholz, Epic 8-50329 WBM | ★ | 68 | 69 | 3 | FEEL THE BEAT (Everybody Disco)—Ohio Players (Ohio Players), J. Williams, E. Satchell, L. Bonner, M. Jones, R. Middle-Jones, M. Piazza, W. Beck, Mercury 73881 (Phonogram) CHA | | | | |
| ★ | 33 | 24 | AFTER THE LOVIN'—Engelbert Humperdinck ● (Joel Diamond, Charlie Calello), A. Bernstein, R. Adams, Epic 8-50270 CPP | | | | | | | | | |
| ★ | 34 | 29 | SATURDAY NITE—Earth, Wind & Fire (Maurice White, Charles Stepney), M. White, A. McKay, P. Bailey, Columbia 3-10439 HAN | | | | | | | | | |

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

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|---|----|---|----|--|----|--|----|--|----|--|----|---|-----|--|----|
| After The Love (Silver Star ASCAP/Decca, BM) | 33 | Car Wash (Duchess, BM) | 4 | Love Yourself (Mighty Three, BM) | 96 | How Is Where Your Love Dwells (J&B, ASCAP) | 81 | Just One Look (Muller and Jones, BM) | 23 | Right Moves (Gee, ASCAP) | 14 | Sorry Seems To Be The Hardest Word (Big Big, ASCAP) | 79 | Weekend In New England (Dunbar, Phonogram, BM) | 19 |
| Auryn Nothing Like The Real Thing (Labels, ASCAP) | 21 | Daddy Cool (Heath, Jay, ASCAP) | 65 | Fancy Dancer (Labels, ASCAP) | 28 | Hot Line (Butt, Penn, Penn, Penn, BM) | 74 | King (Linn, BM) | 75 | Reaching For The World (Gee, ASCAP) | 91 | Southern Nights (Warner, BM) | 96 | What Goes On (The Slogans, BM) | 90 |
| Ashes & Sand (Lucy Theme, 10 cc) | 38 | Dancing Queen (Counsell, BM) | 26 | Don't Give Up On Us (Labels, ASCAP) | 42 | I Can't Warm Up Your Love (Labels, ASCAP) | 12 | Like A Star (Linn, BM) | 25 | Right Time Of The Night (American Broadcasting, ASCAP) | 84 | Spanish Sam (Columbia, BM) | 100 | When Love Is New (Mighty Three, BM) | 94 |
| At Midnight (My Love Will Lift You Up) (American Broadcasting, Labels, ASCAP) | 44 | Don't Leave Me This Way (Labels, ASCAP) | 32 | Feel The Beat (Everybody Disco) (Play One, BM) | 68 | Follow Me (Phonogram, BM) | 76 | Look Into Your Heart (Warner, Phonogram, BM) | 34 | Stand Tall (Labels, ASCAP) | 61 | Stand Tall (Warner, BM) | 10 | Whispering/Cherchez La Femme/Si Bon (TK, BM) | 64 |
| Baby Don't You Know (Bermay, ASCAP) | 35 | Do Ya (Labels, ASCAP) | 82 | Fly Like An Eagle (Saber, ASCAP) | 11 | Free (The Roots, BM) | 52 | Long Time (Labels, BM) | 92 | Sam Little (Fania, BM) (Blue Note, Labels, ASCAP) | 94 | Saturday Night (Suggs, BM) | 97 | The First Cut Is The Deepest (Epic, BM) | 77 |
| Be My Girl (Labels, ASCAP) | 32 | Do Your Own Way (Labels, ASCAP) | 54 | Free (The Roots, BM) | 54 | Shaka (Debut Music/Wilson Girl, BM) | 9 | Love To Be Loved By You (Labels, ASCAP) | 10 | Saturday Night (Suggs, BM) | 97 | Shakey Ground (Labels, ASCAP) | 70 | Too Hot To Stop (Pt. 1) (Bar Kays, BM) | 90 |
| Blue Year Up (Labels, ASCAP) | 36 | Do Your Own Way (Labels, ASCAP) | 54 | Free (The Roots, BM) | 54 | Like To Be Loved (Shawn-Hornick, BM) | 9 | Love To Be Loved By You (Labels, ASCAP) | 10 | Say You'll Stay Until Tomorrow (Duke Jones, BM) | 80 | Shakey Ground (Labels, ASCAP) | 70 | You Don't Have To Be A Star (To Be In My Show) (Labels, ASCAP) | 26 |
| Blow The Beasts And Children (Green Gems, BM) | 38 | Do Your Own Way (Labels, ASCAP) | 54 | Free (The Roots, BM) | 54 | Like To Be Loved (Shawn-Hornick, BM) | 9 | Love To Be Loved By You (Labels, ASCAP) | 10 | Say You'll Stay Until Tomorrow (Duke Jones, BM) | 80 | Shakey Ground (Labels, ASCAP) | 70 | You Know Like I Know (Labels, ASCAP) | 93 |
| Blinded By The Light (Labels, Compo, ASCAP) | 6 | Do Your Own Way (Labels, ASCAP) | 54 | Free (The Roots, BM) | 54 | Like To Be Loved (Shawn-Hornick, BM) | 9 | Love To Be Loved By You (Labels, ASCAP) | 10 | Say You'll Stay Until Tomorrow (Duke Jones, BM) | 80 | Shakey Ground (Labels, ASCAP) | 70 | You Make Me Feel Like Dancing (Green Gems, Labels, BM) | 98 |
| Boogie Child (Labels, ASCAP) | 25 | Do Your Own Way (Labels, ASCAP) | 54 | Free (The Roots, BM) | 54 | Like To Be Loved (Shawn-Hornick, BM) | 9 | Love To Be Loved By You (Labels, ASCAP) | 10 | Say You'll Stay Until Tomorrow (Duke Jones, BM) | 80 | Shakey Ground (Labels, ASCAP) | 70 | You're Gonna Get This (Labels, ASCAP) | 29 |
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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-CANAL | 8-TRACK | Q-R TAPE | CASSETTE | | | | | ALBUM | 4-CANAL | 8-TRACK | Q-R TAPE | CASSETTE | | | |
| 106 | 97 | 25 | ENGLAND DAN & JOHN FORD COLEY Nights Are Forever Big Top 87 8917 (Atlantic) | 6.98 | | 7.97 | | | | | 165 | 154 | 10 | JOHNNY BRISTOL Bristol's Creme Atlantic SD 3817 | 6.98 | | 7.97 | | | |
| 107 | 107 | 18 | PARLIAMENT The Clones Of Dr. Funkenstein Casablanca NALP 7034 | 6.98 | | 7.98 | | | | | 171 | 148 | 33 | NEIL DIAMOND Beautiful Noise Columbia PC 2985 | 6.98 | | 7.98 | | | |
| 108 | 111 | 101 | BEACH BOYS Endless Summer Capitol 2498 11307 | 7.98 | | 8.98 | | | | | 172 | 162 | 19 | RICHARD PRYOR Bicentennial Nigger Warner Bros. BS 2962 | 6.98 | | 7.97 | | | |
| 119 | 20 | | GATO BARBIERI Caliente A&M SP 4387 | 6.98 | | 7.98 | | | | | 185 | 2 | THE RUNAWAYS Queens Of Noise Mercury SRM 1 1376 (Phonogram) | 6.98 | | 7.95 | | | | |
| 110 | 90 | 32 | COMMODORES Hot On The Tracks Motown MS 867 51 | 6.98 | | 7.98 | | | | | 175 | 159 | 11 | RAY CHARLES & CLEO LAINE Gershwin: Porgy & Bess RCA CPL 1 1801 | 7.98 | | 8.95 | | | |
| 111 | 75 | 10 | LOGGINS & MESSINA The Best Of Friends Columbia PC 3438 | 6.98 | | 7.98 | | | | | 176 | 176 | 208 | LED ZEPPELIN (IV) Atlantic SD 7308 | 6.98 | | 7.97 | | | 8.95 |
| 112 | 76 | 34 | GORDON LIGHTFOOT Summertime Dream Rapine MS 2346 (Warner Bros.) | 6.98 | | 7.97 | | | | | 177 | 180 | 3 | VICKI SUE ROBINSON Never Gonna Let You Go RCA APL 1 1254 | 6.98 | | 7.95 | | | 7.95 |
| 113 | 113 | 22 | BAY CITY ROLLERS Dedication Arista AL 4091 | 6.98 | | 7.98 | | | | | 178 | 184 | 16 | J.J. CALE Troubadour Shelby GR 52007 (ABC) | 6.98 | | 7.95 | | | 7.95 |
| 114 | 106 | 22 | ABBA Greatest Hits Atlantic SD 18189 | 6.98 | | 7.97 | | | | | 179 | 161 | 12 | FUNKADELIC Hardcore Jollies Warner Bros. BS 2973 | 6.98 | | 7.97 | | | 7.97 |
| 115 | 117 | 141 | PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol) | 6.98 | | 7.98 | 7.98 | 7.98 | | | 182 | 173 | 4 | B.B. KING King Size ABC AB 873 | 6.98 | | 7.95 | | | 7.95 |
| 127 | 112 | | THE BEST OF BREAD Elektra EKS 75056 | 6.98 | 7.98 | 7.97 | 8.37 | 7.97 | 12.95 | | 183 | 178 | 113 | PAUL McCARTNEY & WINGS Band On The Run Capitol SD 3415 (Capitol) | 6.98 | | 7.98 | 7.98 | 7.98 | |
| 117 | 120 | 33 | ELECTRIC LIGHT ORCHESTRA Ole ELO United Artists UA 1A630-G | 6.98 | | 7.98 | | 7.98 | | | 182 | 173 | 4 | SMOKIE Midnight Cafe RSD RS 1 3065 (Polygram) | 6.98 | | 7.98 | | | 7.98 |
| 118 | 85 | 12 | DONNY & MARIE OSMOND New Season Kobe PD 1 6083 (Polygram) | 6.98 | | 7.98 | | 7.98 | | | 186 | 186 | 2 | ASHFORD & SIMPSON So So Satisfied Warner Bros. BS 2982 | 6.98 | | 7.97 | | | 7.97 |
| 119 | 116 | 12 | STANLEY TURRENTINE The Man With The Sad Face Fantasy F 9519 | 6.98 | | 7.95 | | 7.95 | | | 187 | 196 | 3 | GRAHAM PARKER Heat Treatment Mercury SRM 1 117 (Phonogram) | 6.98 | | 7.95 | | | 7.95 |
| 182 | 2 | | RENAISSANCE Novella See SA 7526 (ABC) | 6.98 | | 7.95 | | 7.95 | | | 187 | 196 | 3 | KEITH JARRETT Shades ABC Impulse ABB 5022 | 6.98 | | 7.95 | | | 7.95 |
| 121 | 103 | 31 | ALICE COOPER GOES TO HELL Warner Bros. BS 2996 | 6.98 | | 7.97 | | 7.97 | | | 190 | 190 | 6 | RALPH MacDONALD Sound Of The Drum Mercury SRM 1 117 (Phonogram) | 6.98 | | 7.98 | | | 7.98 |
| 122 | 125 | 51 | QUEEN A Night At The Opera Elektra TE 1053 | 6.98 | | 7.97 | | 7.97 | | | 191 | 191 | 3 | CAROL DOUGLAS Midnight Love Affair Melland International BAC 1 1708 (RCA) | 6.98 | | 7.95 | | | 7.95 |
| 123 | 128 | 70 | DARYL HALL & JOHN OATES RCA APL 1 1144 | 6.98 | | 7.95 | | 7.95 | | | 192 | 195 | 20 | LITTLE RIVER BAND Harvest ST 11512 (Capitol) | 6.98 | | 7.98 | | | 7.98 |
| 124 | 124 | 30 | WAYLON JENNINGS Are You Ready For The Country RCA APL 1 1818 | 6.98 | | 7.95 | | 7.95 | | | 193 | 183 | 74 | WINGS Venus And Mars Capitol ST 13415 | 6.98 | | 7.98 | | | 7.98 |
| 125 | 129 | 13 | PURE PRAIRIE LEAGUE Dance RCA APL 1 1924 | 6.98 | | 7.95 | | 7.95 | | | 194 | 200 | 83 | JEFFERSON STARSHIP Red Octopus Grand BFL 1 0999 (RCA) | 6.98 | 7.98 | 7.95 | 7.95 | 7.95 | |
| 126 | 130 | 17 | DONNY & MARIE OSMOND Donny & Marie Featuring Songs From Their Television Show Kobe PD 6088 (Polygram) | 6.98 | | 7.98 | | 7.98 | | | 195 | NEW ENTRY | | COKE ESCOVEDO Disco Fantasy Mercury SRM 1 1132 (Phonogram) | 6.98 | | 7.95 | | | 7.95 |
| 127 | 114 | 12 | GLADYS KNIGHT & THE PIPS Pipe Dreams/Original Soundtrack Recording Buddah BDD 6576 ST | 6.98 | | 7.98 | | 7.98 | | | 196 | NEW ENTRY | | DAVID LAFAMME White Bird Arista ARL 1067 | 6.98 | | 7.98 | | | 7.98 |
| 138 | 6 | | D.C. LARUE Tea Dance Pyramid PY 5006 (Buddah) | 6.98 | | 7.98 | | 7.98 | | | 197 | 192 | 9 | WISHBONE ASH New England Atlantic SD 18207 | 6.98 | | 7.97 | | | 7.97 |
| NEW ENTRY | | | RITCHIE FAMILY Life Is Music Mercury 2203 (TK) | 6.98 | | 7.98 | | 7.98 | | | 198 | 118 | 10 | BEACH BOYS LIVE IN LONDON/BEACH BOYS 69 Capitol ST 11384 | 6.98 | | 7.98 | | | 7.98 |
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| 131 | 105 | 27 | KISS Dressed To Kill Casablanca NALP 7018 | 6.98 | | 7.98 | | 7.98 | | | 200 | 135 | 8 | ARETHA FRANKLIN Ten Years Of Gold Atlantic SD 18204 | 6.98 | | 7.97 | | | 7.97 |
| 132 | 132 | 9 | THE BEST OF THE CRUSADERS ABC/Blue Thumb BTDY 6021/2 | 9.98 | | 10.95 | | 10.95 | | | | | | | | | | | | |
| 133 | 123 | 38 | CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 32900 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | 8.95 | | | | | | | | | | | |
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| 135 | 133 | 16 | VICKI SUE ROBINSON RCA APL 1 1829 | 6.98 | | 7.95 | | 7.95 | | | | | | | | | | | | |

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Rock Concerts Thaw Out

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ticket buying until heating bills are paid off.

Larry Magid of Electric Factory says Philadelphia has had a worse winter than New York but most of his shows are filling up. "When people in this part of the country get stuck in their houses for a couple of days," he says, "they really want badly to get out and do something."

Don Law's New England concert firm reports that Boston and other major markets in the region, including dozens of colleges, have not lost any major dates due to bad weather, although it is keeping a wary eye as to how well some major tours scheduled for New England in February will be able to maintain their routing plans.

Rand Levy, whose Schon Productions works out of Minneapolis, says, "Around here we've learned to expect to be unable to get any artists between Dec. 10 and Feb. 1. They're afraid to come this far north in mid-winter. But the thing is that audiences here are starved for entertainment and will turn out in droves for any decent attraction."

Levy says that weather tie-ups are all relative. "We had a Foghat show in Birmingham, Ala., postponed because of 1½ inches of snow last month. The city and the drivers just

weren't equipped to handle it."

Buffalo, N.Y., the hardest-hit market in the country, has had 102 inches of snow and sub-zero temperatures through early February. The last scheduled rock show by Harvey & Corky Productions at its 2,500-seat Century Theatre here was a well-attended Kansas date Dec. 27. Jim Jacoby of the firm said it was hoping that a ban on non-essential transportation would be lifted in time for an Outlaws show still hopefully going on Friday (4).

Croce Masters Make a Circle

NEW YORK—Lifesong Records has sold the masters of its current Jim Croce release, "Time In A Bottle" to a group of investors who, in turn, are leasing it back to Lifesong for distribution.

Doughbro Record Co., a limited partnership, was formed because "we felt it was a good investment," according to Sheldon Claar, an investment banker associated with the group.

The late singer had owned his own masters and his widow sold them originally to Lifesong. Croce had been affiliated with ABC Records.

Mann Again 'Blinded By Light'

10-Year Hit Famine Appears Over For British Veteran

By NAT FREEDLAND

LOS ANGELES — Manfred Mann, the English 36-year-old rock-jazz keyboardist whose last big hit was in 1966 with Bob Dylan's "The Mighty Quinn," is close to another No. 1 Billboard single a decade later, thanks to a dogged five-month Warner Bros. promotion effort for "Blinded By The Light."

The group named Manfred Mann was formed in 1963, two years after Mann went to London from his native South Africa. The group broke through worldwide in 1963-64 with "Do Wah Diddy Diddy" and "Pretty Flamingo."

Mann saw the group disband in the mid-'60s (original bassist Jack Bruce went on to co-found the phenomenal Cream) and after trying various combinations re-emerged with Manfred Mann's Earth Band in 1971. This group had three U.S. albums on Polydor and then switched to Warner in 1974.

The Earth Band has put out three WB albums so far. The second LP, "Nightingales And Bombers," sold 30,000 units on its original release in 1975 and has edged up to 85,000 as a catalog title. The current album is already over 300,000, says WB.

First indications that Mann might

be moving back toward a massive mainstream acceptance again came with the single from "Nightingales," a cover of Bruce Springsteen's Dylanesque song "Spirit In The Night."

Ron Goldstein, WB general manager who works with the Earth Band, says of "Spirit In The Night," "This was a hit in some secondary markets; for example it was No. 1 on the playlist of KJOY in Stockton, Calif. But when we tried to spread it nationally we kept running into ARB survey periods and none of the stations we needed would take a chance."

Then, last summer, Harry Maloney the Earth Band's manager sent from London the tape of the group's 1976 album, "The Roaring Silence" and enthusiastically pointed out the hit potential of another surrealism-rock Bruce Springsteen cover, "Blinded By The Light."

Warner executives agreed with Maloney from the first listening meetings. The single was put out last August, a month before the full album. Between "Nightingales" and "Silence," Mann had made some key commercial changes in his group. Added were new lead guitar-

ist Dave Flett and new lead vocalist Chris Thompson.

Incidentally, WB is ready with a natural followup single to "Blinded" as soon as it drops down the charts. "Spirit" will go back into release with Thompson dubbed onto lead vocal track.

Russ Thyret, WB promotion president, says the label's strategy was to break the single via Midwest secondaries. It required from August until October before St. Louis promotion man Kim Anderson got the key breakout on KSLQ. Then came Milwaukee's WOKY and WZLQ, Louisville's WKLO and WAKW went on at this point and westward in Stockton, KJOY was an early Mann supporter again.

Then in Chicago, at the start of December WB promotion man the year Roy Chiovari got WLS to play the record. "And then the rest of the country went on it," says Thyret.

Other key markets in the climb of "Blinded By The Light" to where it is now fighting the Eagles and Barbara Streisand for the next No. 1 Billboard single were, according to Thyret, Memphis, Charlotte, Baltimore, Detroit, Denver and Buffalo.

3 New Jimmy's Music Worlds Debut

NEW YORK—Jimmy's Music World, the discount retail arm of Sutton Distributors, is expanding again, bringing the total number of stores to 18.

Launched in May 1975 with two New Jersey outlets, the chain moved across the Hudson River into Manhattan and then into New York's suburbs with a \$2.99 special policy and a line of audio equipment in selected stores.

Three new shops opened Tuesday (1) and two more are due to open, pending lease negotiations. All are on Long Island.

Dick Butler, director of store operations, won't reveal Jimmy's prices over the phone. A store check shows a \$3.99 shelf price for most current \$6.98 product and a \$4.99 tag on \$7.98 items. The Wings triple LP was marked \$7.99.

Select Album Art For N. Y. Exhibit

CHICAGO—Album cover illustrations comprise a significant 20% of the works selected by the American Institute Of Graphic Arts for its "Mental Pictures III: Portraits," exhibition, to be shown in New York City March 8-25.

The exhibition, in its third year, surveys a broad spectrum of portraiture in the commercial arts, accepting submissions from the U.S. and Canada.

Among 130 pieces chosen from more than 800 for this year's show, are 11 illustrations used by CBS, seven by RCA and three by Arista. Illustrations for U.A., A&M and Phonogram/Mercury disks also are being honored. The exhibit is scheduled to tour the U.S. and Canada following its New York run. Both the original artwork and the album covers will be displayed.

Albums supplying the winning portraits are (alphabetically by illustrator): Thomas Allen, "Wild About Eubie" (CBS); Richard Ansel, "I Love How You Love Me" (RCA); Guy Billout, "Ted Curson/ Tears For Dolphy" (Arista); Alan Cober, "Bartok String Quartets, Vol. 1" (CBS); and "Rachmaninoff/The Bellini, Three Russian Songs" (RCA); Jeff Cornell, "Bing Crosby, A Legendary Performer" (RCA); and "Rampal Plays Vivaldi" (RCA).

Also: David Croland, "The Red Nerve Trio With Fallow & Mings" (Arista); Milton Glaser, "Albert King"

Grammy Show

• Continued from page 6

Davis Jr., Richard Pryor, Les Paul and the Oakridge Boys.

Pierre Cossette Productions has also named Jack Elliott as musical director and has put Alan Copeland in charge of special musical material. The show will emanate live from the Hollywood Palladium.

Inside Track

FBI agents and local police coordinated Thursday (3) in simultaneous raids on San Diego and Los Angeles pirate tape duplicating plants. Armed with search warrants provided by U.S. Magistrates, agents hit 122 National Ave., National City, a San Diego suburb and 1028 S. Burger, East Los Angeles. The L.A. force confiscated 12,000 8-track tapes, which were a mix of Latin and English current hit albums. The plant equipment consisted of one master and four slaves. No employees were present. The investigation for persons involved here continues. In San Diego, raiders confiscated 6,000 Latin 8-tracks, 160,000 Latin album labels and one master and seven slaves. Four Mexican illegal aliens were operating the equipment. Agents arrested two Mexican nationals with green immigration cards, Francisco Ramos, 25, and Francisco Hernandez Cruz, 39. It's believed the two operations were linked.

Casablanca Record and Filmworks is taking over a second two-story building in the same block on Sunset Blvd., L.A. In 18 months, label personnel has increased from 9 persons when they were at the two-story home on Sherburne off Sunset to presently more than 80 and growing. ... Another indication of industry prosperity: Supercope announced a 25 cents per share dividend Thursday (3). It will be paid on 2,307,000 shares outstanding. ... Danny Heilicher off for several weeks on a photo safari in Africa. He's a lens fan. Can he and older brother, Amos, work the veldt in a rack truck and not violate their five-year non-competitive clause in their Pickwick pacts? Gene Patch sent out a letter to employees instructing that all corporate inquiries they get be relayed to Cy Leslie.

Watch for a new national organization of independent music publishers to surface soon. ... Artie Mogull helms a United Artists Records promo/sales meeting after the R&R confab in Atlanta next week. WEA held an executive gathering in Palm Springs early last week. The bitter cold wave restricted Elektra's plans to put on its national road show. ... A major independent label is now offering its distributors a 15% discount on catalog buy-in. ... Snuff Garrett is feeling out possible buyers for his music publishing affiliates. ... The Runaways are going to project a more feminine look when they tour nationally. It's away from slacks and blouses or T-shirts and on with specially whipped up gowns. ... "Nashville 99," a television series starring Claude Akins and produced by Ernie Frankel, has Mel Tillis, Ray Stevens, Tammy Wynette, Charles Rich and Pride set for early segments.

Ed Kalicka, long-time promotion man in the Baltimore-Washington area with Schwartz Bros. and later with Warner Bros. Records, is operating a shirt and rock novelty shop in San Marino, a Los Angeles suburb. ... When Ron Oberman, CBS Records West Coast merchandising chief, married Margaret Grieco recently they surprised the large nuptial gathering by playing their favorite single, "To The Aisle" by the Five Satins prior to the traditional wedding march. ... Bob Crewe recovering

from serious injuries sustained Saturday (29) when he was struck by a car as he was walking across a Westwood street. He is at UCLA Medical Center in intensive care. Hospital asks that he not be bothered by phone calls. Peter Frampton's mammoth double live album on A&M one-year-old on Billboard's best selling album chart this issue.

Bill (Raunchy) Justis doing his first music score for film, "Smokey And The Bandit," starring Burt Reynolds, Jackie Gleason and Jerry Reed. ... "Scott Joplin," the Motown movie, is getting four test engagements in February in the U.S. Richard Hyman did the music. Eubie Blake and Taj Mahal have supporting roles.

Capitol Records sent out a 1977 calendar graced by pictures of two Bruce Wendell aides, Sandra Hill and Susan Scharf. ... Johnny Tillotson hosted a Jan. 15-16 Sacramento cerebral palsy telethon which raised \$151,000 while a similar Oklahoma City Jan. 22-23 event netted \$201,000 for the charity. He's hosted about 50 in the past few years. ... Sam Goody Inc. has assigned Smith Greenland Company's Markland Inc. retail affiliate to handle its advertising. The chain's 1977 budget is estimated at \$2.5 million. ... Hot Line Distributing, Memphis, got a cash settlement in its suit against Private Star Records over an alleged unpaid debt. ... Jerry Donahue son of the late tenor sax leader Sam, has returned to Los Angeles after 10 years in England. He plays rock guitar. ... Pianist Joe Bushkin and Rosemary Clooney again join Mr. and Mrs. Bing Crosby when they do their first location ever in Florida at the Deauville Star Theatre Feb. 18-24.

Steve Binder will show his March 2 Barry Manilow ABC-TV special Thursday (10) when he lectures at a joint class of the UCLA communications and theater art departments. ... Billboard will carry its share-of-chart action 1976 wrapup in its next issue. ... What's the scoop about St. Louis veteran wholesaler Al Chotin volunteering to drop his vice presidency in Pickwick's wholesale operation? ... Atlantic's Cotillion label picked up hot disco import, "Love In C Minor" by French star Cerrone. Original version ran 15 minutes in two parts. LP to follow.

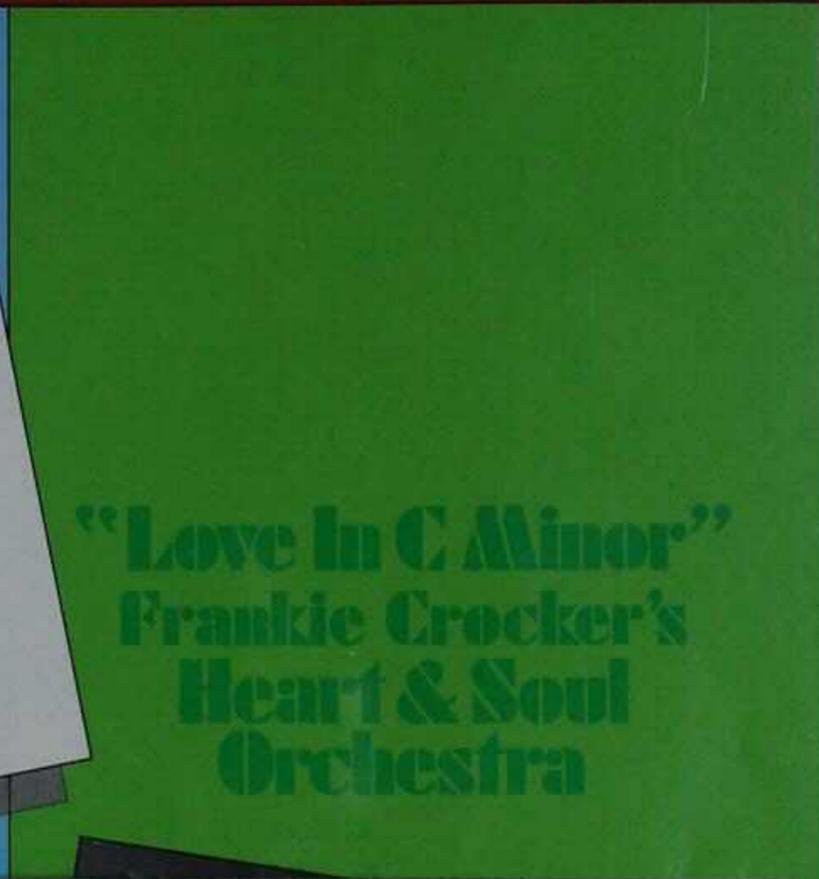
National Music Council honors the late Jerome Kern with a plaque at NYU. Exxon foots the bill for 200 such plaques honoring music greats. ... Norman Gimbel and David Shire scoring "Casey's Shadow," starring Walter Matthau and Alexis Smith.

Stride pianist Joe Turner in a wheelchair after falling on New York's icy streets. Maxine Sullivan filled in for him at the Cookery.

Fire struck the Ivanhoe entertainment complex in Chicago Tuesday (1) but only smoke and water reached the showroom, which had to cancel shows by Bobby Short and Doug Kershaw. Room becomes operational again Monday (7).

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Rock Concerts Thaw Out

• Continued from page 67

ticket buying until heating bills are paid off.

Larry Magid of Electric Factory says Philadelphia has had a worse winter than New York but most of his shows are filling up. "When people in this part of the country get stuck in their houses for a couple of days," he says, "they really want badly to get out and do something."

Don Law's New England concert firm reports that Boston and other major markets in the region, including dozens of colleges, have not lost any major dates due to bad weather, although it is keeping a wary eye as to how well some major tours scheduled for New England in February will be able to maintain their routing plans.

Rand Levy, whose Schon Productions works out of Minneapolis, says, "Around here we've learned to expect to be unable to get any artists between Dec. 10 and Feb. 1. They're afraid to come this far north in mid-winter. But the thing is that audiences here are starved for entertainment and will turn out in droves for any decent attraction."

Levy says that weather tie-ups are all relative. "We had a Foghat show in Birmingham, Ala., postponed because of 1 1/2 inches of snow last month. The city and the drivers just

weren't equipped to handle it."

Buffalo, N.Y., the hardest-hit market in the country, has had 102 inches of snow and sub-zero temperatures through early February. The last scheduled rock show by Harvey & Corky Productions at its 2,500-seat Century Theatre here was a well-attended Kansas date Dec. 27. Jim Jacoby of the firm said it was hoping that a ban on non-essential transportation would be lifted in time for an Outlaws show still hopefully going on Friday (4).

Croce Masters Make a Circle

NEW YORK—Lifesong Records has sold the masters of its current Jim Croce release, "Time In A Bottle" to a group of investors who, in turn, are leasing it back to Lifesong for distribution.

Doughbro Record Co., a limited partnership, was formed because "we felt it was a good investment," according to Sheldon Claar, an investment banker associated with the group.

The late singer had owned his own masters and his widow sold them originally to Lifesong. Croce had been affiliated with ABC Records.

Mann Again 'Blinded By Light'

10-Year Hit Famine Appears Over For British Veteran

By NAT FREEDLAND

LOS ANGELES — Manfred Mann, the English 36-year-old rock-jazz keyboardist whose last big hit was in 1966 with Bob Dylan's "The Mighty Quinn," is close to another No. 1 Billboard single a decade later, thanks to a dogged five-month Warner Bros. promotion effort for "Blinded By The Light."

The group named Manfred Mann was formed in 1963, two years after Mann went to London from his native South Africa. The group broke through worldwide in 1963-64 with "Do Wah Diddy Diddy" and "Pretty Flamingo."

Mann saw the group disband in the mid-'60s (original bassist Jack Bruce went on to co-found the phenomenal Cream) and after trying various combinations re-emerged with Manfred Mann's Earth Band in 1971. This group had three U.S. albums on Polydor and then switched to Warner in 1974.

The Earth Band has put out three WB albums so far. The second LP, "Nightingales And Bombers," sold 30,000 units on its original release in 1975 and has edged up to 85,000 as a catalog title. The current album is already over 300,000, says WB.

First indications that Mann might

be moving back toward a massive mainstream acceptance again came with the single from "Nightingales," a cover of Bruce Springsteen's Dylanesque song "Spirit In The Night."

Ron Goldstein, WB general manager who works with the Earth Band, says of "Spirit In The Night," "This was a hit in some secondary markets; for example it was No. 1 on the playlist of KJOY in Stockton, Calif. But when we tried to spread it nationally we kept running into ARB survey periods and none of the stations we needed would take a chance."

Then, last summer, Harry Maloney the Earth Band's manager sent from London the tape of the group's 1976 album, "The Roaring Silence" and enthusiastically pointed out the hit potential of another surrealism-rock Bruce Springsteen cover, "Blinded By The Light."

Warner executives agreed with Maloney from the first listening meetings. The single was put out last August, a month before the full album. Between "Nightingales" and "Silence," Mann had made some key commercial changes in his group. Added were new lead guitar-

ist Dave Flett and new lead vocalist Chris Thompson.

Incidentally, WB is ready with a natural followup single to "Blinded By The Light" as soon as it drops down the charts. "Spirit" will go back into rotation with Thompson dubbed onto the lead vocal track.

Russ Thyret, WB promotion president, says the label's strategy was to break the single via Midwest secondaries. It required from August until October before St. Louis promotion man Kim Anderson got a key breakout on KSLQ. Then came Milwaukee's WOKY and WZL, Louisville's WKLO and WAK. It went on at this point and westward in Stockton, KJOY was an early Mann supporter again.

Then in Chicago, at the start of the December WB promotion campaign, the year Roy Chivovari got WLS to play the record. "And then the rest of the country went on it," says Thyret.

Other key markets in the climb were "Blinded By The Light" to where it is now fighting the Eagles and Barbara Streisand for the next No. 1 Billboard single were, according to Thyret, Memphis, Charlotte, Baltimore, Detroit, Denver and Buffalo.

3 New Jimmy's Music Worlds Debut

NEW YORK—Jimmy's Music World, the discount retail arm of Sutton Distributors, is expanding again, bringing the total number of stores to 18.

Launched in May 1975 with two New Jersey outlets, the chain moved across the Hudson River into Manhattan and then into New York's suburbs with a \$2.99 special prices and a line of audio equipment selected stores.

Three new shops opened Tuesday (1) and two more are due to open, pending lease negotiations. All are on Long Island.

Dick Butler, director of store operations, won't reveal Jimmy's prices over the phone. A store check shows a \$3.99 shelf price for most current \$6.98 product and a \$4.99 tag on

Inside Track

FBI agents and local police coordinated Thursday (3) in simultaneous raids on San Diego and Los Angeles pirate tape duplicating plants. Armed with search warrants provided by U.S. Magistrates, agents hit 122 National Ave., National City, a San Diego suburb and 1028 S. Burger, East Los Angeles. The L.A. force confiscated 12,000 8-track tapes, which were a mix of Latin and English cur-

from serious injuries sustained Saturday (29) when he was struck by a car as he was walking across a Westwood street. He is at UCLA Medical Center in intensive care. Hospital asks that he not be bothered by phone calls. Peter Frampton's mammoth double live album on A&M one-year-old on Billboard's best selling album chart is issue.

FEBRUARY 12, 1977, BILLBOARD

Select Album

CHICAGO—Albums comprising a selection of the works selected by the American Institute of Graphic Arts for its exhibition, to be shown in Chicago March 8-25.

The exhibition, in its first year, surveys a broad spectrum of commercial art in the commercial art industry from Canada.

Among 130 pieces more than 800 for this year are 11 illustrations by seven by RCA and the illustrations for U.A. Phonogram/Mercury being honored. The exhibition is to tour the U.S. following its New York debut. The original artwork covers will be displayed.

Albums supplying the winning entries by illustrator: Thomas M. Eubank (CBS); Richard Amsel, "I Me" Eddy Arnold (RCA); Guy B. Teas For Dolphy (Arista); Alan C. Quartets, Vol. 1 (CBS); and "Rac Three Russian Songs" (RCA); Crosby, A Legendary Performer Plays Vivaldi (RCA).

Also: David Coland, "The Red Cow & Miquis" (Arista); Milton E.

Grammy Show

• Continued from page 6

Davis Jr., Richard Pryor, Les Paul and the Oakridge Boys.

Pierre Cossette Productions has also named Jack Elliott as musical director and has put Alan Copeland in charge of special musical material. The show will emanate live from the Hollywood Palladium.

many, Holland, France and England.

Performing extensive concert tours of the U.K. and Europe are Leon Redbone, Ry Cooder, Frank Zappa, Al Jarreau, Todd Rundgren's Utopia and the McGarrigle Sisters. Latest albums by several of these artists were rush-released in advance of U.S. distribution to coordinate with the tour.

nie Frankel, has Mel Tillis, Ray Stevens, Tammy Wynette, Charles Rich and Pride set for early segments.

Ed Kalicka, long-time promotion man in the Baltimore-Washington area with Schwartz Bros. and later with Warner Bros. Records, is operating a shirt and rock novelty shop in San Marino, a Los Angeles suburb. ... When Ron Oberman, CBS Records West Coast merchandising chief, married Margaret Grieco recently they surprised the large nuptial gathering by playing their favorite single, "To The Aisle" by the Five Satins prior to the traditional wedding march. ... Bob Crewe recovering

plaques honoring music greats. ... Norman Gimbel and David Shire scoring "Casey's Shadow," starring Walter Matthau and Alexis Smith.

Stride pianist Joe Turner in a wheelchair after falling on New York's icy streets. Maxine Sullivan filled in for him at the Cookery.

Fire struck the Ivanhoe entertainment complex in Chicago Tuesday (1) but only smoke and water reached the showroom, which had to cancel shows by Bobby Short and Doug Kershaw. Room becomes operational again Monday (7).

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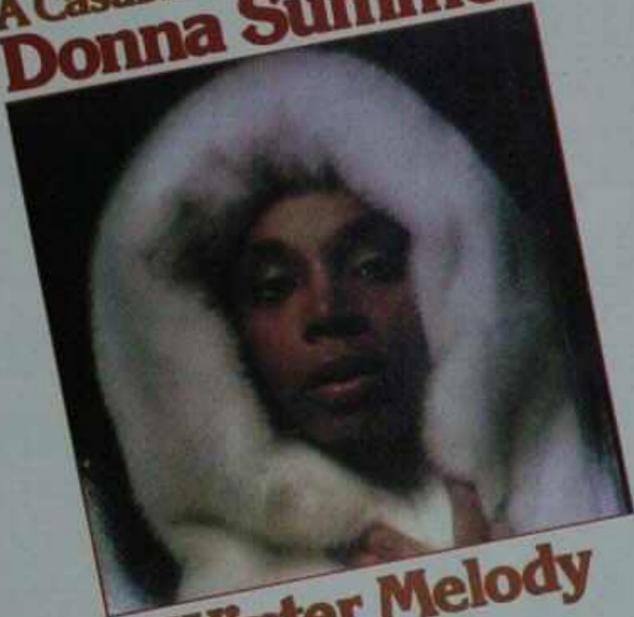
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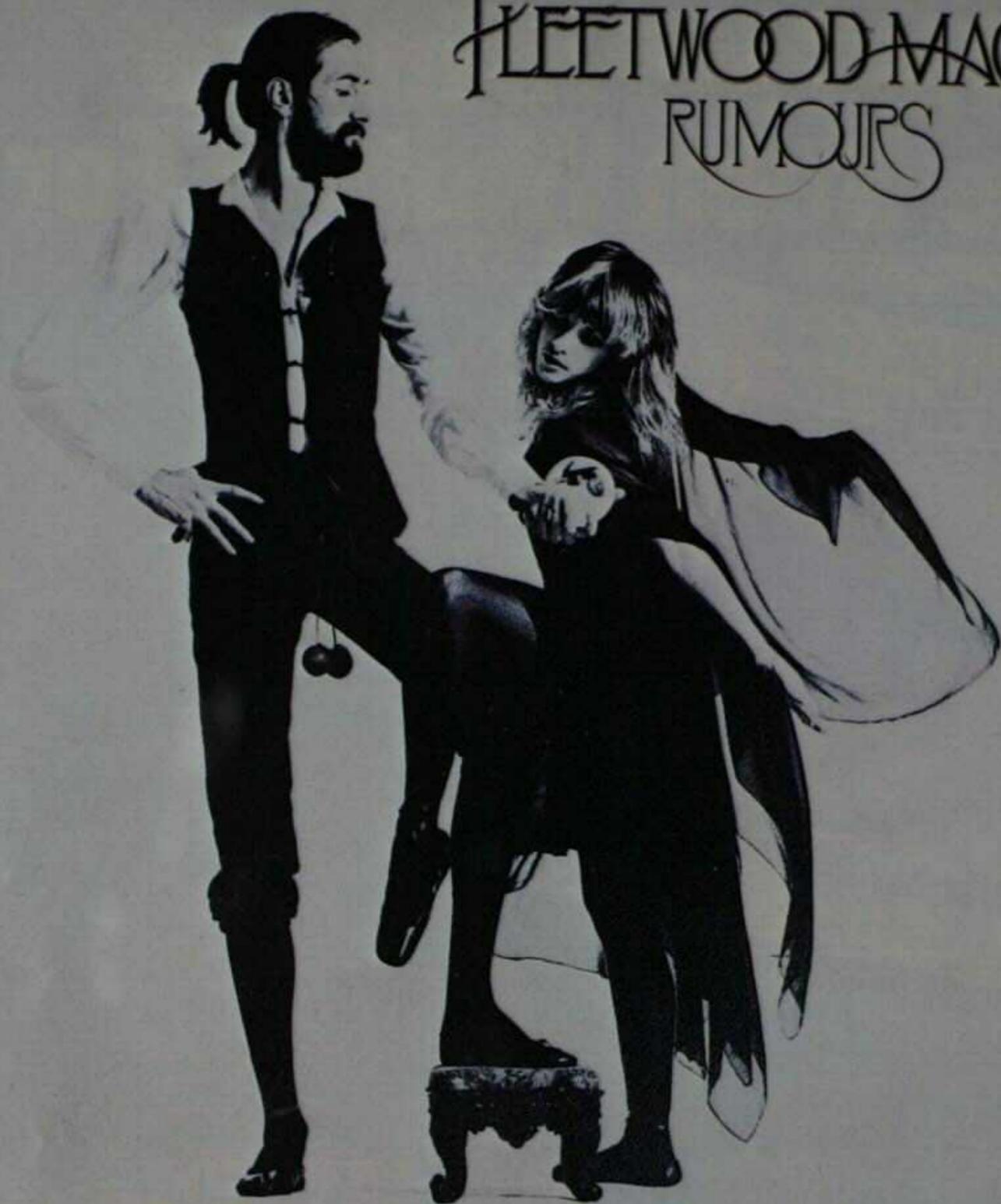
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