

Billboard

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Chain Movie Houses Pushing Disks-Artists

By CLAUDE HALL

LOS ANGELES—A new medium for promoting albums using soft sell commercials in movie houses is developing.

Brief four-to-six-minute films of such artists as Bob Seger, Joan Armatrading, the Marshall Tucker Band and Jermaine Jackson are currently playing in theatres coast-to-coast. The films push each artist's latest LP.

Firm handling the movies is Cin-

ema Concepts of Beverly Hills operated by Al Schonberger and Gary Richman. Among the movie theatre chains under contract in this country are RKO-Stanley-Warner, Mann, Plitt, Pacific and United Artists.

The films feature a performance by the artist cutting to a picture of the performer's newest album. The commercials which are designed to be entertainment are being well re-

(Continued on page 16)

2 Dealer Discrimination Suits Heat Up

By JOHN SIPPEL

LOS ANGELES—Local Federal District Judge George B. Harris looms as the best informed U.S. jurist on record/tape retailing and distribution.

Harris, presiding judge in the precedential discriminatory practices suit brought by Marin Music Centre versus branch-operated labels and independent distributors in early 1975, has added similar Gramophone and Gramco litigation

against almost the same slate of defendants (Billboard, July 24, 1976) to the list of cases over which he presides.

The Gramophone suit, started in mid-year 1976, parallels closely the early 1975 filing by Jane and Charles Zoslaw, co-owners of the 11-year-old Mill Valley, Calif., independent store. Both suits charge that discriminatory practices by the de-

(Continued on page 14)

'Micro-Mini' Music Tape Seen Viable In 3 Years

By STEPHEN TRAIMAN

NEW YORK—The possibilities for a "micro-mini" music cassette being on the market within two to three years are definitely viable as the result of new hardware and software technology.

This was the general agreement by representatives of 3M, GE, RCA and CBS who participated in one of the more forward-looking audio workshops at the recent ITA seventh annual seminar on Hilton Head Island, S.C., April 4-6.

The recent introduction of Trinity International's Mini-Tape 30-minute cartridge compatible with the existing 8-track configuration (Billboard, March 12, 1977), is just one indication that miniature prerecorded formats are viable, a followup panel on new technology noted.

But the intriguing thought of a product similar in size to the new micro-type cassettes that run at 15/16

(Continued on page 53)

TO THWART ILLICIT SALES

CBS 'Lending' Its Promo LPs

By ROMAN KOZAK

NEW YORK—CBS Records has escalated its war against the illegal sales of promotional albums.

If you get promotional albums from the label, take note: new language imprinted on the liner advises that CBS is lending, not giving you the album.

Advancing the concept that ownership is retained by the company is expected to strengthen legal action CBS may take against sellers of promotional goods.

CBS was the first record manufacturer to take to court a dealer found selling promotional records. The dealer, Mammoth Records, Carbondale, Ill., agreed to an injunction and the label won voluntary compliance from more than two score other retailers found engaging in the practice (Billboard, Sept. 4, 11, 1976).

However, it is known that label attorneys at the time were not too sure of their legal ground in preventing the sale of promotional albums: It is

(Continued on page 98)

See Atlantic City Casinos Offering Top \$ For Acts

By MAURIE ORODENKER

ATLANTIC CITY, N.J.—While the big money is jockeying for boardwalk hotel locations with the advent of casino gambling at this resort, early indications are that the bidding is also going to go high in buying name talent for big shows to help attract patrons here.

Not only will local entrepreneurs have to combat bids from Las Vegas, but there will be bidding among themselves plus buying by places like the Latin Casino at Cherry Hill, N.J., and the Valley Forge Music Fair near Philadelphia.

While Resorts International, which operates the Paradise Inn in

(Continued on page 42)

Country Show, Trendsetter Awards Highlights At IMIC

Byrd Organizes Talent To Aid Black Colleges

By JEAN WILLIAMS

LOS ANGELES—Dr. Donald Byrd is garnering aid for financially troubled black colleges by forming recording groups at the schools with a portion of their royalties and performing revenue going to these institutions.

The music professor and jazz musician is also soliciting labels and related industry businesses to hire black trainees for the business end of the industry.

Todate United Artists Records has agreed to give one black aspiring entertainment law student a job in

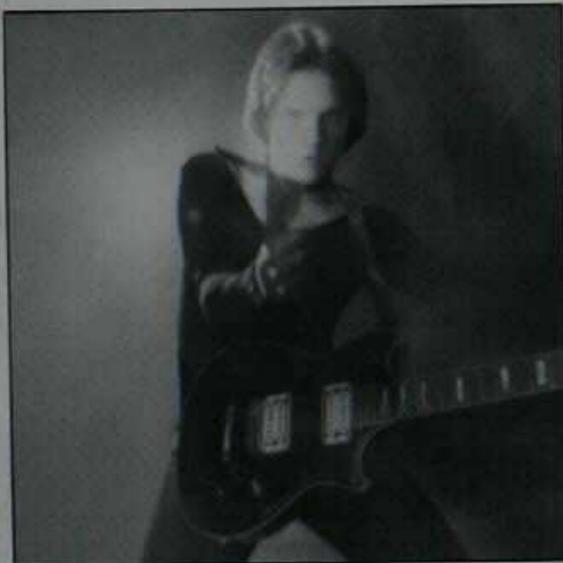
(Continued on page 33)

LOS ANGELES—A nightly array of stellar social events including the presentation of Billboard's Trendsetter Awards at the closing banquet will highlight the evening activities planned for IMIC '77 in Amsterdam, May 15-18.

The Trendsetter Awards, given to those in recognition of a unique or innovative industry accomplishment in the past year, will be presented for the first time at the music industry's foremost international event.

An evening of all-star country music presented under the auspices of the Country Music Assn. is scheduled for May 17 from 8:30-10:30 p.m. Performing artists include Ronnie Milsap, RCA; Charley Rich and Tammy Wynette, Epic; and Bill Anderson, MCA. The event will take

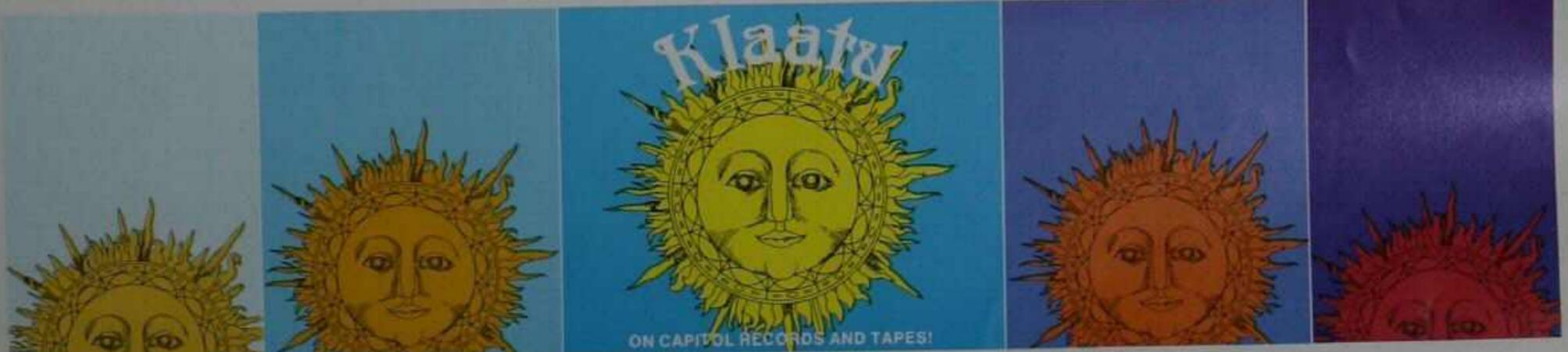
(Continued on page 98)



Stephen Dees' "Hipshot" is rock 'n roll right on target. From the bristling bass techniques that won him standing ovations on the Daryl Hall and John Oates International Tour, to his rousing vocals that stunned audiences all along the way, this is one supporting player whose individual strengths deserve to be out front. "Hipshot" Stephen Dees' solo debut—produced by Daryl Hall with Stephen Dees. RCA Records APL 1-2186. (Advertisement)



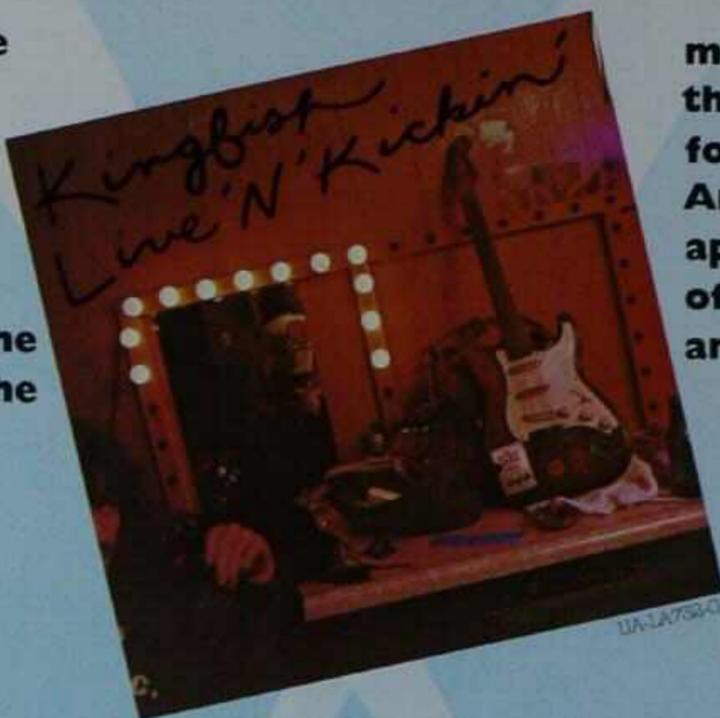
Atlantic recording group ABBA began 1977 with a bang: RIAA gold certification for "ABBA'S GREATEST HITS" (featuring "FERNANDO"), then their advance sold-out U.K., European, and Australian tours—their first public performances since '74. "DANCING QUEEN," their #1 single, was certified RIAA gold last month, from the current best-selling album, "ARRIVAL," certified RIAA gold last week. Now comes "KNOWING ME, KNOWING YOU," the worldwide smash single to ship April 25 in North America. (Advertisement)



KINGFISH TRAVELS FIRST CLASS.

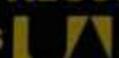
Jet Records is proud to announce its first American release and signing. Kingfish, "Live 'n Kickin'".

Since the moment they set foot on the road, Kingfish has been one of America's greatest touring bands. Led by Matthew Kelly and the New Riders' Dave Torbert, this is the



music that had hundreds of thousands of people screaming for more. Kingfish live. And what could be more appropriate than to start off a brand new label with an album destined for gold.



KINGFISH "LIVE 'N KICKIN'". THE DEBUT ALBUM ON JET RECORDS AND TAPES.
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Brennan To New C'right Tribunal Is Anticipated

But President Carter May Delay Selections

By MILDRED HALL

WASHINGTON—From all indications, it does not look as if President Carter will announce his five nominees for membership on the Copyright Royalty Tribunal on Tuesday (19)—the date set in the statute—but will need more time for this item on his agenda.

However, insiders say his list of preferences is actually made up, and most certainly includes Tom Brennan, former counsel of the Senate Copyright Subcommittee and veteran of 10 years of copyright revision.

The same sources believe that when the commissioners are approved by the Senate, and the Tribunal goes into action, it will vote Brennan as its first chairman, for his record of copyright expertise, and his diplomacy in handling steamy controversy among industry lobbyists.

Three of the appointed members will have full seven-year terms, and two will have five-year terms, to avoid a complete turnover of membership at any time in the future.

Competition for appointment to the tribunal has been keen. Two factions have developed, each favoring a different approach.

One group favors the Carter policy of trying to include at least one black, one woman and

one consumer representative on government regulatory agencies.

The other viewpoint, shared by Congressional copyright leaders, including Sen. John L. McClellan (D-Ark.), are known to prefer a slate made up of nonpartisan and impartial copyright experts regardless of demographics. Emphasis would be on expertise in copyright policies and arbitration. It might possibly include two attorneys, an economist, a businessman and an academic figure.

Representative Robert W. Kastenmeier, House leader in the copyright revision, wrote the president earlier this year, partly to express his views and partly as a mild reminder that the Tribunal needs appointing.

Representative Kastenmeier, chairman of the House Judiciary Subcommittee that worked out many of the revision terms and put its stamp on the Tribunal's makeup, hopes that the president will not appoint anyone biased, or too closely associated with any particular segment of the copyright-based industry, but will choose nominees impartially interested in balancing the rights of creators, users and the public.

The Congressional Black Caucus wrote on

April 7 to urge the president to appoint a black to the Tribunal.

The Caucus chairman, Representative Parren J. Mitchell (D-Md.), on behalf of the 16-member group said: "Significant numbers of black Americans compose and arrange music and write the lyrics of many of the nation's most popular songs. There is no question that

7-Year Terms For 3 & 5 Years For 2

black Americans generate a large percentage of the total revenues in the music industry."

Industry copyright veterans, including Irwin Karp, counsel for the Authors' League have written the president to protest against the blatant self-promotion of certain persons in the copyright field who have pressed hard for appointment to the Tribunal, in spite of continuing close ties with a particular segment of the copyright industry.

President Carter is known to be strongly opposed to the "revolving door" practice of members of regulatory agencies leaving government, to accept lucrative jobs with the regulated industry.

FIRST TIME IN 7 1/4 YEARS

WEA, WB Runaway In Chart Analysis

By BOB WHITE & JOHN SIPPEL

LOS ANGELES—For the first time in 7 1/4 years of share-of-Billboard-chart-action analysis, a corporation and one of its labels has swept first place in all nine categories.

WEA and Warner Bros. Records completely dominate both singles, album and combined singles/album classifications for the January through March 1977 study period.

Warner Bros. soared from fifth position in singles, albums and combined singles/albums in first quarter 1976 to the blue ribbon slot in 1977. Atlantic, which failed to register in the first three-months-of-1976 chart activity, returned to all three top 10 lists among labels, while Asylum moved up an average of three notches in all areas covered.

Casablanca showed its muscle

for the first time in its short history, registering at nine as a label and corporately in both album listings. It was 10th among corporations combined.

Epic revived strongly to help CBS maintain its strong second position, returning to top singles labels at four, eight for album activity and seven combined.

RCA, too, rose an average of three places on four of the six positions over 1977. Polygram rose an average of five places on the album and combined shares' studies.

No comparisons could be made for the three top 10 combined-labels share-of-chart analyses because this new study was introduced late in 1976.

Complete results in chart form appear on page 18.

New Duty Tax Hits Japanese A/V Imports; Appeal Filed

WASHINGTON—Prices could rise sharply on all consumer electronics product imports from Japan if the April 12 New York Customs Court ruling for countervailing duties prevails over administration reluctance.

The case was brought by Zenith Radio Co. and the ruling imposes a tax of between 13% and 15% of Japanese imports of televisions, radios, stereo and audio equipment, and CB radios.

Treasury Dept. spokesmen here say they will appeal the New York court decision in the Washington-based U.S. Court of Customs and Appeals, at the earliest possible date. If upheld, the decision would compel the Treasury to impose the countervailing duty, and the administration fears this could trigger an international trade war.

The New York court ruling reflects the alarm over the surge in Japanese imports of consumer electronics products, now estimated to be running at about \$1.5 billion annually (see separate story in tape/audio/video department on Commerce Dept. figures).

The New York Customs Court *(Continued on page 53)*

RCA Admits 9 Mil Cutout Pressings

By STEPHEN TRAIMAN

NEW YORK—From November 1971 to June 1973, RCA manufactured and sold 9,494,199 copies of 755 different records which had been cut out from its catalog. The label admits this fact in the pre-trial order filed March 23 in a multimillion-dollar breach of contract and class action suit by Rod McKuen and Stanyan Music.

Registration's Zooming For Talent Forum

LOS ANGELES—Billboard's third International Talent Forum is off to its fastest registration start ever while the lineup of all-star speakers is well on its way to completion.

Wednesday (20) is the deadline for postmark of Talent Forum registrations at the special earlybird rate of \$175 for the May 31-June 4 contemporary live entertainment convention at the New York Hilton Hotel. The regular fee is \$200 and rises to \$225 for late sign-ups who register at the door once the forum starts.

Harry Chapin is set to moderate the session on campus appearances. The Elektra/Asylum artist has been one of the most active college headliners of recent years.

Record label presidents set so far to appear on a special panel about label involvement with live entertainment are Bruce Lundvall of Co-

(Continued on page 44)

Originally filed in January 1976 in U.S. District Court, Southern District of New York, the \$60 million suit is on behalf of McKuen, Stanyan Music and "a class consisting of all composers, song publishers and record producers entitled to the payment of royalties by defendant upon all manufactured and standard catalog records from 1969 to date."

It alleges the creation of a marketing program to sell records to distributors on a "cutout" basis, without paying any artist, publisher, composer or record producer royalties to plaintiffs or any members of the class.

In affidavits filed on its behalf, RCA executives state that royalties to artists, publishers and producers involved were computed on the basis of 25% of what they would have received, had they been sold as first-line albums and tapes.

Royalties were not computed until September 1973, according to an exhibit documenting the special royalty processing, filed with the reply affidavit in support of the McKuen/Stanyan suit by their attorneys last week. Payments were made later in the year.

In support of its claim that class *(Continued on page 16)*

U.K. Sales Blossom In First Quarter

By CHRIS WHITE

LONDON—Figures now being tallied indicate an unprecedented upturn in U.K. record and tape sales for the first quarter of 1977.

Three major companies, CBS, EMI and WEA, confirm they expect a quarterly sales increase of about 70% as compared with the same period a year ago. RCA anticipates a 100% bonus.

This trend is in vivid contrast to U.K. industry pessimism about 1977 as expressed towards the end of last year. At the same time, the January and February sales seem to indicate a new awareness by the general public of recorded music and there are particularly strong signs that teenagers are again beginning to buy records in quantity.

The movement upwards seems to be more in favor of new product, while catalog sales are said to "be just ticking over." Television advertising of product is regarded as one

of the reasons for the increased turnover.

Tony Woolcott, director of mar- *(Continued on page 74)*

Nothing Embryonic About Embryo's Goal: Herbie Mann

By DICK NUSSER

NEW YORK—The office of Embryo Records is not your usual high-pressure diskery. It is one room, vaguely Middle Eastern, intimately appointed with a low couch, a desk and several low-slung chairs set on a Persian carpet.

Embryo president Herbie Mann talks about his new office, tucked away in a corner of Atlantic's sprawling corporate headquarters at 75 Rockefeller Plaza in the heart of Manhattan. Embryo is a division of Atlantic Records.

"They gave me \$1,000 to spend on

furnishings and I said 'Okay I'll spend it on a cabinet and components and bring my own furniture. I'm very susceptible to my environment. That's how I do music.'"

Mann, 46, is reactivating the label which, seven years ago under his direction, brought the talents of Chick Corea, Roy Ayers, Miroslav Vitous and others to the fore and consolidated the jazz/rock fusion now currently popular.

Known primarily for his flute playing and composing, Mann's musical interests run from jazz to

blues, reggae and classical. He has been with Atlantic since 1959 as artist, producer and executive. He is accurately described as a seminal figure in contemporary music. He has more years at Atlantic than any other artist on the label.

"I've always been fascinated by the record business," he explains. "I find it enlightening. I've spent time learning the nuances of the business so I wouldn't have to be on the road all the time. Jazz people, lots of us, are like a minority that's finally been accepted and now we want to have

more of a say in how things are run. "All the jazz guys crossing over nowadays have 15-20 years in the business. We've mellowed and we have all that experience the rock groups don't have. In a corporation that experience is important. I can float on the top of the wave, so to speak."

His direction for Embryo is decidedly international with a continuation of his successful fusion formula.

"No one thing is better than an- *(Continued on page 41)*

Capitol Is Mapping New Shot At Jazz

By CLAUDE HALL

LOS ANGELES—Capitol Records, a bastion of jazz almost from the day the label was launched in 1942, is returning to the field with a whole new musical approach and marketing determination under the leadership of Larkin Arnold, vice president and general manager of soul music.

Originally, the label was a huge factor in jazz, producing records by artists ranging from Duke Ellington to Red Nichols and Cannonball Adderley. Then, in time, jazz fell more or less by the wayside as pop music artists accelerated in sales.

Arnold is taking Capitol back into the jazz medium with a \$500,000 campaign. The label will release five or six albums between May and July featuring such artists as Gary Bartz, sax; Bobby Lyle, piano; Raul De Souza, trombone; Eddie Henderson, trumpet; and a group called Caldera. De Souza is, in fact, a spinoff from the Caldera group and later Arnold may release another solo album by another member of the Latin-flavored group.

In every case, marketing and promotion strategies will be to build established performers for a total market far beyond normal jazz sales. The music is tasteful, melodic, has a disco beat in many instances, plus vocal colorings.

"I think jazz has evolved to encompass other musical forms," Arnold says. "Which had to happen. Music either grows or dies. Soul music has changed, rock has changed.

"The reason we decided to go into this field is that I think it's the natural progression for the record buyer in his late 20s. As he crosses into the 30s he leaves rock or soul music. Too, jazz historically has appealed to the college market.

"I think jazz is making a resurgence with younger people. A new kind of jazz with mass appeal.

"The difference would be, if anything, that jazz today incorporates a lot of the styles of rock and soul music. It's therefore so fused together that the people who like soul can find some of that... the people who like rock will find some of that, too.

(Continued on page 41)

Distrib Uses Top 40 Radio To Hypo Latin Disk Sales

By AGUSTIN GURZA

LOS ANGELES—In the social development of U.S. Latin communities, biculturalism has always been considered a positive asset.

But for Texas record distributor Manuel Rangel, reaching a bicultural market has been a double challenge.

"There was never any question of how to reach our Mexican customers," says Rangel, who is in charge of promotion for several Texas labels he distributes.

"The Mexicans who speak Spanish are tuned into Spanish radio and television. If we have traditional Mexican product, that group is an easy target."

Rangel's puzzle was how to reach



CHARITABLE GESTURE—Nesuhi Ertegun, WEA International's president, chats with Italian Cardinal Carboni, dean of the diplomatic corps, at a Rome luncheon launching the release of the Atlantic LP "Golden Soul," a compilation of choice cuts by a dozen of the label's black artists. One dollar from each LP sold on the global WEA network will go to the U.N.'s refugee relief programs. WEA promises an international merchandising and marketing push along with the disk deal.

Double Albums Accelerate In Sales Appeal In U.K.

By ADAM WHITE

LONDON—The U.K. record industry is showing ever-increasing enthusiasm for double albums.

Recent chart action (discounting reissues) showed three double LPs—by Status Quo, the "Evita" score and Stevie Wonder—among the select top 20, with an additional four—by Neil Diamond, Diana Ross, Peter Frampton and Led Zeppelin—in lower slots.

More recent albums from Marvin Gaye, the O'Jays, and Emerson, Lake and Palmer, have been double as is the Paul Murphy package of the Beatles' Hamburg repertoire, circa 1962.

These augment relatively recent doubles from Dionne Warwick and Isaac Hayes, the Average White Band, Bing Crosby and Elton John, plus the "Wings Across America" triple, and two double movie scores, "Car Wash" and "All This And World War II."

While manufacturers here offer various reasons for this mounting output of doubles, it is clear that the tag "recorded live" is the key element. A substantial majority of recent double releases have been on-stage recordings.

Artists argue that the full impact of the in-person shows can only be captured across four sides, not two.

(Continued on page 75)

OLD BOWL CONCERTS BY BEATLES DUE

LOS ANGELES—Capitol Records is releasing an album by the Beatles based on concerts at the Hollywood Bowl in 1964 and 1965, according to marketing vice president Jim Mazza.

He says the product has never been released before. The 3-track tapes have been in Capitol's vaults for the past dozen years; Beatles producer George Martin and remix engineer Geoff Emerick have labored via filtering and equalization to bring out the best of the music sans overdubbing.

The LP contains 13 songs and will be titled "The Beatles At The Hollywood Bowl." It will be released May 11.

It'll be the 21st LP as a group for the Beatles. All previous LPs have been gold records and the group,

(Continued on page 10)

Executive Turntable

Jerry Rubinstein, chairman of the board, ABC Records, Los Angeles, has resigned and is said to have cited basic policy differences for his resignation. Rubinstein, an attorney, joined the firm two years ago. No replacement has been announced. ... At Elektra/Asylum Records, Los Angeles, Steve Wax has been upped to president of the company from executive vice president. He



Rubinstein

joined the firm in 1974 as vice president, promotion. ... Alan W. Livingston, president of the entertainment group at Twentieth Century-Fox Film Corp., will assume the title of president of 20th Century Records, vacated with the resignation about two weeks ago of Russ Regan. At the same time Harvey Cooper, who started in the record business as a promotion man in Philadelphia, has been promoted to senior vice president of a&r



Cooper

while continuing his responsibilities for record promotion of the label. Livingston will continue his other duties as well. A person will be hired to handle marketing. ... Thomas C. Tyrrell named director, business affairs, at RCA Records, New York. Tyrrell has been a member of RCA's law department the last three years. ... At A&M Records, Los Angeles, Ken Powell moves into the



Powell

newly created post of director of business affairs reporting to Gil Friesen, president of the company. He comes from Mitchell, Silverberg and Knopf law firm. ... Oscar Fields has been named director of black music marketing for WEA, Burbank, Calif. He will be responsible for the entire spectrum of marketing, merchandising, advertising and customer services for all WEA black music. He joins the firm from RCA Records where he was manager of product merchandising. ... At CBS Records, New York, Bob Esposito appointed vice president, creative affairs, April Blackwood Music. He was director of East Coast operations. Also Bob Jamieson appointed branch manager, New York, CBS Records. He was branch manager in Cleveland. On the West Coast, Bud O'Shea appointed director, marketing, Epic Records, Portra



Esposito

trait and Associated Labels. He was associate director, national promotion Epic Records. Frank Shargo named director artist development, West Coast, Columbia Records. He was director of product management. All the West Coast personnel are based in Los Angeles. ... Ken Yastic has been replaced as CBS Records Minneapolis branch manager by Bob Ewald, who was moved from Cincinnati. Yastic continues as Minneapolis salesman. ... At ABC Record Distributors, Dennis Fagen has been upped to branch manager, Atlanta. He was salesman and field sales manager, while John Conner rejoins the firm as branch manager in Chicago, a position he held for four years. ... Ed Gilreath has been elevated to album marketing director for black music at Warner Bros. Records, New York. He was Northeast regional sales



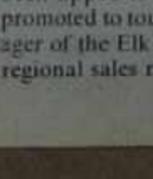
O'Shea

manager. ... At WEA, San Francisco, Hale Milgrim has been upped to district marketing coordinator from an in-store promotion and display specialist with the firm. Tony Anderson is now district marketing coordinator for the Washington, D.C./Baltimore/Virginia sales office, coming from Jonas Cash Productions. ... At CTI Records, New York, Gloria Leschen joins as director of product services and Barney Lane comes in as advertising director. Leschen comes from Arista and Lane from radio station WRVR. ... Steve Begor has been named national director of marketing and advertising at Janus Records, Los Angeles, from the position of Southern regional promotion man for Buddah. ... Rip Pelley has been upped to national coordinator/artist relations for Elektra/Asylum Records, Los Angeles. He



Leschen

joined the label in 1973 as a local promo rep and was regional artist relations representative prior to his new promotion. ... Larry Fitzgerald, president of Caribou Management and vice president and general manager of Caribou Records, Los Angeles, has resigned along with Mark Hartley, vice president of promotion and marketing. ... At Epic Records, Los Angeles, Peggy Martin has been named publicity manager West Coast. She was national tour director for Casablanca. ... Barry Freeman, Atlantic Records former local WEA promotion rep in Los Angeles, appointed West Coast regional promotion director, and Dick Reus, former local WEA promotion rep in Charlotte, N.C., appointed Southern regional promotion director, now based in Atlanta. In Atlantic Records, New York, Bob Kaus named staff writer in the publicity department. He was tour publicist, a job taken over by Nikki McGee, who will also serve as staff photographer. She comes from O. J. Strause & Co. Inc., New York. ... Brian Langlois has been appointed promotion representative for Capitol Records, Chicago. He had been in regional marketing for CBS Records country music division. ... Casablanca Record and Filmworks, Los Angeles, is expanding its



Langlois

press and artist development departments. Soozin Kazick has been named national director of publicity coming from CBS Records press and public information department. Ken Barnes joins as director of editorial services coming from Radio & Records where he was associate editor; Nellie Prestwood has been upped to manager of artist and press information; and Elaine Cooper promoted to tour publicity manager. ... Bob Jacobs promoted to branch manager of the Elk Grove, Ill., branch of Springboard International. He was the regional sales manager. Joining Springboard there are Steve Scott, formerly

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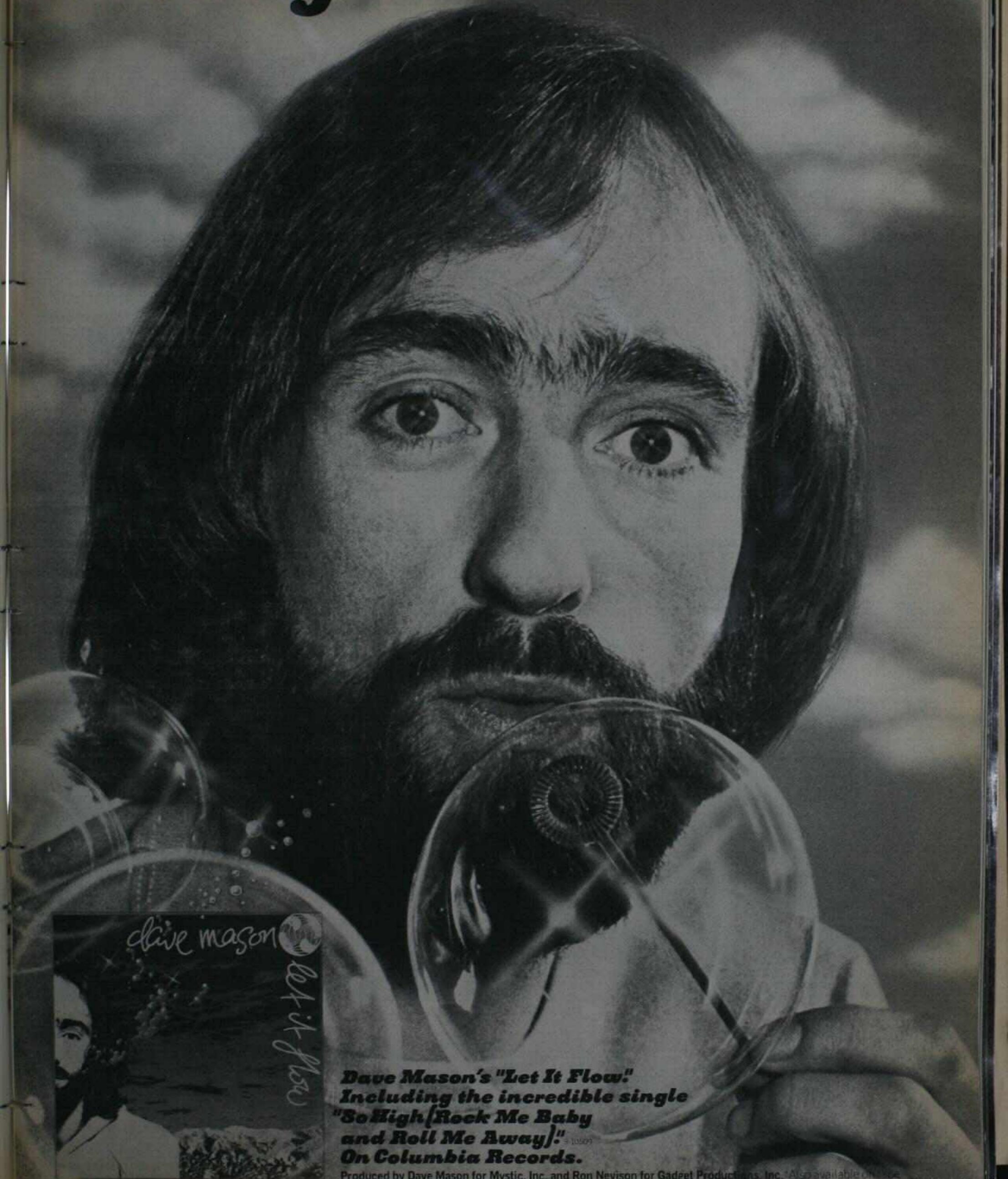


Gilreath



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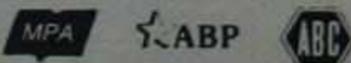
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OLDIES REVIVAL UA's 'Silver Spotlight' Series Undergoes Rebirth

LOS ANGELES—In an effort to meet growing demand for oldies singles, United Artists has designed a special marketing campaign around its "Silver Spotlight" series of oldies reissues.

With April designated as "Silver Spotlight" month, UA has set in motion a marketing program that offers the oldies series to its distributors at discount rates.

"The initial response to our program," declares UA national singles sales manager Ken Sawyer, "has been overwhelming."

Sawyer explains that the increased ratings of oldies stations across the country is reflected in increased demand for oldies at the retail level. He also says more and more dealers are beginning to carry oldies along with current Top 40 singles.

Increased activity in the oldies market "brought about" UA's renewed campaign, Sawyer says.

Along with the special marketing incentives, UA is bringing its oldies series up to date with product that dropped off the charts as recently as six months ago.

Additionally, the firm will add

some country titles that had not been available in the series before.

The "Silver Spotlight" catalog, which had not been updated since 1975, is composed of special reissues pairing two separate hits by the same artist on a single record.

Sawyer says the firm is anticipating even greater sales in this area. "Naturally," he declares, "almost any time you develop a special program, it will develop greater interest and consequently a greater flow of product."



WELCOME MILES—Walt McGuire (left), vice president of a&r at London Records; and D.H. Toller Bond, president of London Records, welcome artist John Miles to New York prior to his appearance at the Bottom Line.

RECEIVES OFFERS

Walden May Sell Capricorn Records

By GERRY WOOD

NASHVILLE—With talk of unconfirmed offers of up to \$20 million for the purchase of Capricorn Records, Phil Walden, the label's president, confirms that selling the label is one of the possibilities being considered.

"A lot of this talk is due to speculation about what we're going to do when our contract with Warner Bros. expires in October," comments Walden, who founded the Macon, Ga.-based label.

"We've been negotiating primarily with two companies, but we haven't ruled out the possibility of talking to others," Walden notes that Capricorn has been involved in lengthy discussions with both Warner Communications and Polygram. Inquiries have been made on whether Capricorn would consider being acquired completely or partially, "but no decision has been made like that."

Though selling the highly successful label is just one of the avenues open for action, Walden is quick to admit, "Everything's got a price on it."

He's equally quick to maintain that there would never be a Capricorn Records without Walden at the helm. "Whatever might happen in that direction, most companies are interested—in addition to the artist roster—in recognizing that the personnel are a key to the organization. There would be absolutely no changes in any of the executive lineup and, if anything, it would be augmented."

Walden says all negotiations which have taken place so far have insisted on the present management team of Walden; Frank Fenter, executive vice president; Don Schmitzerle, vice president and general manager; Ted Senter; Mike Hyland; Mark Pucci and others.

Walden, with the new negotiations in full swing, wants a greater role of independence and a complete sales and promotional staff for Capricorn. "We're looking for a better operating situation. We've obviously outgrown the boundaries and limitations of the term I hate so much—'custom label.' We're looking for the opportunity to be the captains of our own ship."

Capricorn's current relationship with WB is a joint venture with a ceiling on what the distribution costs can be. "Basically, we're partners with Warner Bros. Records," says Walden. "It's been a very successful and very enjoyable relationship."

Walden's relationship with Warner Communications dates back 16 years and will be an important factor, but he also adds, "We have a great relationship with Polydor on an international basis currently. Warner Bros. and Polygram are natural avenues for us to pursue. But we aren't ruling out talking to other people."

Tribunal Lowers Lennon Monies

NEW YORK—A U.S. Court of Appeals tribunal here has modified a lower court decision awarding \$145,300 to John Lennon for damages and loss of royalties stemming from the release of his "Roots" LP via an Adam VIII television marketing campaign.

Circuit Judge James L. Oakes, prefacing his decision with a line from a Lennon tune referring to "show biz hustlin'" decreed that Lennon was only entitled to a total of \$84,912, affirming part of the earlier judgment, however, which awarded him money for damage to his reputation.

Big Seven Music, which had earlier sued Lennon for allegedly using its song "You Can't Catch Me" as the basis for his own "Come Together," was granted \$6,795 as an award for lost copyright damages.

BBC AIRING 'Q-CASTS' IN MATRIX H

LONDON—The BBC will give the world's first quadraphonic broadcast in its Matrix H system on April 30 to launch a year-long series of experimental programs.

The quadcasts follow two experimental on-air tests last year using Sansui QS matrix encoding by the Independent Broadcast Authority on Radio Manchester in the U.K. (April), and Radio Clyde in Scotland (July).

Listeners wishing to hear the programs need stereophonic radio, with "black box" decoder and two new

(Continued on page 51)

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Mercury Launches Dixie Drive

Executives Tour New Facilities, Preview New Talent

By ALAN PENCHANSKY

CHICAGO — Phonogram/Mercury made its renewed presence in the South officially known Monday-Tuesday (11-12) with a corporate swing through Dixie that visited the label's year-old Memphis outpost and its new Atlanta beachhead.

The two-day tour, which saw Phonogram executives and trade and consumer press introduced to a number of new Southern acts to appear on Mercury, was capped by the formal presentation Tuesday in Memphis of that city's versatile Coon Elder/Brenda Patterson Band. The group comes to Mercury

through its production deal with Soultastic Productions, Inc., Memphis.

In Atlanta, the agreement that will represent Phonogram there through Bill Lowery's Lowery Music (Billboard, April 9, 1977) was sealed with the showcasing of two Lowery acts with albums to appear on Mercury, Younguns and Garfield Ruff.

"We have fallen in love with Memphis and we are going to fall in love with Atlanta," Irwin Steinberg, Phonogram president, told guests at Lowery's Standard Club showcase banquet.

"The music industry thinks the business begins and ends in Los Angeles," Steinberg said. "We don't think so."

Under the new agreements with



COLLECTION—Van Morrison and his seven Warner Bros. gold records which he accepts in the office of Mo Ostin, WB's board chairman.

Promotion Staffs Of RSO And Island Combine May 1

LOS ANGELES—RSO Records and Island Records will merge their field promotion staffs effective May 1. The two labels will function under the name RSO/Island Promotion.

Both labels will otherwise retain autonomy in other aspects of their respective operations.

The unprecedented association, developed by Island president Charley Nuccio and RSO president Al Coury, will allow the two labels to jointly rival the size of major label's promotion staffs.

RSO/Island Promotion, encompassing 24 promotion men, will be headed by Rich Fitzgerald in the capacity of national promotion director. Joining him on national promotion are Bobby Applegate, from Island Records, and Bob Smith from RSO Records. All will be based in Los Angeles and will report to Coury.

Coury notes the compatibility of the two label's rosters are an asset to the success of the union. Says Coury: "It broadens the roster of talent that our promotion people will be working on a day-to-day basis."

National, regional and local expenses will be shared equally by both labels.

First product the joint team will handle are albums and singles by Island's Rough Diamond, Bob Marley and Stevie Winwood, and the Jack Bruce Band, Andy Gibb and Bee Gees Live albums on RSO.

Lowery and with Memphis' Soultastic, second refusal on acts tendered by the production companies goes to Polydor, the sister Polygram label. Ekke Schnabel, Polydor business affairs manager, who executed the agreements, was on hand in both cities.

The pact with Lowery calls for submission of five acts to Mercury, with the label committed to work three of them per year. In addition to Garfield Ruff and Younguns, a third act, Liberation, will be tendered, informs Bill Lowery.

Phonogram's arrangement with Soultastic Productions, calls for the development of six acts over the next five years, according to Rick Taylor, head of the production company. Taylor also has signed a label deal with RCA and has acts on Epic and ABC.

The former Wall Street stock broker, who founded Soultastic less than two years ago in the vacuum left by Stax's collapse, says Cottenmouth, a white funk band, and the Changing Scene, a soft-sound r&b group, will be offered next to Phonogram. The label has accepted from Soultastic, the Bar Kays, and the Coon Elder Band, whose Tuesday showcase at Memphis' Ritz was broadcast live over the city's FM 100 stations.

Phonogram's swing through the South also included a visit to Ardent Studios, Memphis, where the label has its own a&r office under the direction of Jud Phillips. Phonogram's Memphis product is being recorded and mastered there.

"There is an 80% to 90% chance that we'll establish an a&r office in Atlanta," says Charlie Fach, Mercury's executive vice president and the designer of the new Southern campaign. Fach says the company is looking for a physical arrangement similar to the one in Memphis.

"Southern music is no discovery of the 70s for us," Fach is quick to point out. "In the 50s we were one of the leaders in Southern rock with the Big Bopper, Dickie Lee and Bruce Chenel.

"In addition, Mercury has always been in the country music business in Nashville," he notes.

According to Fach, the market for Southern music overseas is stronger than ever at present.

"People overseas are very conscious of the Southern aspect of our culture right now. One of the reasons is the election of Carter as President," Fach explains. "Everybody in Europe knows about Plains, Ga."

Market Quotations

As of noon, April 14, 1977

1975 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
44%	37	ABC	11	940	46%	45%	45%	+ 1/4
9%	2%	Ampex	12	160	8%	8%	8%	+ 1/4
5%	3%	Automatic Radio	3	17	3%	3%	3%	Unch.
60%	55	CBS	11	427	81%	60%	60%	+ 1/4
11%	7%	Columbia Pictures	4	354	10%	9%	10%	+ 1/4
15%	10%	Craig Corp.	3	95	12%	12	12	+ 1/4
48%	33%	Disney, Walt	15	811	36%	35%	35%	+ 1/4
4	2%	EMI	8	85	3%	3%	3%	+ 1/4
18%	12%	Gulf + Western	3	618	14%	14	14	Unch.
6	4%	Handleman	12	27	5%	5%	5%	+ 1/4
35%	23%	Harman Industries	9	94	34%	34	34%	+ 1/4
5%	5	K-Tel	5	1	5%	5%	5%	- 1/4
9%	6	Lafayette Radio	6	17	6%	6%	6%	Unch.
26%	21%	Matsushita Electronics	10	2	22%	22%	22%	Unch.
42%	36%	MCA	7	263	37%	37%	37%	+ 1/4
42%	36%	MGM	7	263	20%	19%	19%	- 1/4
57	48%	3M	17	880	52%	51%	51%	+ 1/4
—	—	Morse Electro Products	—	—	—	—	—	Unch.
56%	43%	Motorola	15	366	46%	45	46%	+ 1/4
36	31%	North American Philips	8	179	34%	33%	34	+ 1/4
22%	16%	Pickwick International	11	92	20	19%	19	Unch.
9%	5%	Playboy	13	24	7%	7%	7%	+ 1/4
30	25%	RCA	13	1343	29%	29%	29%	+ 1/4
10%	8%	Sony	19	1533	10%	9%	10	Unch.
22%	16%	Superscope	5	40	18%	18	18%	+ 1/4
42%	35	Tandy	8	819	35%	33%	34	- 1/4
7%	5	Telescor	5	57	6%	6%	6%	+ 1/4
3%	2%	Telex	11	38	2%	2%	2%	- 1/4
4%	3	Tenna	5	8	3%	3	3	Unch.
15%	12%	Transamerica	8	390	14	13%	13%	+ 1/4
12%	9%	20th Century	8	364	11%	10%	11%	+ 1/4
29%	26%	Warner Communications	7	178	29%	29	29%	+ 1/4
28	23	Zenith	12	449	25%	24%	24%	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	—	2%	3	Kustom Elec.	7	1	2%	3%
Gates Learjet	4	—	8%	9	M. Josephson	4	8	12%	13%
GRT	30	120	2%	3%	Memorex	7	300	25%	26%
Goody, Sam	3	—	1%	2%	Orrox Corp.	—	2	1%	1 1/16
Integrity Ent.	3	10	1%	1	Recoton	26	—	2%	3%
Koss Corp.	5	20	3%	4%	Schwartz Bros.	10	—	1%	2%
					Wallich's Music City	—	—	—	Unch.

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American Can And Pickwick Are Still At It

NEW YORK—The merger agreement between American Can Co. and Pickwick International has not been concluded and remains subject to further negotiation as well as approval by the board of directors of both companies. Pickwick announced last week that a record date at the close of business on April 25 had been fixed for a special meeting

of shareholders to be held tentatively during early June if the merger agreement is concluded, involving a cash payment of \$23 per share to Pickwick shareholders for their stock. Pickwick also announced that regular quarterly dividend of 8 cents per share is declared, payable on June 6 to shareholders of record on May 6.

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Charlie Calello

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John Denver, Loretta Lynn, Dean Martin,
Robert Merrill and Leslie Uggams).



On Reprise Records. RPS 1386



BOXING THEME—United Artists is using a boxing promotion theme to promote its "Rocky" Oscar winning soundtrack LP. Action at Tower Records in Los Angeles involves Bob Delaney, store manager, Mike Missile, M.S. Distributor's salesman and Bryan Blatt, UA's regional sales manager.

New Talent Dept. Firm At Mercury

CHICAGO—Phonogram/Mercury has upped its commitment to new talent through the creation of the position here of artist development manager.

The new post, filled from within the company by Mike Bone, former head of national album promotion, carries responsibility both for development of Phonogram/Mercury artists in the early stages of their recording careers, and for assisting Phonogram international affiliates in the promotion of Phonogram/Mercury acts abroad.

"He'll be working on a limited amount of artists, a maximum of four or five artists at one time," says Charlie Fach, executive vice president. In the U.S., Bone will work closely with City Boy, Graham Parker, and the Memphis-based Coon Elder/Brenda Patterson Band, a new acquisition.

"New artists are the ones I enjoy working with most of all," says Bone, who indicates he will be dealing more closely with booking agents and managers than in his promotion post.

Mike Shavelson, former head of FM promotion for Epic, moves to the Phonogram post vacated by Bone.

Beatles At Bowl

Continued from page 4
which disbanded in 1970, has sold nearly 100 million records and tapes around the world.

BOSTON'S DEJA VU

Store Flourishing Dealing Old Disks

By JIM McGLYNN

BOSTON—The major retail outlets here may not be feeling the pinch yet, but the folks at Deja Vu Records plan on giving them a run for their money.

Deja Vu is the largest of several used record operations in the Boston area and it's been making a lot of money selling used and promo LPs at a price far below the heavily discounted retail going rate here.

But the impressive profits the store has racked up thus far are just the beginning; they're not raising their prices and they expect the \$7.98 LP list price hike to drive many customers away from retail outlets and into their waiting open arms.

While most of their business involves buying and reselling used LPs, they also deal heavily in cutouts and promos. Multiple promo copies of recent LP releases are stacked along the walls in display racks. During a recent week, most of these stacks were of recent United Artists/Blue Note releases.

For \$3 a customer could have picked up a promo copy of Donald Byrd's "Caricatures," the "Bound For Glory" soundtrack LP or Waylon Jennings' "Waylon Live." For \$2 you could buy a promo of Willie Bobo's "Tomorrow Is Here," Iguana's "Winds of Alamar" or Wishbone Ash's "New England."

Most of these titles were in stacks of about 10. Though Cambridge store manager Jason Janulis won't say a word about Deja Vu's LP sources, stories have circulated about record company employees who have been fired because they were suspected of dealing promos to the operation.

"Sure, a lot of promos pass through here," says Janulis. "The music business is glamorous but a lot of people involved in it in one way or another don't make much money. Some of them have a lot of albums that they don't want. They come in here to pick up some cash and we resell the stuff as used merchandise." Janulis insists that only about 10% of Deja Vu's stock is comprised of promos.

The whole thing began a couple of years ago when co-owner Walter Galkowski was doing a booming

business selling used records from a sidewalk cart in Harvard Square.

Police harassment of Galkowski and his fellow street vendors drove him to set up his business in a rented store not far from the Square in the fall of 1975, but by that time he knew he had a money-making proposition on his hands. Business has been getting steadily better ever since.

"We're always looking to double our investment," says Janulis. More often, gross profit on the sale of an album is at least twice what Deja Vu paid for it.

A person will come in with a batch of albums which are first checked for condition (the condition of every LP sold by Deja Vu is guaranteed). Those which pass inspection and for which there is some resale value are bought for anywhere from 50 cents to \$1.

These are then tagged at \$2 or \$3 and, according to Janulis, 40% of the running stock is turned over each week. This process becomes profitable quickly.

"A retailer has to sell 10 albums to make what we make on three," says Janulis, comparing Deja Vu's profit margin to that of the major local retailers, where \$6.98 list LPs are often discounted to \$3.89 and \$7.98 list LPs to \$4.89.

Any rip-off problem? "Sure," he says, "but we recoup the loss quickly because of the profit margin. A retailer would have to sell four or five albums to pay for the one that was stolen."

Deja Vu is putting more and more emphasis on buying only easily resellable material. Unlike most of the other used record stores in the Boston area, which specialize in servicing the needs of collectors, Deja Vu is concentrating its energies on capturing a significant share of the commercial market.

"We're not going to be investing in secondary titles as much as we used to," Janulis says. "We've been turning away about 40% of the stuff that people try to sell us."

"As it is now, the demand is higher than the supply on the really worthwhile titles."

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UCLA-Billboard Seminars Commence Monday In L.A.

LOS ANGELES—"Number One With A Star: The Process Of Making A Hit Record," a series of six seminars focusing on the many-faceted hit-creating process, gets underway Monday (18) on the UCLA campus.

Opening topic is how to find and sign an artist. Ewart Abner is the course moderator and coordinator.

The seminar series, sponsored jointly by UCLA Extension and Billboard, is scheduled to run through June 6 with the final session, "A Superstar's Look At The Process," led by Motown recording artist Stevie Wonder.

The June 1 session, titled "Music Industry Forecast: Where Do We Go From Here," is to be guided by a special panel of record label presidents.

Panelists already confirmed for the president's session are Barney Ales (Motown), Neil Bogart (Casablanca), Bruce Lundvall (CBS), Bhaskar Menon (Capitol), Mike

Maitland (MCA), and Irwin Steinberg (Polygram). George Schiffer, president of Corporate Affairs, Ltd., and Lee Zhitto, publisher and editor-in-chief of Billboard, also are set as panelists.

Other sessions are to focus on projecting career development, marketing of product, promotion of record albums and the effective use of personal appearances and promotional tours.

These sessions are to be presented respectively by Mercury, A&M, Warner Bros., and Casablanca.

All the seminars, except the second, are to be held in the Grand Ballroom of the Ackerman Union on the UCLA campus. Sessions are from 7:30 to 10:30 P.M.

The second session on April 26 is to be held at the Writer's Guild Theatre in L.A. during the regular time period. Registration (\$50) will be accepted at the door.

Billboard Hot 100

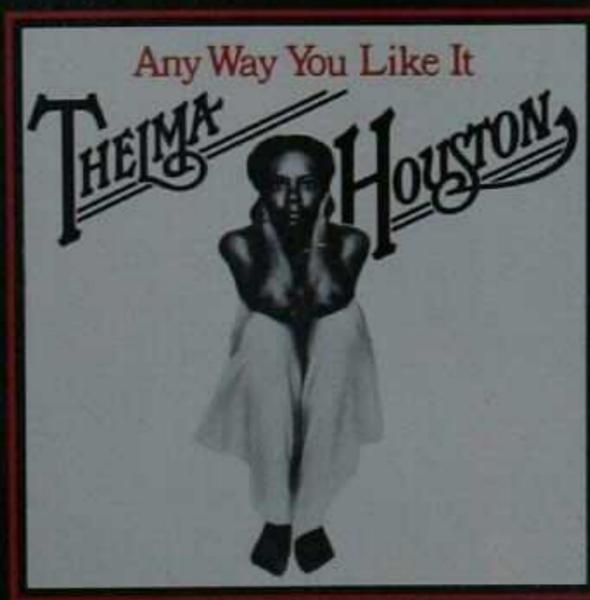
★1 **“Don’t Leave Me
This Way”** (T-54278)

by Thelma Houston

Just released—the 2nd single

**“If It’s The Last
Thing I Do”** (T-54283)

from her Gold album



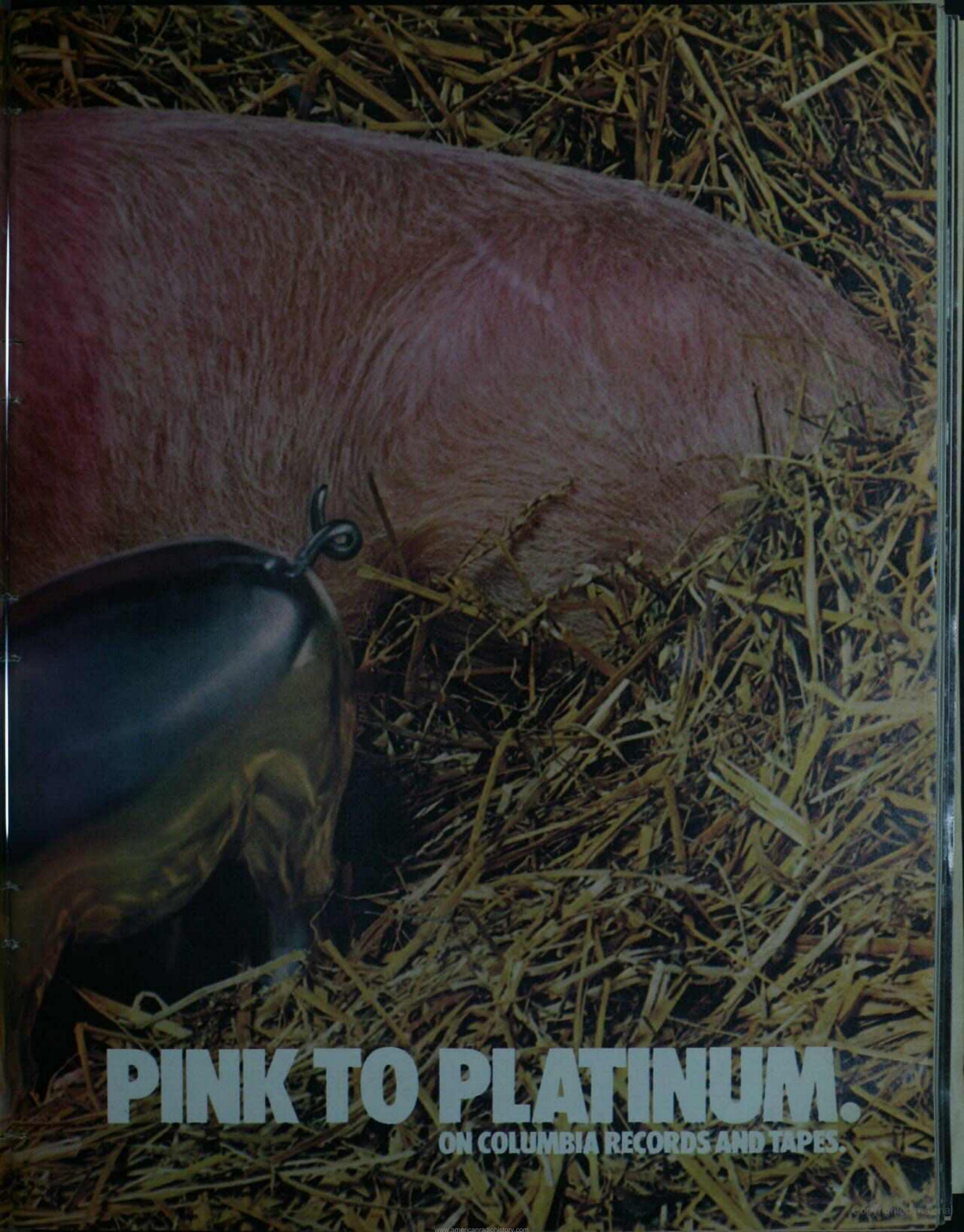
(T-3455)

On Motown Records & Tapes



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PINK TO PLATINUM.

ON COLUMBIA RECORDS AND TAPES.

I. I. P. ENCHANTMENT Welcomes HERE IN PERSON



ENCHANTMENT STREET—Members of Roadshow Records artists Enchantment visit a VIP store in Los Angeles where a champagne party was given patrons in honor of the group.

NAIRD Meet to Conduct New Business Workshops

By ALAN PENCHANSKY

CHICAGO—A series of workshops designed for persons who are setting up new businesses will be conducted at the annual convention of the National Assn. of Independent Record Distributors (NAIRD), here May 6-8 at the O'Hare Motor Inn in suburban Schiller Park.

Workshops in the series, to be offered May 7, will include "Starting A New Label" (chaired by Bob Koester of Delmark Records and Barry Dollins of Sirens Records), "Starting A New Distributorship" (chaired by Ray Flerlage of Kinnara Distributing), "Mass Merchandising Of Esoteric Product" (chaired by Billie Thomas of Tant Enterprises and Doug Ackerman of Lieberman Enterprises) and "Licensing And Publishing" (chaired by Chuck Nessa of Nessa Records and an attorney specializing in the field).

"Financing Small Businesses," a related workshop to be chaired by Bruce Kaplan of Flying Fish Records, will be conducted May 6. "Advertising And Promotion," the convention's sole May 8 workshop, is scheduled under the direction of Bruce Iglauer of Alligator Records.

Convention sponsors also have released a partial list of acts that will perform at the yearly meeting, including the Memphis Nighthawks (Delmark), Martin, Bogan and the Armstrongs (Flying Fish and Rounder), Jody Stecher and Hank Bradley (Bay Records), the Gilmour Brothers (Michigan Archive) and J.B. Hutto (Delmark).

Retailers from throughout the Midwest have been invited to the convention's trade show that runs each of the meet's three days.

Book Included In New Candle Album

LOS ANGELES—The second LP release of Candle, a religious music group, will be accompanied by a 12-page, full color illustrative book of lyrics.

Titled "The Music Machine," the album/book is set for June 1 release by Birdwing Records.

Candle, under the direction of Tony Salerno, wrote, illustrated and recorded the project in Texas where it is part of the Agape Force Ministry. The group's first Birdwing LP, "To The Chief Musician," was released last fall.

Atlantic Contest

NEW YORK—A store owner or manager can take a guest anywhere in the world, courtesy of Atlantic Records' "We Got Your Music" store promotion contest.

The contest began April 1, with four winners every week until 50 are chosen. A drawing picks the lucky traveler.

The weekly winners are picked on the basis of imaginative window and store displays featuring new Atlantic releases.

General News

Dealer Discrimination Suits Boil

• Continued from page 1

defendants damaged their retail businesses.

In a recap of the Zoslaw case going back to Judge Harris' granting of partial summary judgments to both WEA and Eric-Mainland Distributing, San Francisco independent distributorship now defunct, Harris recently denied the plaintiffs' motion for a preliminary injunction.

The Zoslaws state that their shop was threatened fiscally by special prices, cooperative advertising, sales programs, return privileges, extended billing and extra time to pay accorded to chain store competitors in the Bay Area. They also sought to force Capitol to sell them direct through a court order, which Judge Harris also denied.

The judge held the Zoslaws failed to demonstrate their entitlement through irreparable damage to the preliminary injunction.

He said the remedies for relief sought by the defendants would be "highly disruptive in the music industry" and could cause substantial losses. Such relief would not be wholly effective because not all labels and distributors in the area were part of the litigation and defendants would be operating at an unjust disadvantage.

The Zoslaws specifically wished pricing equal to that provided chain stores, which Judge Harris noted would change the entire price structure of the industry without all interested parties appearing before the court.

Capitol, which quit selling the store after June 1975, when it settled out of court for \$5,000, plus legal fees with the plaintiffs, was correct, Harris held.

He said the small financial return and the prospect of continued litigation by the Zoslaws caused him to approve the Capitol cutoff. Capitol told the court that in a four-year period ending in 1974, the Bay branch sold Marin Music Centre \$15,212.57 worth of merchandise while the store did \$516,448 gross.

Zoslaws griped that they could not buy Capitol classics from one-stops, as suggested by the label when it discontinued its service. Figures produced by Capitol showed that less than 25% of Marin Music's purchases were classical.

RCA settled out of court for \$35,000, of which \$20,000 sent to the plaintiffs, the court dossier indicates. In October of last year, Transamerica, UA Records and Eric Mainland were dismissed with prejudice, with each litigant bearing his own costs.

Capitol has beefed to the court,

feeling that by making the settlement it should be eliminated as a defendant, but Maxwell Keith, Zoslaws' attorney, says this was not part of the agreement.

In a deposition, Don Zimmerman, Capitol president, notes that the labels' 1,500 different classical albums did 8% nationally or less than 2 million units in the year ending June 30, 1976.

Eighty pop albums sold more than 50,000 that year nationally. Only one classic topped that figure, he added. In an inventory taken by Karla Thierolf in November 1976, less than 6% of Marin Music's album inventory was by Capitol.

CBS Records, in its filing to upend the preliminary injunction attempt, criticized the Zoslaw store's operation. In the middle of an admitted price war in mid-1976, Marin Music upped its shelf price to \$5.66, almost \$1 above competitive shelf prices.

In addition, CBS termed the store's stereo hardware department "miserably unprofitable," noting that department was sheared in November 1976 with all equipment going at cost. Mrs. Zoslaw blamed the demise of fair trade price protection for widespread lowball discounting of componentry, which eroded the store's stereo profits.

CBS in its filing chided Zoslaw for his slipshod accounting practices in filing annual tax returns which indicated that the store lost money since 1974. Zoslaw is comptroller/treasurer of the Oakland Tribune. Losses listed in returns included: \$23,342, 1974; \$30,514, 1975 and \$15,000 as of August 1976. CBS also criticized Zoslaw's method of inventory-taking in its statement "Remarkably physical inventory documents are destroyed annually," the filing added. The Zoslaw tax return credited 75% of its general utilities to the store, with the remainder attributed to their home.

CBS painted a bright picture for the store's future, feeling that actually all of the loss was accounted for by hardware, while records and tapes made a profit. CBS noted that if the \$5.66 markup worked now, why were prices not raised two years ago and decried the store's habit of not returning deletions for credit on time, instead selling them at a reduced price for a loss. It was also pointed out that if one testifying store employe could retag the entire LP inventory in one evening, why had the entire tape inventory not been retagged at a higher price?

CBS, which is seeking a partial summary judgment, identical to those awarded WEA and Eric, in-

formed the court that it has done an average of approximately \$6.5 million through its Bay Area branch, of which from .5% to .13% has been dropshipped to take it out of the interstate regulatory position.

In attacking alleged breaks provided the Warehouse and Tower store chains, co-defendants, the plaintiffs provided an interoffice memo from MCA Records national credit manager George Lee to Lou Cook, administrative vice president, recommending the label join in an industry program to assist Warehouse through a fiscal crisis, which arose when Lee Hartstone, stores' chief, revealed that stores' inventory had been robbed of more than \$1 million in inventory by booster rings in 1975.

"I have talked with WEA, Columbia, Capitol and RCA and confirmed their 'no panic' positions," the memo said. "All are continuing to shop as usual," the memo stated. An attached analysis sheet, which included figures from various suppliers, showed:

	High credit	owing	past due
Ampex	\$250,000	\$60,000	
Capitol	\$1,000,000	\$300,000	\$100,000
Columbia	\$1,000,000	\$850,000	
GRT	\$100,000	\$80,000	\$3,000
London	\$300,000	\$122,000	\$40,000
MCA	\$500,000	\$10,000	
Phonodisc	\$500,000	\$415,000	
RCA	\$1,000,000	\$354,000	
WEA	\$2,000,000	\$1,200,000	

Cook noted that Warehouse had consistently discounted its obligations with vendors. He noted that Hartstone was attempting to pare stores' inventory and make repayment.

In another memo filed in the case, Cook states he "resents" Russ Solomon, Tower chain boss, taking his 2% for prompt cash payment on payments that were tardy. In 1975, Solomon's 2% credit grabs amounted to \$25,000. "We compromised and Solomon got most of it" after the matter was negotiated, Cook added.

Another MCA memo filed in the case notes that Tower was taking 306 60-second spots in Northern California, paid for by various suppliers every weekend.

Hartstone explained to the court in a February 1977 filing his cost-saving procedures for which he was accorded the subdistributor price.

Label merchandising store people only recently have become the first label staffers to visit his stores in a long time, he said. He said they leave sample playlist records for in-store demonstration and merchandising display pieces, but most in-store display material reaches the stores through his Gardena warehouse.

Hartstone admitted he has been on hold in the past from suppliers. Hartstone pointed out to the court that he is in direct competition with label-operated record clubs and distributor-owned retail stores which survive because they pay less for product than Warehouse, he stated.

Ted Bache, controller for the CBS retail store division, Emeryville, Calif., in a deposition stated: "From 1968 to March 1976 the Discount Record chain operation was generally unprofitable." The 1974 volume of Discount chain was \$20 million, according to another filed disclosure.

The Tower chain did \$29 million the same year, while for the year ending June 1976, Warehouse did \$39 million, papers filed in the case report. Douglas Robertson Advertising, Sacramento, another defendant, is noted as owning 5% of Berkeley Record Sales, San Diego Record Sales, Stockton Record Sales,

(Continued on page 98)

James Gang, Belkin Win \$1½ Mil Lawsuit

LOS ANGELES—A Superior Court jury here has awarded damages totalling more than \$1.5 million to members of the James Gang and Belkin Productions, Cleveland, in a precedential litigation over artists' contracts.

The jury awarded \$1,294,810 to Jimmy Fox and Dale Peters, present Gang members, and James Gang Inc., their production firm. Former Gang members Dominic Troiano and Roy Kenner and the Gang's management link, Belkin Productions, were awarded \$210,590 from Jay Lasker, former president of ABC Records.

The jury found in favor of Howard Stark, former executive vice president of ABC Records.

A Superior Court pleading filed early in 1973 (Billboard, Feb. 17,

1973) ignited the long-running tiff. ABC charged Charles Kriss, Joe Walsh and Fox and Peters with breach of contract, contending the defendants did not fulfill pact obligations in regard to meeting album release requirements.

ABC suspended the act October 1971, when the James Gang allegedly failed to deliver a prescribed album. The Belkin firm countered that they did notify the label of a December 1971 recording session in Nashville budgeted at \$22,000.

Defendants also stated the label accepted album material in January 1972 and June 1972.

The first James Gang legal return volley charged ABC with "malicious prosecution" in regard to the initial suit and sought \$4 million in punitive damages. The suit also

named Lasker and Stark as defendants (Billboard, Oct. 5, 1974).

A week later, Troiano, Kenner and Belkin Productions filed against the same defendants again in Superior Court, alleging that the group was thwarted in its attempt to sever with ABC and make a new label connection.

Belkin claimed the act's failure to make a new deal lost it record, publishing and concert commissions (Billboard, Oct. 12, 1974).

Ironically, the first ABC-filed suit resulted in two separate judgments in favor of the defendant James Gang. In September 1973, it was awarded \$64,178.27 from ABC and Judge Peter Giannini declared the contract null and void.

In late September of the same year, it was awarded another

\$45,045.86, of which \$17,000 was a final settlement of all accounting claims, while \$28,045.86 represented settlement of a hassle over reimbursement of increased packaging allowances deducted from their royalties.

Court records indicate that CBS offered the Gang \$700,000 guaranteed and MCA \$675,000 guaranteed for three-year two-album-yearly deals during the controversy.

The jury's award of damages from Lasker is probably the first time a top executive from a label has been personally tagged for such a payment. Lasker is now president of Ariola U.S. The trial consumed 30 days and the jury was out 4½ days. Representing the James Gang and Belkin were Richard Floum and Janet Muir of Dern, Mason, Swerdlow and Floum and Peter Bennett.

D.E.A.R.* Joe Smith

GODDO IS EXPLODING

In answer to the advertisement of Feb. 26 / 1977 Billboard. Let's talk business. You have a few select artist openings for 1977 and we have Canada's most select act.

GODDO. After destroying audiences without an album, they are now about to release their first effort in Canada (warmly distributed in Canada by FATCAT / Polydor). We have already been offered a Fat Deal in the U.S.A. which we are having trouble turning down. BUT we would also prefer the warmth of a "family" operation. Every act wants just about the same deal. Is **GODDO** any different?

Sure they are.

▪ *"Teenage lust personified. It's the punkiest band I've seen in years."*

BOB EZRIN:

Producer of Alice Cooper, Kiss, Lou Reed.

And recent concert reviews went like this :

▪ *"In the past year, I have seen in the order of 400-500 groups. Of all of those 10 stand out... GODDO is one of these. On stage they leave a definite mark on the audience with their physical presence and in musical terms... Bare Knuckle Rock & Roll."*

DAVID FARRELL:

Cashbox, Record Week

▪ *"What teenage lust that GODDO personifies today, can't be too far from that displayed by Jagger, McCartney, or Presley yesterday."*

LARRY WILSON: CHUM-FM

We think the future's ours too. **GODDO** has a huge Canadian following because of "determination"... just what you have. Our act is personal not

personnel. **GODDO** are roaded well and managed very personally. "They're ready". Not only on records but live — truly live. If your sales

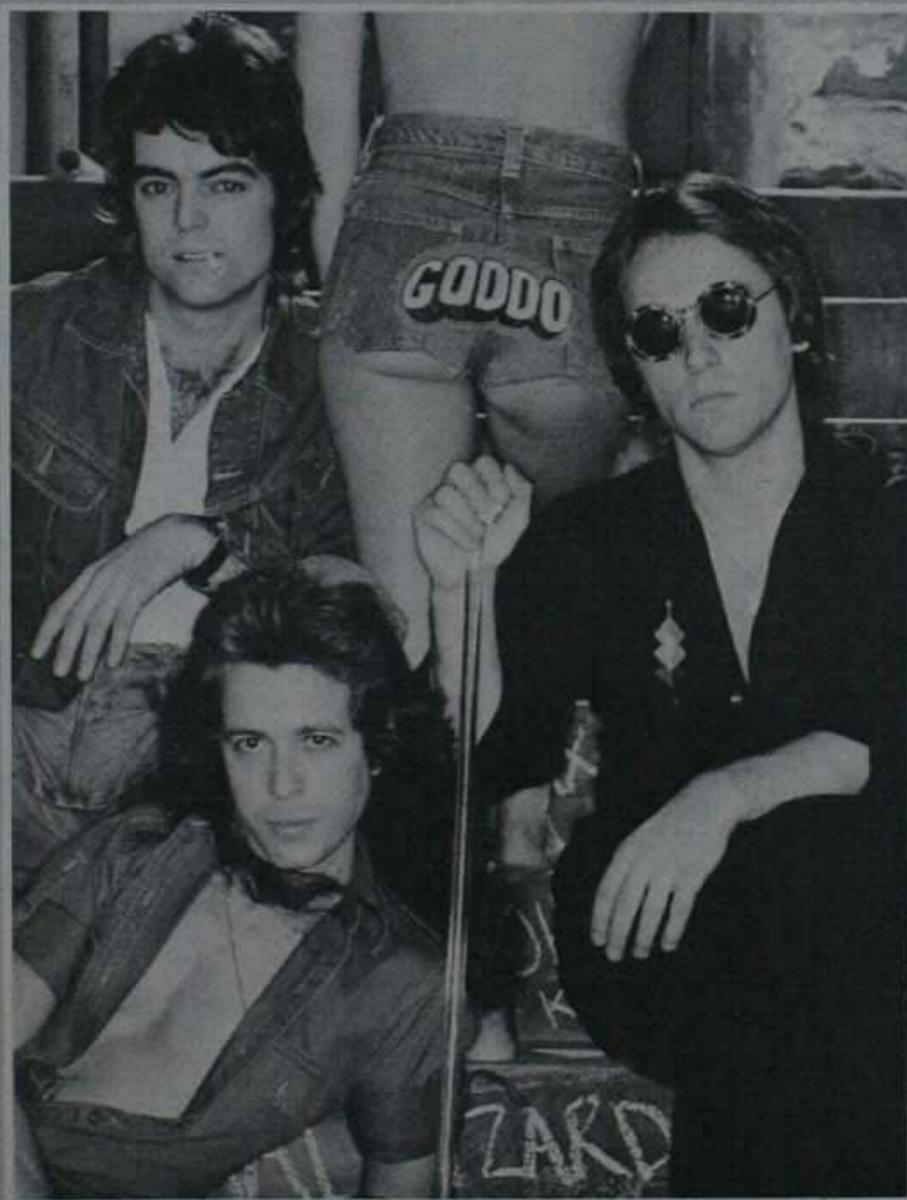
team knows its roster by sound, after a few tunes they, and every radio programmer worth his salt, will know **GODDO** anywhere. There's no way for **GODDO** to get lost in an artist roster or in the welter of today's radio. They're too unique, too outrageous!

Maybe you've heard all this before from the big guys and the little guys. Sometimes we fall into making grandiose claims too, like everyone else, but **GODDO'S** rabid audiences and frothing agency says we're right in about 90% of our claims. You have tradition on your side, we have **GODDO** on ours. We are planning to join somebody's expansion very shortly.

After your ad we called but the line was busy with all those other people calling. So if you're interested please give me a ring. Direct. simple as that. My name is GARY CAPE (514) 288-4455 say, 5 o'clock.

* Dear Elektra Asylum Records.

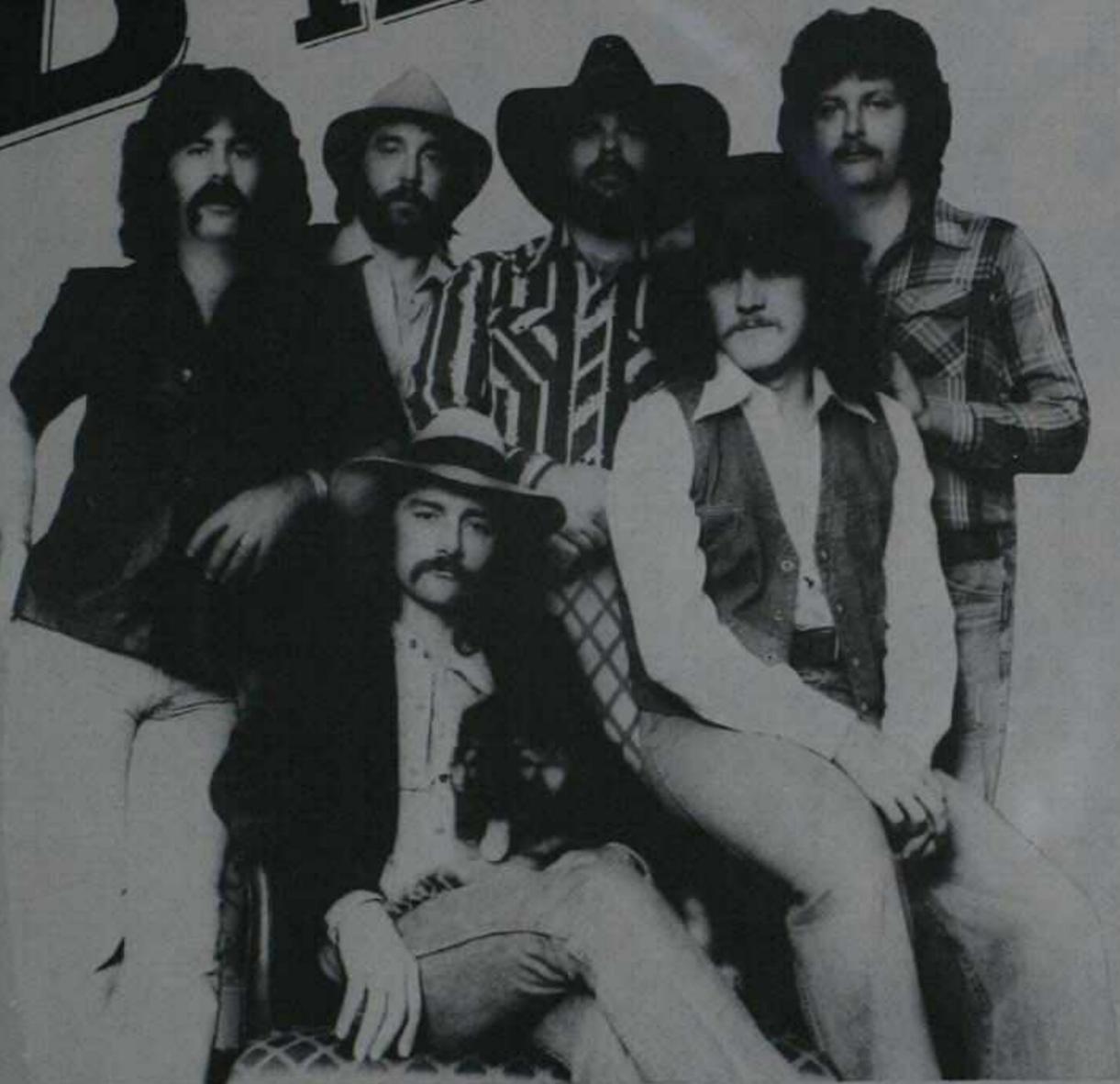
GODDO is distributed by FATCAT / Polydor in Canada.



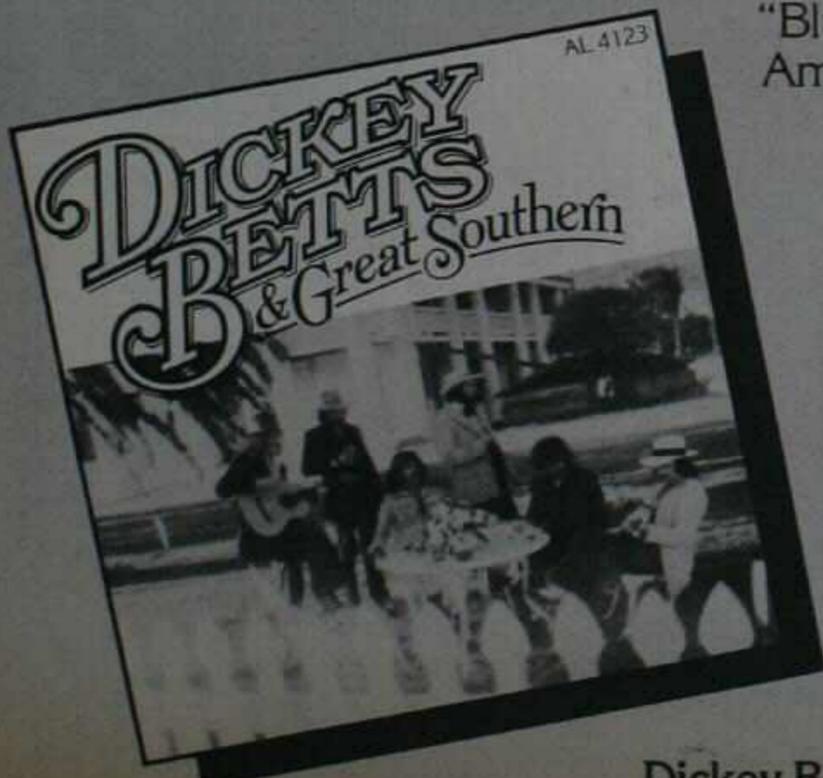
FATCAT
RECORDS



THE BEST BETTS YET



Dickey Betts is back. With his new band Great Southern, this is the most exciting album of his illustrious career. Driven by dual lead guitars and two powerful drummers, it features the great voice and blistering guitar that made "Ramblin' Man," "Blue Sky" and "In Memory Of Elizabeth Reed" American rock classics.



"Dickey Betts was primarily responsible for the wonderfully sweet guitar lines that used to characterize the Allman Brothers, and he's lost none of his skills. With Betts and Dan Toler trading off guitar parts, this is a record all fanciers of southern rock will have to hear."

—New York Times

"FLASHMAKER" —Record World

This is the Dickey Betts album that rock 'n' roll fans have been waiting for.

1st Quarter Share-Of-Chart Action For 1977

HOW THE TOP 10 LABELS SHARED THE HOT 100 CHART ACTION

RANK/LABEL	% OF SHARE	NO. OF SINGLES
WARNER BROS.	8.7	12
CAPITOL	7.4	11
COLUMBIA	6.3	11
EPIC	5.2	5
RCA	4.6	10
ABC	4.5	8
ASYLUM	4.1	6
RSO	4.1	8
TAMLA	3.4	3
ATLANTIC	3.2	10

HOW THE TOP 10 COMBINED LABELS SHARED THE HOT 100 CHART ACTION

COMBINED LABEL	% OF SHARE	NO. OF SINGLES
WARNER BROS.	11.2	20
CAPITOL	7.6	12
EPIC	7.2	19
ELEKTRA/ASYLUM	6.6	10
COLUMBIA	6.3	11
RCA	5.5	14
ATLANTIC	5.1	18
ABC	4.8	10
MCA	4.3	7
RSO	4.1	8

HOW THE TOP 10 CORPORATIONS SHARED THE HOT 100 CHART ACTION

CORP.	% OF SHARE	NO. OF SINGLES
WARNER COMM.	23.1	51
CBS	14.7	22
CAPITOL	9.8	17
POLYGRAM	8.5	18
RCA	5.5	14
ABC	4.8	10
MCA	4.3	7
MOTOWN	4.0	6
UNITED ARTISTS	3.1	8
ARISTA	3.1	6

Labels which comprise each combined label are as follows:
WARNER BROS.: Warner Bros., Dark Horse, Bearsville, Whitfield, Reprise, Warner/Curb; **CAPITOL:** Capitol, Harvest; **EPIC:** Epic, Kirshner, Epic/Sweet City, Philadelphia Intl.; **ELEKTRA/ASYLUM:** Asylum, Elektra; **COLUMBIA:** Columbia; **RCA:** RCA Midsong Intl, Windsong, Soul Train, Tabu; **ATLANTIC:** Atlantic, Big Tree, Cotillion, Atco; **ABC:** ABC, Sire, Shelter; **MCA:** MCA, MCA/Rocket; **RSO:** RSO.

HOW THE TOP 10 LABELS SHARED THE TOP LP/TAPE CHART ACTION

RANK/LABEL	% OF SHARE	NO. OF ALBUMS
WARNER BROS.	10.7	31
COLUMBIA	10.1	24
RCA	7.3	22
CAPITOL	5.6	22
A&M	5.2	19
ASYLUM	5.0	6
ATLANTIC	4.4	18
EPIC	4.1	11
CASABLANCA	3.5	8
ABC	3.1	11

HOW THE TOP 10 COMBINED LABELS SHARED THE TOP LP/TAPE CHART ACTION

COMBINED LABEL	% OF SHARE	NO. OF ALBUMS
WARNER BROS.	13.4	40
COLUMBIA	10.1	24
RCA	8.7	31
ELEKTRA/ASYLUM	7.1	11
ATLANTIC	6.9	28
CAPITOL	6.3	27
EPIC	5.9	19
A&M	5.2	19
MOTOWN	4.0	12
ABC	4.0	24

HOW THE TOP 10 CORPORATIONS SHARED THE TOP LP/TAPE CHART ACTION

CORP.	% OF SHARE	NO. OF ALBUMS
WARNER COMM.	28.0	83
CBS	16.5	44
RCA	8.7	31
CAPITOL	7.0	28
POLYGRAM	5.9	30
A&M	5.2	20
MOTOWN	4.0	12
ABC	4.0	24
CASABLANCA	3.5	8
UNITED ARTISTS	3.3	12

Labels which comprise each combined label are as follows:
WARNER BROS.: Warner Bros., Bearsville, Dark Horse, Reprise, Whitfield, Brother/Reprise, Curtom; **COLUMBIA:** Columbia; **RCA:** RCA, Grunt, Midsong Intl, Utopia, Tabu; **ELEKTRA/ASYLUM:** Asylum, Elektra; **ATLANTIC:** Atlantic, Atco, Swan Song, Big Tree, Atlantic/Virgin, Cotillion, Nemperor, Little David; **CAPITOL:** Capitol, Harvest, Apple; **EPIC:** Epic, Kirshner, Philadelphia Intl., Blue Sky, Epic/Sweet City; **A&M:** A&M; **MOTOWN:** Motown, Tamla, Kudu (Motown), CTI (Motown); **ABC:** ABC, Sire, Shelter, ABC/Blue Thumb, ABC/Impulse, Passport, Anchor.

HOW THE TOP 10 LABELS SHARED THE HOT 100 AND TOP LP/TAPE ACTION

RANK/LABEL	% OF SHARE	NUMBER
WARNER BROS.	10.3	43
COLUMBIA	9.3	35
RCA	6.7	32
CAPITOL	6.0	33
ASYLUM	4.8	12
A&M	4.5	29
EPIC	4.3	16
ATLANTIC	4.2	28
ABC	3.4	19
CASABLANCA	3.3	15

HOW THE TOP 10 COMBINED LABELS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

COMBINED LABEL	% OF SHARE	NUMBER
WARNER BROS.	12.9	60
COLUMBIA	9.3	35
RCA	7.9	45
ELEKTRA/ASYLUM	7.0	21
ATLANTIC	6.8	46
CAPITOL	6.6	39
EPIC	6.1	28
A&M	4.5	29
ABC	4.2	34
MOTOWN	4.0	18

HOW THE TOP 10 CORPORATIONS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

CORP.	% OF SHARE	NUMBER
WARNER COMM.	27.2	134
CBS	16.1	66
RCA	7.9	45
CAPITOL	7.6	45
POLYGRAM	6.3	48
A&M	4.5	30
ABC	4.2	34
MOTOWN	4.0	18
MCA	3.4	15
CASABLANCA	3.3	15

Labels which comprise each combined label are as follows:
WARNER BROS.: Warner Bros., Dark Horse, Bearsville, Reprise, Whitfield, Warner/Curb, Brother/Reprise, Curtom; **COLUMBIA:** Columbia; **RCA:** RCA, Grunt, Midsong Intl, Windsong, Soul Train, Utopia, Tabu; **ELEKTRA/ASYLUM:** Asylum, Elektra; **ATLANTIC:** Atlantic, Atco, Swan Song, Big Tree, Cotillion, Atlantic/Virgin, Nemperor, Little David; **CAPITOL:** Capitol, Harvest, Apple; **EPIC:** Epic, Kirshner, Philadelphia Intl, Epic/Sweet City, Blue Sky; **A&M:** A&M, Horizon; **ABC:** ABC, Sire, ABC/Blue Thumb, Shelter, ABC/Impulse, Passport, Anchor; **MOTOWN:** Tamla, Motown, Kudu (Motown), CTI (Motown), Prodigal.

APD. without a Q is a station without a smash.

That's why every program director in America is picking up on Q and their new hit single, "Dancin' Man."

Just see for yourself:
WRKO, KAKC, WPRO, WIFI, WDRC,
WAVZ, WCAO, WQXI, WZGC, WFOM,
WMAK, WLAC, WAYS, WKIX, WQPD,
WTRY, WPTR, WNDR, WMET, KRLA,
WLCY, CKLW, WCOL, WAKY, WKLO,
WIFE, KSTP, KIOA, KTNQ, KCBQ,
KJOY, KNDE, KYNO, KTAC, KPAM,
KJRB, KCPX, KRSP.

And that was last week's play list!
With amazing chart positions and
bullets everywhere (•31 Billboard;
•27 Cash Box; •36 Record World), by
now the airplay has definitely doubled.
"Dancin' Man." The Q single that
couldn't wait for their upcoming
album, "Dancin' Man," on Epic/Sweet
City Records and Tapes.

IMIC '77



Amsterdam
May 15-18
1977

Sponsored by: Billboard/Music Week/Music Labo

THE INTERNATIONAL MUSIC INDUSTRY CONFERENCE—
THE SUMMIT MEETING OF THE INDUSTRY

LUXURY ACCOMMODATIONS

IMIC Conference Headquarters is the Okura Hotel, Amsterdam's newest luxury hotel. Accommodations are available at the Okura and other convenient first-class hotels in scenic Amsterdam. Billboard/Music Week will take care of all hotel reservations upon receiving your registration form with your arrival/departure dates noted.

REGISTRATION

Registration fee is \$400 per participant. Fee includes all sessions and meal functions scheduled, work book materials, and special events. Spouse registration is \$150. Special activities are scheduled for registered spouses.

SPECIAL CMA/TROS-TV STAR PRESENTATION AT IMIC '77



RONNIE MILSAP



TAMMY WYNETTE



BILL ANDERSON



CHARLIE RICH

Courtesy of the Country Music Association, RCA Records, Epic Records, and MCA Records

THE AGENDA

- May 15**
10-6 p.m.
6:30-8:30
Registration
Cocktail Reception
- May 16**
9 am-10 am
10:15-11:30
SIR JOHN READ, EMI, Keynote Speaker
"The Presidents Panel"
COEN SOLLEVELD, Polygram, Chairman
Panelists: KEN GLANCY, RCA, PETER GALLO, MISA WATANABE, Watanabe Music
11:45-1 pm
"Piracy—An Update"
STEPHEN STEWART, IFPI, Chairman
Panelists: JOY GOLDSMITH, IFPI; STAN GORTIKOV, RIAA; JULES YARNELL, RIAA; GEOFFREY BRIDGE, British Phonographic Industry Association; GUIDO RIGNANO, Ricordi
1:15-2:30
Luncheon
"Our Next 100 Years—Stability, Senility, or Fertility?"
STAN GORTIKOV, RIAA, Speaker
Concurrent Sessions
2:45-4 pm
(1) "The Career-Building Battle: Label vs. Artist Management"
ARTIE MOGULL, United Artists, Chairman
Panelists: JEFF WALD, Manager; DON ARDEN, Manager; STEVE GOLD, Manager
(2) "Publishing Today"
MIKE STEWART, Interworld Music, Chairman
Panelists: To be announced
IFPI-hosted Cocktail Reception
- Evening
- May 17**
9 am-10:30
"The International Marketplace"
NESUHI ERTEGUN, WEA, Chairman
Panelists: KEN EAST, Motown; DAVE HUBERT, A&M; STEVE DIENER, ABC; PIET SCHELLEVIS, Phonogram; DICK ASHER, CBS
10:45-12:15
Concurrent Sessions
(1) "Lawyers—Makers or Breakers of Deals?"
FREDERIC N. GAINES, Esq., Chairman
Panelists: BERNARD SOLOMON, Esq.; ALLEN CRUBMAN, Esq.; ROBERT STUYT, Phonogram
(2) "Marketing & Promotion, Country by Country"
GERRY OORD, RCA, U.K., Chairman
Panelists: To be announced
2:15-4 pm
"The U.S. Copyright Act & Worldwide Implications"
MICHAEL FREEGARD, British Performing Rights Society, Chairman
Panelists: To be announced
8:30-10:30 pm
CMA/TROS-TV Country Music Show
- May 18:**
9 am-10:30
"The U.S. Record Business, A Changing Scene"
BRUCE LUNDVALL, CBS Records, Chairman
Panelists: JOEL FRIEDMAN, Warner Bros.; HAROLD LIPSUS, Universal Distributing; AL COURY, RSO Records
10:45-12:15
Concurrent Sessions
(1) "Evolution in Retailing"
SAM SNIDERMAN, Sam the Record Man, Chairman
Panelists: IAN MILES, Warwick Records
(2) "Technological Innovations"
HARVEY SCHEIN, Sony, Chairman
Panelists: JACK FINDLATER, MCA Disco-Vision; BILL ZEISS, Philips; HAL HAYTIN, Telecor; DON MACLEAN, Emison
2:15-4 pm
Concurrent Sessions
(1) "Ethics and the Image of the Industry"/"The Nairobi Resolution"
DENIS COMPER, IFPI, Chairman
Panelists: HERBERT WINTER, Polygram; CHRIS WRIGHT, Chrysalis; LESLIE HILL, EMI; LEO BOUTDEWIJNS, IFPI
(2) "New International Forces in Music"
SEYMOUR STEIN, Sire Records, Chairman
Panelists: To be announced
7 pm
Cocktail Reception
IMIC '77 Banquet and Trendsetter Awards Presentation

**SEE PAGE 44 FOR SPECIAL
FLIGHT ARRANGEMENTS**

Complete this registration form and mail to your representative. (SEE RIGHT).

Please register me for IMIC '77 in
Amsterdam, May 15-18, 1977
I am enclosing a check or money order in the
amount of: \$400 (€222) \$150 (€83) Spouse registration

NAME _____

COMPANY _____

HOME ADDRESS _____

PHONE _____

NOTE: REGISTRATION FEE DOES NOT
INCLUDE HOTEL OR AIRFARE COSTS

I wish to charge my registration on:

Master Charge (Bank number _____)

Diner's Club American Express BankAmericard

CARD NUMBER _____

EXPIRATION DATE _____

SIGNATURE _____

HOTEL:

Billboard will make all hotel reservations. Please indicate the following and confirmation will be sent to you:

ARRIVAL DATE _____ DEPARTURE DATE _____

ACCOMMODATIONS REQUIRED: Single _____ Twin _____ Suite _____

Circle price range desired*

Singles	\$46	\$48	\$50	\$55
Deluxe Singles	\$60	\$65	\$70	
Twins	\$65	\$70	\$75	\$80
Suites	\$130	\$150	\$190	

This covers all hotels with representative prices in each. NOTE: Should rooms no longer be available in price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at the time of reservation.

*U.K. currency exchange rate of 1.80
No refunds on cancellations after May 2, 1977

EUROPE & UK REGISTRATIONS:

Helen Boyd
MUSIC WEEK
7 Carnaby Street
London W1V, IPG
ENGLAND
Phone: (01) 437-8090
Telex: 262100

FAR EAST REGISTRATIONS:

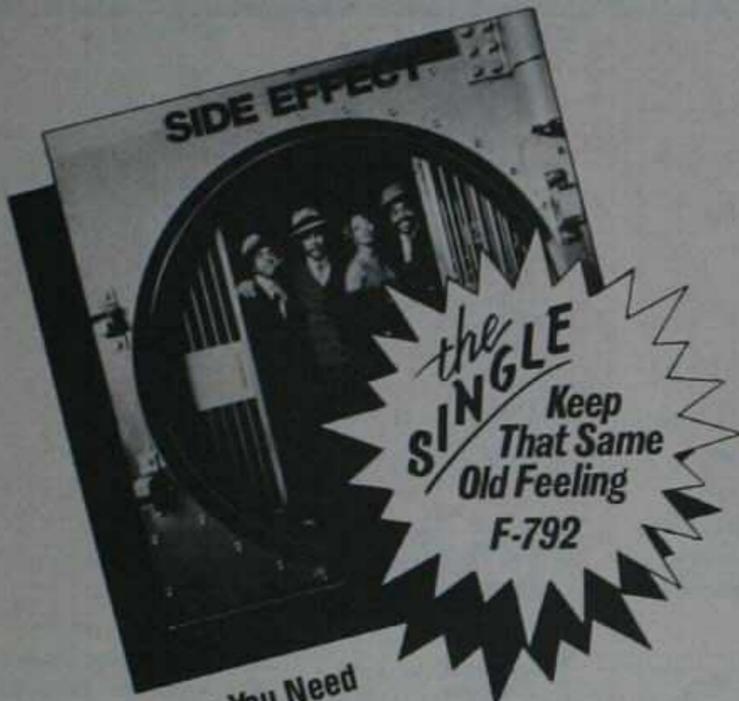
Alex Abramoff
MUSIC LABO
Dempa Building, Bekkan 8F
1-11-2 Higashi-Gotanda
Shinagawa-ku, Tokyo
JAPAN
Phone: 449-3761

ALL OTHERS:

Diane Kirkland
BILLBOARD
9000 Sunset Boulevard
Los Angeles, California 90069
U.S.A.
Phone: 213/273-7040
Telex: 698669

AT-HOME ALLSTARS

Produced by Wayne Henderson for At-Home Productions

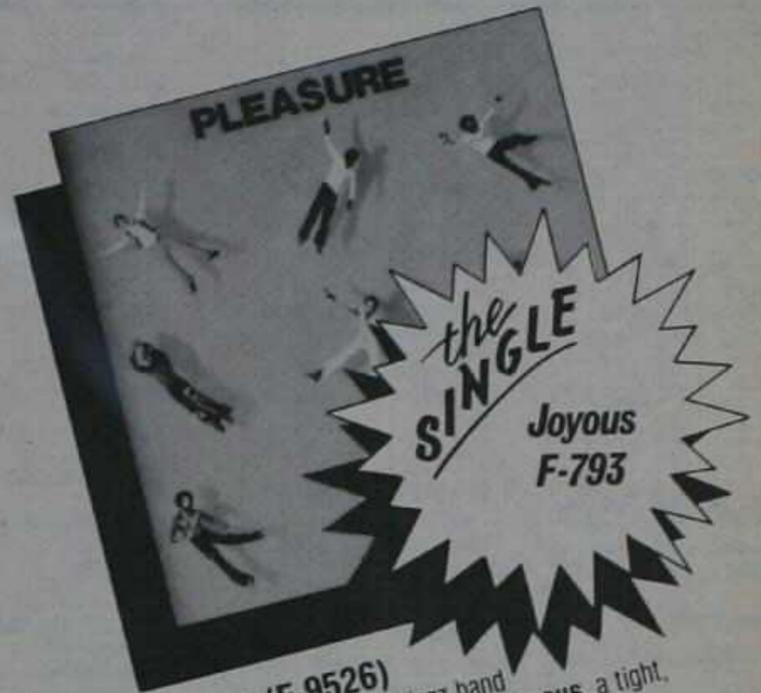


the
SINGLE
Keep
That Same
Old Feeling
F-792

What You Need
(F-9513)

Side Effect works their vocal magic on "Always There," "S.O.S.," and a lot more! "Keep That Same Old Feeling" is the third single from this dynamite album.

145 **POP ALBUM CHART**
(Debut)

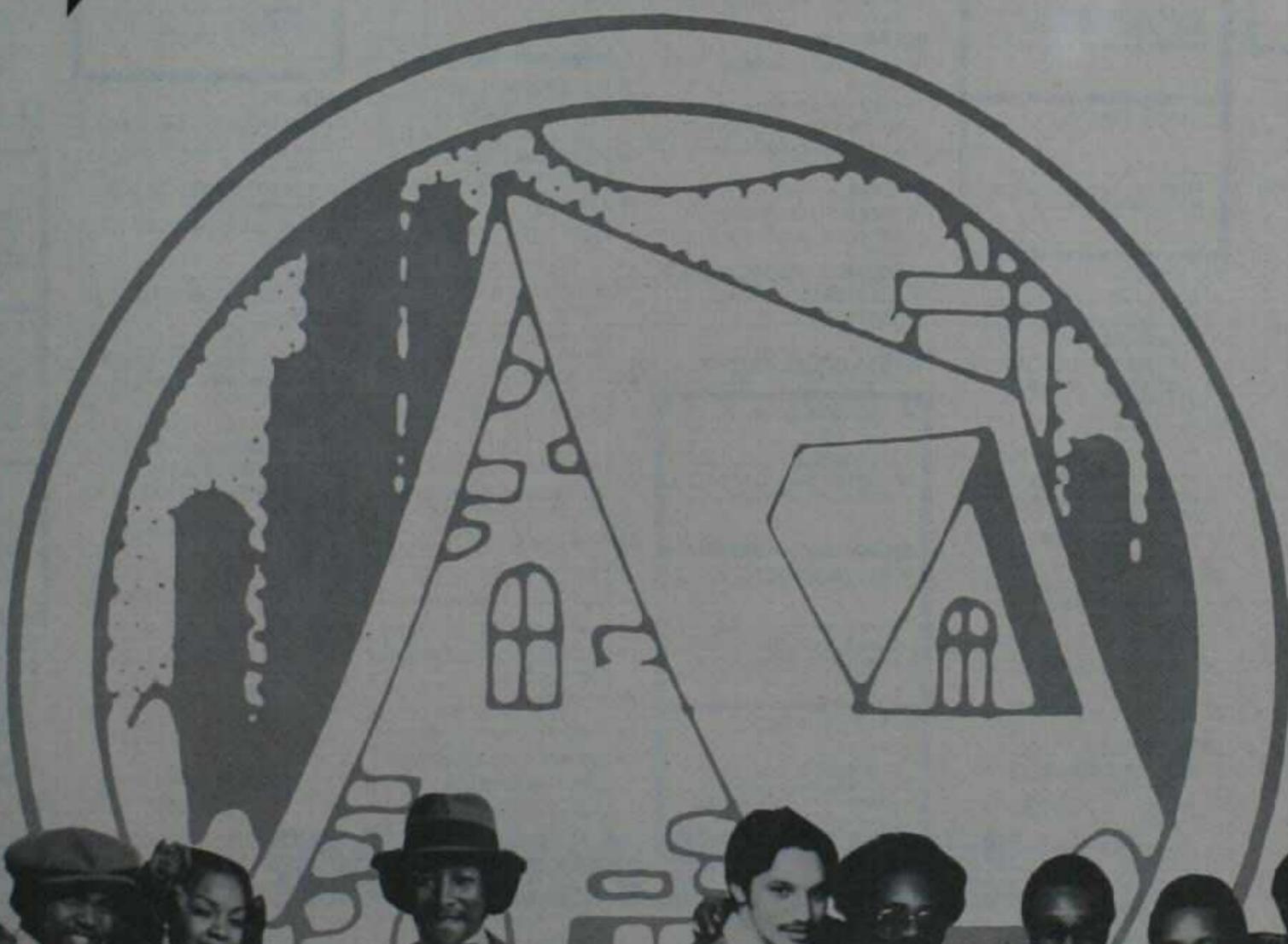


the
SINGLE
Joyous
F-793

Joyous (F-9526)

Firmly established soul/jazz band Pleasure outdo themselves with **Joyous**, a tight, diversified, and cooking LP, for your pleasure.

142 **POP ALBUM CHART**
(Debut)



SIDE EFFECT Management:
Forest Hamilton
9229 Sunset Blvd., suite 700
Los Angeles, Ca. 90069
(213) 273-3710

PLEASURE Management:
David Leika
1037 SW Broadway
Portland, Ore. 97205
(503) 221-026



Billboard Singles Radio Action

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

Based on station playlists through Thursday (4/14/77)

TOP ADD ONS - NATIONAL

- FLEETWOOD MAC—Dreams (W.B.)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- KENNY ROGERS—Lucille (U.A.)

D—Discotheque Crossover

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

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

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

KRIZ—Phoenix

- ★ STEVIE WONDER—Sir Duke (Tamla)
- ★ K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- ★ ALAN O'DAY—Undercover Angel (Pacific) 25-20
- ★ AL STEWART—On The Border (Janus) 30-25

KTKT—Tucson

- ★ KISS—Calling Dr. Love (Casablanca)
- ★ STEVIE WONDER—Sir Duke (Tamla) 19-13
- ★ FLEETWOOD MAC—Dreams (W.B.) 30-24

KQEO—Albuquerque

- ★ PABLO CRUISE—Whatcha Gonna Do! (A&M)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSD)
- ★ K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 26-20
- ★ Q—Dancin' Man (Epic/Sweet City) 27-22

KENO—Las Vegas

- ★ KISS—Calling Dr. Love (Casablanca)
- ★ FLEETWOOD MAC—Dreams (W.B.)
- ★ HOT—Angel In Your Arms (Big Tree) 26-20
- ★ STEVIE WONDER—Sir Duke (Tamla) 21-16

Pacific Northwest Region

★ TOP ADD ONS:

- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- CURRENT—Theme From "Rocky" (Playboy)
- FLEETWOOD MAC—Dreams (W.B.)

★ PRIME MOVERS:

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- LEO SAYER—When I Need You (W.B.)
- CURRENT—Theme From "Rocky" (Playboy)

BREAKOUTS:

- EAGLES—Life In The Fast Lane (Asylum)
- ANDREW GOLD—Lonely Boy (Asylum)
- STEVIE WONDER—Sir Duke (Tamla)

KFRC—San Francisco

- ★ KISS—Calling Dr. Love (Casablanca)
- ★ K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- ★ STEVIE WONDER—Sir Duke (Tamla) 16-8
- ★ GLEN CAMPBELL—Southern Nights (Capitol) 12-6

KYA—San Francisco

- ★ Q—Dancin' Man (Epic/Sweet City)
- ★ EAGLES—Life In The Fast Lane (Asylum)
- ★ ROSE ROYCE—I Wanna Get Next To You (MCA) 22-15
- ★ ATLANTA RHYTHM SECTION—So In To You (Polydor) 17-12

KLW—San Jose

- ★ K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- ★ ALAN O'DAY—Undercover Angel (Pacific)
- ★ ROSE ROYCE—I Wanna Get Next To You (MCA) 20-15
- ★ KANSAS—Carry On Wayward Son (Krislines) 15-11

KNDE—Sacramento

- ★ K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- ★ ALAN O'DAY—Undercover Angel (Pacific)
- ★ CURRENT—Theme From "Rocky" (Playboy)
- ★ ROSE ROYCE—I Wanna Get Next To You (MCA) 20-16
- ★ FLEETWOOD MAC—Dreams (W.B.) 9-6

KROY—Sacramento

- ★ FLEETWOOD MAC—Dreams (W.B.)
- ★ STEVIE WONDER—Sir Duke (Tamla)
- ★ LEO SAYER—When I Need You (W.B.) 25-19
- ★ VALERIE CARTER—Ooh Child (Columbia) 28-25

KYNO—Fresno

- ★ HOT—Angel In Your Arms (Big Tree)
- ★ FLEETWOOD MAC—Dreams (W.B.)

- D★ MAYNARD FERGUSON—Gonna Fly Now (Columbia) 28-14
- ★ LEO SAYER—When I Need You (W.B.) 16-9

PRIME MOVERS - NATIONAL

- LEO SAYER—When I Need You (W.B.)
- STEVIE WONDER—Sir Duke (Tamla)
- (D) JOE TEX—Ain't Gonna Bump No More (With No Big Fat Woman) (Epic)

KJOF—Stockton, Ca.

- ★ SYLVERS—High School Dance (Capitol)
- ★ ALAN O'DAY—Undercover Angel (Pacific)
- ★ CURRENT—Theme From "Rocky" (Playboy) 30-10
- ★ Q—Dancin' Man (Epic/Sweet City) 11-5

KGW—Portland

- ★ YVONNE ELLIMAN—Hello Stranger (RSD)
- ★ ANDREW GOLD—Lonely Boy (Asylum)
- ★ CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 20-13
- ★ BETTE MIDLER—You're Movin' Out Today (Atlantic) 25-18

KING—Seattle

- ★ CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- ★ MANFRED MANN'S EARTH BAND—Spirits In The Night (W.B.)
- ★ BOZ SCAGGS—Lido Shuffle (Columbia) 13-5
- D★ THELMA HOUSTON—Don't Leave Me This Way (Tamla) 10-6

KIRB—Spokane

- ★ HOT—Angel In Your Arms (Big Tree)
- ★ K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- ★ DEAN FRIEDMAN—Ariel (Lifesong) EX-25
- ★ JENNIFER WARNES—Right Time Of The Night (Arista) 15-11

KTAC—Tacoma

- ★ ANDREW GOLD—Lonely Boy (Asylum)
- ★ STEVIE WONDER—Sir Duke (Tamla)
- ★ GLEN CAMPBELL—Southern Nights (Capitol) 5-1
- ★ ATLANTA RHYTHM SECTION—So In To You (Polydor) 11-8

KCPX—Salt Lake City

- ★ FLEETWOOD MAC—Dreams (W.B.)
- ★ CURRENT—Theme From "Rocky" (Playboy)
- ★ DEAN FRIEDMAN—Ariel (Lifesong) 27-18
- ★ ROSE ROYCE—I Wanna Get Next To You (MCA) 30-24

KRSP—Salt Lake City

- ★ CURRENT—Theme From "Rocky" (Playboy)
- ★ EAGLES—Life In The Fast Lane (Asylum)
- ★ STEVIE WONDER—Sir Duke (Tamla) 26-20
- ★ K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 23-18

KTLR—Denver

- ★ FIREBALL—Cinderella (Atlantic)
- ★ ROSE ROYCE—I Wanna Get Next To You (MCA)
- ★ LEO SAYER—When I Need You (W.B.) 25-18
- ★ GLEN CAMPBELL—Southern Nights (Capitol) 11-6

North Central Region

★ TOP ADD ONS:

- ANDREW GOLD—Lonely Boy (Asylum)
- (D) JOE TEX—Ain't Gonna Bump No More (Epic)
- KISS—Calling Dr. Love (Casablanca)

★ PRIME MOVERS:

- LEO SAYER—When I Need You (W.B.)
- WILLIAM BELL—Trying To Love Two (Mercury)
- (D) MARVIN GAYE—Got To Give It Up (Tamla)

BREAKOUTS:

- STEVIE WONDER—Sir Duke (Tamla)
- ALAN O'DAY—Undercover Angel (Pacific)
- BOB SEGER & THE SILVER BULLET BAND—Mainstreet (Capitol)

CLRW—Detroit

- D★ JOE TEX—Ain't Gonna Bump No More (Epic)
- ★ KISS—Calling Dr. Love (Casablanca)
- ★ RUFUS/CHAKA KHAN—Hollywood (ABC)
- ★ CURRENT—Theme From "Rocky" (Playboy) HB-23

WILB—Detroit

- ★ RUFUS/CHAKA KHAN—Hollywood (ABC)
- ★ BRAINSTORM—Loving Is Really My Game (Taban)
- D★ MARVIN GAYE—Got To Give It Up (Tamla) 20-1
- ★ BOOTS'S RUBBER BAND—The Pinocchio Theory (W.B.) 14-9

WTAC—Flint, Mich.

- D★ MARVIN GAYE—Got To Give It Up (Tamla)
- ★ BOB SEGER/SILVER BULLET BAND—Mainstreet (Capitol)
- ★ CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 25-16

WGRD—Grand Rapids

- ★ WILLIAM BELL—Trying To Love Two (Mercury) 21-14
- ★ NONE
- ★ JENNIFER WARNES—Right Time Of The Night (Arista) 16-10
- ★ LEO SAYER—When I Need You (W.B.) 10-8

Z96 (WZZM-FM)—Grand Rapids

- ★ Q—Dancin' Man (Epic/Sweet City)
- ★ ANDREW GOLD—Lonely Boy (Asylum)
- ★ LEO SAYER—When I Need You (W.B.) 11-5
- ★ BOZ SCAGGS—Lido Shuffle (Columbia) 20-14

WAKY—Louisville

- ★ FIREBALL—Cinderella (Atlantic)
- ★ WILD CHERRY—Hot To Trot (Epic/Sweet City)
- ★ DON WILLIAMS—Some Broken Heart (ABC/Dot) 30-11
- ★ ADDRESSI BROS.—Slow Dancin' Don't Turn Me On (Buddah) 23-16

WBGW—Bowling Green

- ★ ANDREW GOLD—Lonely Boy (Asylum)
- ★ CHICAGO—You Are On My Mind (Columbia)
- ★ K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) EX-23
- ★ YVONNE ELLIMAN—Hello Stranger (RSD) EX-25

WGCL—Cleveland

- ★ ANDREW GOLD—Lonely Boy (Asylum)
- ★ STEVIE WONDER—Sir Duke (Tamla)
- ★ BOZ SCAGGS—Lido Shuffle (Columbia) 13-7
- ★ JENNIFER WARNES—Right Time Of The Night (Arista) 16-11

WMCC—Cleveland

- ★ NONE
- ★ 10 C C—The Things We Do For Love (Mercury) 20-16
- ★ GLEN CAMPBELL—Southern Nights (Capitol) 10-7

WSAI—Cincinnati

- ★ NONE
- ★ STEVIE WONDER—Sir Duke (Tamla) 18-7
- ★ JENNIFER WARNES—Right Time Of The Night (Arista) 16-9

Q-102 (WKRR-FM)—Cincinnati

- ★ FLEETWOOD MAC—Dreams (W.B.)
- ★ EAGLES—Life In The Fast Lane (Asylum)
- ★ LEO SAYER—When I Need You (W.B.) 15-5
- ★ NATALIE COLE—I've Got Love On My Mind (Capitol) 22-14

WCOL—Columbus

- D★ JOE TEX—Ain't Gonna Bump No More (Epic)
- ★ ALAN O'DAY—Undercover Angel (Pacific)
- ★ STARZ—Cherry Baby (Capitol) 25-18
- ★ Q—Dancin' Man (Epic/Sweet City) 22-16

WCUE—Aron, Ohio

- ★ ALAN O'DAY—Undercover Angel (Pacific)
- ★ BOB SEGER/SILVER BULLET BAND—Mainstreet (Capitol)
- ★ ANDREW GOLD—Lonely Boy (Asylum) 23-16
- ★ FLEETWOOD MAC—Dreams (W.B.) 34-29

13-Q (WKQT)—Pittsburgh

- ★ KISS—Calling Dr. Love (Casablanca)
- ★ ANDREW GOLD—Lonely Boy (Asylum)
- ★ ATLANTA RHYTHM SECTION—So In To You (Polydor) 14-6
- ★ ADDRESSI BROS.—Slow Dancin' Don't Turn Me On (Buddah) 29-22

BREAKOUTS - NATIONAL

- ALAN O'DAY—Undercover Angel (Pacific)
- STEVIE WONDER—Sir Duke (Tamla)
- ANDREW GOLD—Lonely Boy (Asylum)

WPEZ—Pittsburgh

- ★ FOREIGNER—Feels Like The First Time (Atlantic)
- ★ HOT—Angel In Your Arms (Big Tree)
- ★ LEO SAYER—When I Need You (W.B.) 18-8
- ★ ATLANTA RHYTHM SECTION—So In To You (Polydor) 10-6

WRIE—Erie, Pa.

- ★ YVONNE ELLIMAN—Hello Stranger (RSD)
- ★ STEVIE WONDER—Sir Duke (Tamla)
- ★ WILLIAM BELL—Trying To Love Two (Mercury) 23-5
- ★ LEO SAYER—When I Need You (W.B.) 21-4

WIET—Erie, Pa.

- ★ NO LIST
- ★ NO LIST
- ★ NO LIST

Southwest Region

★ TOP ADD ONS:

- FLEETWOOD MAC—Dreams (W.B.)
- STEVIE WONDER—Sir Duke (Tamla)
- ROSE ROYCE—I Wanna Get Next To You (MCA)

★ PRIME MOVERS:

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- BOZ SCAGGS—Lido Shuffle (Columbia)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)

BREAKOUTS:

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- CURRENT—Theme From "Rocky" (Playboy)
- JOHN DENVER—My Sweet Lady (RCA)

KILT—Houston

- ★ JOHN DENVER—My Sweet Lady (RCA)
- ★ CURRENT—Theme From "Rocky" (Playboy)
- ★ K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 38-21
- ★ BOZ SCAGGS—Lido Shuffle (Columbia) 32-20

KRBE—Houston

- ★ ROSE ROYCE—I Wanna Get Next To You (MCA)
- ★ Q—Dancin' Man (Epic/Sweet City) 19-13
- ★ ATLANTA RHYTHM SECTION—So In To You (Polydor) 12-7

KNOK—Dallas

- ★ STEVIE WONDER—Sir Duke (Tamla)
- ★ BILLY PRESTON—Gir! (A&M)
- D★ MARVIN GAYE—Got To Give It Up (Tamla) 11-6
- ★ ROSE ROYCE—I Wanna Get Next To You (MCA) 9-4

KLUF—Dallas

- ★ CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- ★ FLEETWOOD MAC—Dreams (W.B.)
- ★ CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 24-17
- ★ KENNY ROGERS—Lucille (U.A.) 16-12

KNUS-FM—Dallas

- ★ ROSE ROYCE—I Wanna Get Next To You (MCA)
- ★ STEVIE WONDER—Sir Duke (Tamla)
- ★ MCCOY & DAVIS JR.—Your Love (ABC) 28-21
- ★ KENNY ROGERS—Lucille (U.A.) 28-15

KFIZ-FM (Z-97)—Fl. Worth

- ★ HOT—Angel In Your Arms (Big Tree)
- ★ K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- ★ CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 30-26
- ★ WILLIAM BELL—Trying To Love Two (Mercury) 28-25

KINT—El Paso

- ★ Q—Dancin' Man (Epic/Sweet City)
- ★ NATALIE COLE—I've Got Love On My Mind (Capitol)
- ★ DENICE WILLIAMS—Free (Columbia) HB-17
- ★ BOZ SCAGGS—Lido Shuffle (Columbia) 21-13

WKY—Oklahoma City

- ★ FLEETWOOD MAC—Dreams (W.B.)
- ★ STEVIE WONDER—Sir Duke (Tamla)
- ★ CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 18-9
- ★ NATALIE COLE—I've Got Love On My Mind (Capitol) 12-8

KOMA—Oklahoma City

- ★ NO LIST
- ★ NO LIST
- ★ NO LIST

KAKC—Tulsa

- ★ FOREIGNER—Feels Like The First Time (Atlantic)
- ★ BREAD—Hooked On You (Elektra)
- ★ BOZ SCAGGS—Lido Shuffle (Columbia) 22-13
- ★ KENNY ROGERS—Lucille (U.A.) 14-8

KELI—Tulsa

- ★ FLEETWOOD MAC—Dreams (W.B.)
- ★ CHICAGO—You Are On My Mind (Columbia)
- ★ ROSE ROYCE—I Wanna Get Next To You (MCA) 21-15
- ★ LEO SAYER—When I Need You (W.B.) 5-2

WTIX—New Orleans

- ★ JETHRO TULL—The Whistler (Chrysalis)
- ★ TAVARES—Whodunnit (Capitol)
- D★ JOE TEX—Ain't Gonna Bump No More (Epic) EX-16
- ★ CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 21-14

KEEL—Shreveport

- ★ DEAN FRIEDMAN—Ariel (Lifesong)
- ★ PETE McCANN—Do You Wanna Make Love (20th Century)
- ★ LEO SAYER—When I Need You (W.B.) 8-3
- ★ CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 15-10

Midwest Region

★ TOP ADD ONS:

- KENNY ROGERS—Lucille (U.A.)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- STEVIE WONDER—Sir Duke (Tamla)

★ PRIME MOVERS:

- KISS—Calling Dr. Love (Casablanca)
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- LEO SAYER—When I Need You (W.B.)

BREAKOUTS:

- JENNIFER WARNES—Right Time Of The Night (Arista)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- BOZ SCAGGS—Lido Shuffle (Columbia)

WLS—Chicago

- ★ BOZ SCAGGS—Lido Shuffle (Columbia)
- ★ JENNIFER WARNES—Right Time Of The Night (Arista)
- ★ KISS—Calling Dr. Love (Casablanca) 28-15
- ★ CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 23-13

WMET—Chicago

- ★ STEVIE WONDER—Sir Duke (Tamla)
- ★ CURRENT—Theme From "Rocky" (Playboy)
- ★ CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 27-21
- ★ CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 29-25

(Continued on page 24)

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APRIL 23, 1977, BILLBOARD

HOT

BILLBOARD TOP LP'S

4 STEVIE WONDER
"SONGS IN THE KEY OF LIFE" (T13-340C2)

12 MARVIN GAYE
"LIVE AT THE LONDON PALLADIUM" (T7-352R2)

13 THELMA HOUSTON
"ANY WAY YOU LIKE IT" (T6-345S1)

36 COMMODORES
"COMMODORES" (M7-884R1)

MOTOWN RECORDS



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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (4/14/77)

Continued from page 22

WYON—Chicago

- MARVIN GAYE—Got To Give It Up (Tamla)
- MCCOO & DAVIS JR.—Your Love (ABC)
- JOE TEX—Ain't Gonna Bump No More (Epic) 22-13
- MOMENTS—We Don't Cry Out Loud (Slang) 25-16

WNDE—Indianapolis

- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK)
- NATALIE COLE—F've Got Love On My Mind (Capitol)
- LEO SAYER—When I Need You (W.B.) 15-4
- JENNIFER WARNES—Right Time Of The Night (Arista) 18-6

WOKY—Milwaukee

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- KENNY ROGERS—Lucille (U.A.)
- STEVE WONDER—Sir Duke (Tamla) 21-23
- FOREIGNER—Feels Like The First Time (Atlantic) 22-16

WZUJ-FM—Milwaukee

- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)
- KENNY ROGERS—Lucille (U.A.)
- KISS—Calling Dr. Love (Casablanca) 19-14
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 17-13

WRL—Peoria, Ill.

- HOT—Angel In Your Arms (Big Tree)
- SYLVERS—High School Dance (Capitol)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 13-7
- BOZ SCAGGS—Lido Shuffle (Columbia) EX-21

KSLQ-FM—St. Louis

- FLEETWOOD MAC—Dreams (W.B.)
- UNDISPUTED TRUTH—You + Me = Love (Whitfield)
- KISS—Calling Dr. Love (Casablanca) 12-6
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 23-20

KXOR—St. Louis

- AL STEWART—On The Border (Jama)
- STEVE WONDER—Sir Duke (Tamla) 14-9
- LEO SAYER—When I Need You (W.B.) 9-5

KIQR—Des Moines

- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK)
- HOLLYWOOD STARS—All The Kids On The Streets (Arista)
- WILLIAM BELL—Trying To Love Two (Mercury) 18-5
- KISS—Calling Dr. Love (Casablanca) 11-2

KDWB—Minneapolis

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- GLEN CAMPBELL—Southern Nights (Capitol) 15-4
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 18-8

WDGT—Minneapolis

- MAYNARD FERGUSON—Conquistador (Columbia)
- JENNIFER WARNES—Right Time Of The Night (Arista) 23-20
- EAGLES—Hotel California (A&M) 3-2

KSTP—Minneapolis

- NONE
- Q—Dancin' Man (Epic/Sweet City) 22-18
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 11-8

WHB—Kansas City

- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK)
- STEVE WONDER—Sir Duke (Tamla)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 22-16
- LEO SAYER—When I Need You (W.B.) 18-13

KKLS—Rapid City, S.D.

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- KENNY ROGERS—Lucille (U.A.)
- CURRENT—Theme From "Rocky" (Playboy) HB-20
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 22-15

KQWB—Fargo, N.D.

- ANDREW GOLD—Lonely Boy (Asylum)
- KENNY ROGERS—Lucille (U.A.)
- FIREFALL—Cinderella (Atlantic) 17-10
- BOZ SCAGGS—Lido Shuffle (Columbia) 9-3

Northeast Region

TOP ADD ONS

- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK)
- ROSE ROYCE—I Wanna Get Next To You (MCA)
- FLEETWOOD MAC—Dreams (W.B.)

PRIME MOVERS

- LEO SAYER—When I Need You (W.B.)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- BOZ SCAGGS—Lido Shuffle (Columbia)

BREAKOUTS

- HOT—Angel In Your Arms (Big Tree)
- YVONNE ELLIMAN—Hello Stranger (RSD)
- STEVE WONDER—Sir Duke (Tamla)

WABC—New York

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- BOZ SCAGGS—Lido Shuffle (Columbia)
- LEO SAYER—When I Need You (W.B.) 22-13
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 17-12

WBLS—New York

- PHYLLIS HYMAN—Loving You—Loving You (Buddah)
- EDDIE HOLMAN—This Will Be A Night To Remember (ABC)
- NONE

WPIX—New York

- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK)
- JOHN MILES—Slowdown (London)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 8-5
- LEO SAYER—When I Need You (W.B.) 14-11

WNYL—New York

- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- TEDDY PENDERGRASS—I Don't Love You Anymore (Phila. Int'l.)
- MANHATTANS—It Feels So Good To Be Loved So Bad (Columbia) 16-11

D+ MARVIN GAYE—Got To Give It Up (Tamla) 18-13

WPTV—Albany

- FIREFALL—Cinderella (Atlantic)
- FLEETWOOD MAC—Dreams (W.B.)
- MCCOO & DAVIS JR.—Your Love (ABC) HB-22
- KISS—Calling Dr. Love (Casablanca) HB-24

WTRY—Albany

- ALAN O'DAY—Undercover Angel (Pacific)
- SYLVERS—High School Dance (Capitol)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 28-11
- BOZ SCAGGS—Lido Shuffle (Columbia) 18-9

WYBW—Buffalo

- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK)
- STEVE WONDER—Sir Duke (Tamla)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 29-21
- JENNIFER WARNES—Right Time Of The Night (Arista) 20-14

WYSL—Buffalo

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK)
- ENGELBERT HUMPERDINCK—I Believe In Miracles (Epic) 23-11
- PETER GABRIEL—Solisbury Hill (A&M) HB-25

WBBF—Rochester, N.Y.

- WILLIAM BELL—Trying To Love Two (Mercury)
- HELEN REDDY—You're My World (Capitol)
- BOZ SCAGGS—Lido Shuffle (Columbia) 17-3
- RUBINOWSKI—I Think We're Alone Now (Beserkalery) 11-2

WRKO—Boston

- YVONNE ELLIMAN—Hello Stranger (RSD)
- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK)
- JENNIFER WARNES—Right Time Of The Night (Arista) 29-17
- FLEETWOOD MAC—Dreams (W.B.) 26-20

WBZ-FM—Boston

- Q—Dancin' Man (Epic/Sweet City)
- FOREIGNER—Feels Like The First Time (Atlantic)
- ANDREW GOLD—Lonely Boy (Asylum) 19-12
- STEVE WONDER—Sir Duke (Tamla) 10-6

WBZ-FM—Boston

- HOT—Angel In Your Arms (Big Tree)
- FLEETWOOD MAC—Dreams (W.B.)
- ROSE ROYCE—I Wanna Get Next To You (MCA) 16-12
- LEO SAYER—When I Need You (W.B.) 8-5

WORC—Worcester, Mass.

- DEAN FRIEDMAN—Aval (Lifesong)
- MAYNARD FERGUSON—Gonna Fly Now (Columbia)
- LEO SAYER—When I Need You (W.B.) 12-4
- GLEN CAMPBELL—Southern Nights (Capitol) 10-9

WBRC—Hartford

- HOT—Angel In Your Arms (Big Tree)
- CHICAGO—You Are On My Mind (Columbia)
- LEO SAYER—When I Need You (W.B.) 26-18
- STEVE WONDER—Sir Duke (Tamla) 30-24

WPRO—Providence

- FLEETWOOD MAC—Dreams (W.B.)
- MCCOO & DAVIS JR.—Your Love (ABC)
- STEVE WONDER—Sir Duke (Tamla) 21-16
- NATALIE COLE—F've Got Love On My Mind (Capitol) 8-4

Mid-Atlantic Region

TOP ADD ONS

- HOT—Angel In Your Arms (Big Tree)
- CHICAGO—You Are On My Mind (Columbia)
- MARVIN GAYE—Got To Give It Up (Tamla)

PRIME MOVERS

- LEO SAYER—When I Need You (W.B.)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- STEVE WONDER—Sir Duke (Tamla)

BREAKOUTS

- KENNY ROGERS—Lucille (U.A.)
- ALAN O'DAY—Undercover Angel (Pacific)
- TAVARES—Whodunnit (Capitol)

WFIL—Philadelphia

- HOT—Angel In Your Arms (Big Tree)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- LEO SAYER—When I Need You (W.B.) 20-14
- JENNIFER WARNES—Right Time Of The Night (Arista) 21-16

WIBG—Philadelphia

- TAVARES—Whodunnit (Capitol)
- ROSE ROYCE—I Wanna Get Next To You (MCA) 17-9
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 7-1

WIFI-FM—Philadelphia

- FLEETWOOD MAC—Dreams (W.B.)
- CURRENT—Theme From "Rocky" (Playboy)
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 21-16
- Q—Dancin' Man (Epic/Sweet City) 22-17

WPGC—Washington

- MARVIN GAYE—Got To Give It Up (Tamla)
- KENNY ROGERS—Lucille (U.A.)
- MARVIN GAYE—Got To Give It Up (Tamla) AG-22
- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK) 16-11

WOL—Washington

- DEXTER WANSEL—Disco Lights (ABC)
- HAROLD MELVIN—After You Love Me, Why Do You Leave Me (ABC)
- NONE

WGH—Washington

- JOE TEX—Ain't Gonna Bump No More (Epic)
- HOT—Angel In Your Arms (Big Tree)
- LEO SAYER—When I Need You (W.B.) 15-9
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) AD-16

WCAO—Baltimore

- ALAN O'DAY—Undercover Angel (Pacific)
- CHICAGO—You Are On My Mind (Columbia)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 18-14
- LEO SAYER—When I Need You (W.B.) 11-8

WYRE—Baltimore

- ANDREW GOLD—Lonely Boy (Asylum)
- STALLION—Old Fashioned Boy (Casablanca)
- STEVE WONDER—Sir Duke (Tamla) HB-21
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 18-13

WLEE—Richmond, Va.

- STEVE WONDER—Sir Duke (Tamla)
- CHICAGO—You Are On My Mind (Columbia)
- NATALIE COLE—F've Got Love On My Mind (Capitol) 23-16
- HOT—Angel In Your Arms (Big Tree) 25-18

Southeast Region

TOP ADD ONS

- FLEETWOOD MAC—Dreams (W.B.)
- KENNY ROGERS—Lucille (U.A.)
- YVONNE ELLIMAN—Hello Stranger (RSD)

PRIME MOVERS

- JOE TEX—Ain't Gonna Bump No More (Epic) 18-10
- STEVE WONDER—Sir Duke (Tamla)
- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK)

BREAKOUTS

- ANDREW GOLD—Lonely Boy (Asylum)
- ALAN O'DAY—Undercover Angel (Pacific)
- ANDY GIBB—I Just Want To Be Your Everything (RSD)

WQXI—Atlanta

- MARVIN GAYE—Got To Give It Up (Tamla)
- KENNY ROGERS—Lucille (U.A.)
- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK) 17-10
- UNIVERSAL ROBOT BAND—Dance & Shake Your Tamborine (Red Greg) 9-3

Z-93 (WZCZ-FM)—Atlanta

- MARIE OSMOND—This Is The Way That I Feel (Kolib)
- YVONNE ELLIMAN—Hello Stranger (RSD)
- JOE TEX—Ain't Gonna Bump No More (Epic) 7-1
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 15-10

WBBQ—Atlanta

- FLEETWOOD MAC—Dreams (W.B.)
- KENNY ROGERS—Lucille (U.A.)
- ADDRESSI BROS.—Slow Dancin' Don't Turn Me On (Buddah) 23-18
- ALAN O'DAY—Undercover Angel (Pacific) 13-9

WFOM—Atlanta

- KENNY ROGERS—Lucille (U.A.)
- ANDY GIBB—I Just Want To Be Your Everything (RSD)
- JOE TEX—Ain't Gonna Bump No More (Epic) 16-9
- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK) 23-17

WSCA—Savannah, Ga.

- FLEETWOOD MAC—Dreams (W.B.)
- UNIVERSAL ROBOT BAND—Dance & Shake Your Tamborine (Red Greg)
- JOE TEX—Ain't Gonna Bump No More (Epic) 26-18
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 20-16

WQAM—Miami

- NONE
- STEVE WONDER—Sir Duke (Tamla) 27-20
- JENNIFER WARNES—Right Time Of The Night (Arista) 30-24

Y-100 (WHYS-FM)—Miami

- CURRENT—Theme From "Rocky" (Playboy)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- STEVE WONDER—Sir Duke (Tamla) 16-9
- LEO SAYER—When I Need You (W.B.) 20-15

B-105 (WBW-FM)—Orlando

- YVONNE ELLIMAN—Hello Stranger (RSD)
- STEVE WONDER—Sir Duke (Tamla)
- Q—Dancin' Man (Epic/Sweet City) 18-8
- NATALIE COLE—F've Got Love On My Mind (Capitol) 17-10

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- YVONNE ELLIMAN—Hello Stranger (RSD)
- CHICAGO—You Are On My Mind (Columbia)
- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK) 23-13
- STEVE WONDER—Sir Duke (Tamla) 23-15

WQPD—Lakeland, Fla.

- RUFUS/CHAKA KHAN—Hollywood (ABC)
- STEVE WONDER—Sir Duke (Tamla) 37-20
- JOE TEX—Ain't Gonna Bump No More (Epic) 18-10
- WMMF—Daytona Beach

WMMF—Daytona Beach

- KISS—Calling Dr. Love (Casablanca)
- YVONNE ELLIMAN—Hello Stranger (RSD)
- JOE TEX—Ain't Gonna Bump No More (Epic) 25-15
- LEO SAYER—When I Need You (W.B.) 10-10

WJPE—Jacksonville

- FLEETWOOD MAC—Dreams (W.B.)
- JENNIFER WARNES—Right Time Of The Night (Arista)
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn) 18-10
- JOE TEX—Ain't Gonna Bump No More (Epic) 16-5

WATS—Charlotte

- FLEETWOOD MAC—Dreams (W.B.)
- STEVE WONDER—Sir Duke (Tamla)
- EAGLES—Hotel California (Asylum) 9-5
- DAVID SOUL—Don't Give Up On Us (Private Stock) 16-8

WGIV—Charlotte

- RUFUS/CHAKA KHAN—Hollywood (ABC)
- ARETHA FRANKLIN—Break It To Me Gently (Atlantic)
- STEVE WONDER—Sir Duke (Tamla)
- KOOK & THE GANG—Super Band (Delite) 22-15

WKD—Raleigh, N.C.

- SYLVERS—High School Dance (Capitol)
- PETER McCANN—Do Ya Wanna Make Love (20th Century)
- JOE TEX—Ain't Gonna Bump No More (Epic) 17-2
- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK) 24-13

WTOB—Winston/Salem

- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK)
- ANDREW GOLD—Lonely Boy (Asylum) 12-7
- EAGLES—Hotel California (Asylum) 12-7
- LEO SAYER—When I Need You (W.B.) 5-2

WTMA—Charleston, S.C.

- MARVIN GAYE—Got To Give It Up (Tamla)
- YVONNE ELLIMAN—Hello Stranger (RSD)
- LEO SAYER—When I Need You (W.B.) 12-2
- JOE TEX—Ain't Gonna Bump No More (Epic) 8-1

WORD—Spartanburg, S.C.

- ANDY GIBB—I Just Want To Be Your Everything (RSD)
- STEVE WONDER—Sir Duke (Tamla)
- MARVIN GAYE—Got To Give It Up (Tamla) EX-11
- Q—Dancin' Man (Epic/Sweet City) 15-6

WLAC—Nashville

- JOE TEX—Ain't Gonna Bump No More (Epic)
- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK)
- MCCOO & DAVIS JR.—Your Love (ABC) HB-25
- FLEETWOOD MAC—Dreams (W.B.) HB-26

WMAK—Nashville

- ANDREW GOLD—Lonely Boy (Asylum)
- JIMMY BUFFETT—Margaretville (ABC)
- KENNY ROGERS—Lucille (U.A.) 20-11
- Q—Dancin' Man (Epic/Sweet City) 22-16

WHBQ—Memphis

- FLEETWOOD MAC—Dreams (W.B.)
- KENNY ROGERS—Lucille (U.A.)
- K.C. & THE SUNSHINE BAND—F'm Your Boogie Man (TK) 16-11
- JACKSONS—Show You The Way To Go (Epic) 18-14

WNPS—Memphis

- JOE TEX—Ain't Gonna Bump No More (Epic)
- YVONNE ELLIMAN—Hello Stranger (RSD)
- KENNY ROGERS—Lucille (U.A.) 18-9
- JENNIFER WARNES—Right Time Of The Night (Arista) 23-17

WGW—Chattanooga

- JOHN DENVER—My Sweet Lady (RCA)
- KLAATU—Sub Rosa—Subway—Calling Occupants (Capitol)
- LEO SAYER—When I Need You (W.B.) 10-4
- JENNIFER WARNES—Right Time Of The Night (Arista) 6-1

WERC—Birmingham

- JOE TEX—Ain't Gonna Bump No More (Epic)
- ALAN O'DAY—Undercover Angel (Pacific)
- KENNY ROGERS—Lucille (U.A.) 24-16
- ROSE ROYCE—I

MAYNARD'S ROCKY.

Maynard's Rocky is the hot Rocky.
Musically hot. And hot hot.
Knockout phones.

Top 5 in many markets already. And
the single is selling through in a big way.

"Gonna Fly Now [Theme From 'Rocky']"
is Maynard Ferguson's Rocky.
From his red hot album, **"Conquistador,"**
on Columbia Records.

**Maynard Ferguson
Conquistador**

including:
Gonna Fly Now (Theme From "Rocky")
Mister Mellow/Theme From Star Trek
Soar Like An Eagle/The Fly



Billboard Album Radio Action

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

Based on station playlists through Thursday (4/14/77)

Top Add Ons-National

- DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
- BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
- BEACH BOYS—Love You (Warner Brothers)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)

Top Requests/Airplay-National

- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- JETHRO TULL—Songs From The Wood (Chrysalis)

National Breakouts

- BILLION DOLLAR BABYS—Battle Axe (Polydor)
- 38 SPECIAL—(A&M)
- TIM MOORE—White Shadow (Asylum)
- AL DIMEOLA—Elegant Gypsy (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.

- KBPI FM—Denver (Joel Valdez)**
- DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - BILLION DOLLAR BABYS—Battle Axe (Polydor)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - KLAMTUS—Hope (Capitol)
 - EAGLES—Hotel California (Asylum)
 - JETHRO TULL—Songs From The Wood (Chrysalis)
- KISW FM—Seattle (Lee Michaels)**
- BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - BEACH BOYS—Love You (Warner Brothers)
 - 38 SPECIAL—(A&M)
 - GALE FORCE—(Fantasy)
 - THE BAND—Islands (Capitol)
 - AL DIMEOLA—Elegant Gypsy (Columbia)
 - FOREIGNER—(Atlantic)
 - JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - KANSAS—Leftwolves (Karnes)

- WNOE FM—New Orleans (Scott Seagraves)**
- NO ADDS
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - KANSAS—Leftwolves (Karnes)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - JOHNNY GUITAR WATSON—A Real Mother For Ya (DIN)
- KNOX FM—Tulsa (Lena Johnson)**
- WALTER EGAN—Fundamental Roll (Columbia)
 - PROCOL HARUM—Something Wagon (Chrysalis)
 - WY PGP—The Ideal (RCA)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - KLAMTUS—Hope (Capitol)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - PABLO CRUISE—A Place In The Sun (A&M)
 - JETHRO TULL—Songs From The Wood (Chrysalis)

- WCIX FM—Columbus (Bob Gooding)**
- ROUGH DIAMOND—(Island)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - ANDY ROADS & BOB CREAM—(Polygram)
 - WEATHER REPORT—Heavy Weather (Columbia)
 - STAB—(Island)
 - BEACH BOYS—Love You (Warner Brothers)
 - JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
 - EAGLES—Hotel California (Asylum)
 - KANSAS—Leftwolves (Karnes)
 - BAD COMPANY—Burnin' Sky (Sweet Song)
- WQVE FM—Pittsburgh (Wally Paster)**
- BEACH BOYS—Love You (Warner Brothers)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - 38 SPECIAL—(A&M)
 - R.E.O. SPEEDWAGON—Live (Epic)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - SWEET—(Off The Record) (Capitol)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - KANSAS—Leftwolves (Karnes)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - EAGLES—Hotel California (Asylum)

- WQRE FM—Fl. Lauderdale (G. Granger, D. St. John)**
- R.E.O. SPEEDWAGON—Live (Epic)
 - DEAN FRIEDMAN—(LifeSong)
 - CARLAND JEFFERIES—Chad White (A&M)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - BRUCE COCKBURN—In The Falling Dark (Island)
 - EMERSON, LAKE & PALMER—Works Volume I (Atlantic)
 - PINK FLOYD—Animals (Columbia)
 - JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
 - BAD COMPANY—Burnin' Sky (Sweet Song)
- WQRF FM—Orlando (Bill McCauley)**
- BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - 38 SPECIAL—(A&M)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - HEAD EAST—Gettin' Lucky (A&M)
 - B.M. STEVENSON—Lord Feeling (Warner Brothers)
 - AMAZING RHYTHM ACES—Toucan Do It (ABC)
 - BAD COMPANY—Burnin' Sky (Sweet Song)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
 - PETER GABRIEL—(Arista)

- WQOR FM—Orlando (Jeff Clark)**
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - FRESHEN THEATRE—Just Folks... A Foreign Chat (Mercury)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - TIM MOORE—White Shadow (Asylum)
 - JOHNNY'S DANCE BAND—(Wind Song)
 - JOHN TROPEA—Short Trip To Space (Warner)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - NILS LOFGREN—I Came To Dance (A&M)
 - ASLEEP AT THE WHEEL—The Wheel (Capitol)
 - BRYAN FERRY—In Your Mind (Atlantic)
- WQOF FM—Buffalo (Eric Travers)**
- BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - JACK BRUCE BAND—How's Trucks (RCA)
 - BEACH BOYS—Love You (Warner Brothers)
 - KINGS—Sleepwalker (Arista)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works Volume I (Atlantic)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)

Western Region

- TOP ADD ONS:**
- BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - DAVE WASON—Let It Flow (Columbia)
 - BEACH BOYS—Love You (Warner Brothers)

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

- BREAKOUTS:**
- BILLION DOLLAR BABYS—Battle Axe (Polydor)
 - AL DIMEOLA—Elegant Gypsy (Columbia)
 - DAVE WASON—Let It Flow (Columbia)
 - CHALLENGER—Dreams, Dreams, Dreams (Mushroom Records)

- KZSN FM—San Francisco (Don Petrocak)**
- SWEET—(Off The Record) (Capitol)
 - BILLION DOLLAR BABYS—Battle Axe (Polydor)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - DAVE WASON—Let It Flow (Columbia)
 - ROUGH DIAMOND—(Island)
 - DETECTIVE—(Sweet Song)
 - BRYAN FERRY—In Your Mind (Atlantic)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - FLEETWOOD MAC—Rumours (Warner Brothers)

- KLIS FM—Los Angeles (Sharon Neuwolke)**
- ENGLAND DAN & JOHN FORD COLEY—Cowdy Ferry Road (Big Top)
 - 38 SPECIAL—(A&M)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - KINGS—Sleepwalker (Arista)
 - SANTANA—Festival (Columbia)

- KZSW FM—San Francisco (Don Petrocak)**
- SWEET—(Off The Record) (Capitol)
 - BILLION DOLLAR BABYS—Battle Axe (Polydor)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - DAVE WASON—Let It Flow (Columbia)
 - ROUGH DIAMOND—(Island)
 - DETECTIVE—(Sweet Song)
 - BRYAN FERRY—In Your Mind (Atlantic)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - FLEETWOOD MAC—Rumours (Warner Brothers)

- TOP ADD ONS:**
- BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - TIM MOORE—White Shadow (Asylum)
 - BRYAN FERRY—In Your Mind (Atlantic)
 - IGGY POP—The Ideal (RCA)

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

- BREAKOUTS:**
- BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - TIM MOORE—White Shadow (Asylum)
 - BRYAN FERRY—In Your Mind (Atlantic)
 - IGGY POP—The Ideal (RCA)

- KZLN FM—Dallas (Charlie Kendall)**
- AMAZING RHYTHM ACES—Toucan Do It (ABC)
 - BEACH BOYS—Love You (Warner Brothers)
 - JACK BRUCE BAND—How's Trucks (RCA)
 - TIM MOORE—White Shadow (Asylum)
 - STREETWALKERS—(Mercury)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - BAD COMPANY—Burnin' Sky (Sweet Song)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

- KLBI FM—Austin (Steve Smith)**
- BRYAN FERRY—In Your Mind (Atlantic)
 - AL DIMEOLA—Elegant Gypsy (Columbia)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - TIM MOORE—White Shadow (Asylum)
 - IGGY POP—The Ideal (RCA)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - WEATHER REPORT—Heavy Weather (Columbia)
 - LES DUDDER—In Your Mind (Atlantic)
 - PAT TRAVERS—(Polygram)

- KBBC FM—Phoenix (D.J. Freeman)**
- FLORA PURIM—Nothing Will Be As It Was Tomorrow (Warner Brothers)
 - DEARDORFF & JOSEPH—(Arista)
 - BAT McGRATH—From The Blue Eagle (Arista)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - CECLIO & RAPINO—Night Music (Columbia)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works Volume I (Atlantic)
 - BAD COMPANY—Burnin' Sky (Sweet Song)
 - LES DUDDER—Say No More (Columbia)

- KONE FM—San Jose (Diana Jang)**
- DAVE WASON—Let It Flow (Columbia)
 - JACK BRUCE BAND—How's Trucks (RCA)
 - AL DIMEOLA—Elegant Gypsy (Columbia)
 - KENNY LOGGINS—Celebrate Me Home (Columbia)
 - PASSPORT—(Island)
 - CECLIO & RAPINO—Night Music (Columbia)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works Volume I (Atlantic)
 - BAD COMPANY—Burnin' Sky (Sweet Song)
 - LES DUDDER—Say No More (Columbia)

- KLIE FM—Houston (Candy Mathis)**
- DAVE WASON—Let It Flow (Columbia)
 - BRYAN FERRY—In Your Mind (Atlantic)
 - GALE FORCE—(Fantasy)
 - LAVENDER HILL MOB—(United Artists)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - KINGS—Sleepwalker (Arista)
 - PETER GABRIEL—(Arista)
 - BAD COMPANY—Burnin' Sky (Sweet Song)

- KLIS FM—Houston (Candy Mathis)**
- DAVE WASON—Let It Flow (Columbia)
 - BRYAN FERRY—In Your Mind (Atlantic)
 - GALE FORCE—(Fantasy)
 - LAVENDER HILL MOB—(United Artists)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - KINGS—Sleepwalker (Arista)
 - PETER GABRIEL—(Arista)
 - BAD COMPANY—Burnin' Sky (Sweet Song)

- KLIS FM—Houston (Candy Mathis)**
- DAVE WASON—Let It Flow (Columbia)
 - BRYAN FERRY—In Your Mind (Atlantic)
 - GALE FORCE—(Fantasy)
 - LAVENDER HILL MOB—(United Artists)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - KINGS—Sleepwalker (Arista)
 - PETER GABRIEL—(Arista)
 - BAD COMPANY—Burnin' Sky (Sweet Song)

- TOP ADD ONS:**
- SWEET—(Off The Record) (Capitol)
 - 38 SPECIAL—(A&M)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)

- TOP REQUEST / AIRPLAY:**
- FOREIGNER—(Atlantic)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - KINGS—Sleepwalker (Arista)

- BREAKOUTS:**
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - BEACH BOYS—Love You (Warner Brothers)
 - BILLION DOLLAR BABYS—Battle Axe (Polydor)
 - ROUGH DIAMOND—(Island)

- WNEI FM—Detroit (Jan Owens)**
- BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - FLAME—Queen Of The Neighborhood (RCA)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - SWEET—(Off The Record) (Capitol)
 - 38 SPECIAL—(A&M)
 - KINGS—Sleepwalker (Arista)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - PINK FLOYD—Animals (Columbia)
 - CHALLENGER—Dreams, Dreams, Dreams (Mushroom Records)

- WRLI FM—Evanston (Tom Marker, Trudy Fisher)**
- JACK BRUCE BAND—How's Trucks (RCA)
 - BOYS IN THE BUNK HOUSE—(United Artists)
 - AL DIMEOLA—Elegant Gypsy (Columbia)
 - BALCONI'S FAMILY—(Cream)
 - RALPH TOWNER—(ECM)
 - GALE FORCE—(Fantasy)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - FOREIGNER—(Atlantic)
 - LES DUDDER—Say No More (Columbia)
 - NILS LOFGREN—I Came To Dance (A&M)

- WMSW FM—Cleveland (Shelby Styles)**
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - BILLION DOLLAR BABYS—Battle Axe (Polydor)
 - GOLDEN EARRING—Mad Love (MCA)
 - SWEET—(Off The Record) (Capitol)
 - 38 SPECIAL—(A&M)
 - ROUGH DIAMOND—(Island)
 - ANGEL—On Earth As It Is In Heaven (Casablanca)
 - FOREIGNER—(Atlantic)
 - MICHAEL STANLEY BAND—Stagepass (Epic)
 - WALTER EGAN—Fundamental Roll (Columbia)

- WQVE FM—Pittsburgh (Wally Paster)**
- BEACH BOYS—Love You (Warner Brothers)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - 38 SPECIAL—(A&M)
 - R.E.O. SPEEDWAGON—Live (Epic)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - SWEET—(Off The Record) (Capitol)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - KANSAS—Leftwolves (Karnes)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - EAGLES—Hotel California (Asylum)

- WQVF FM—Milwaukee (Derek Ryan)**
- SWEET—(Off The Record) (Capitol)
 - MICHAEL STANLEY BAND—Stagepass (Epic)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - 38 SPECIAL—(A&M)
 - ROGER MCGUINN—Thunderbolt (Columbia)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - R.E.O. SPEEDWAGON—Live (Epic)
 - FOREIGNER—(Atlantic)
 - KINGS—Sleepwalker (Arista)

- KADL FM—St. Louis (Peter Paris)**
- SWEET—(Off The Record) (Capitol)
 - ENGLAND DAN & JOHN FORD COLEY—Cowdy Ferry Road (Big Top)
 - 38 SPECIAL—(A&M)
 - BILLION DOLLAR BABYS—Battle Axe (Polydor)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - BAD COMPANY—Burnin' Sky (Sweet Song)
 - FOREIGNER—(Atlantic)
 - ATLANTIC RHYTHM SECTION—Rock & Roll Alternative (Polydor)

- TOP ADD ONS:**
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - BEACH BOYS—Love You (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - BOSTON—(Epic)
 - SANTANA—Festival (Columbia)

- TOP REQUEST / AIRPLAY:**
- FLEETWOOD MAC—Rumours (Warner Brothers)
 - JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
 - EAGLES—Hotel California (Asylum)
 - BAD COMPANY—Burnin' Sky (Sweet Song)

- BREAKOUTS:**
- 38 SPECIAL—(A&M)
 - R.E.O. SPEEDWAGON—Live (Epic)
 - BRUCE COCKBURN—In The Falling Dark (Island)
 - AMAZING RHYTHM ACES—Toucan Do It (ABC)

- WNEI FM—Atlanta (Bob Bailey)**
- DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - AL DIMEOLA—Elegant Gypsy (Columbia)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - PASSPORT—(Island)
 - HOLLIES—Live (CBS Import)
 - JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
 - KINGS—Sleepwalker (Arista)
 - SEA LEVEL—(Capricorn)
 - STEVE HUNTER—Gangl Away (Arista)

- WNEI FM—Atlanta (Bob Bailey)**
- DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - PERSUASIONS—Charger (Elektra)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - BOYS IN THE BUNK HOUSE—(United Artists)
 - HOYT AXTON—Snowbird Friend (MCA)
 - 38 SPECIAL—(A&M)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - NILS LOFGREN—I Came To Dance (A&M)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - AMAZING RHYTHM ACES—Toucan Do It (ABC)

- WNEI FM—Atlanta (Bob Bailey)**
- DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - PERSUASIONS—Charger (Elektra)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - BOYS IN THE BUNK HOUSE—(United Artists)
 - HOYT AXTON—Snowbird Friend (MCA)
 - 38 SPECIAL—(A&M)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - NILS LOFGREN—I Came To Dance (A&M)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - AMAZING RHYTHM ACES—Toucan Do It (ABC)

- WNEI FM—Atlanta (Bob Bailey)**
- DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - PERSUASIONS—Charger (Elektra)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - BOYS IN THE BUNK HOUSE—(United Artists)
 - HOYT AXTON—Snowbird Friend (MCA)
 - 38 SPECIAL—(A&M)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - NILS LOFGREN—I Came To Dance (A&M)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - AMAZING RHYTHM ACES—Toucan Do It (ABC)

- WQRE FM—Fl. Lauderdale (G. Granger, D. St. John)**
- R.E.O. SPEEDWAGON—Live (Epic)
 - DEAN FRIEDMAN—(LifeSong)
 - CARLAND JEFFERIES—Chad White (A&M)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - BRUCE COCKBURN—In The Falling Dark (Island)
 - EMERSON, LAKE & PALMER—Works Volume I (Atlantic)
 - PINK FLOYD—Animals (Columbia)
 - JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
 - BAD COMPANY—Burnin' Sky (Sweet Song)

- WQRF FM—Orlando (Bill McCauley)**
- BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - 38 SPECIAL—(A&M)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - HEAD EAST—Gettin' Lucky (A&M)
 - B.M. STEVENSON—Lord Feeling (Warner Brothers)
 - AMAZING RHYTHM ACES—Toucan Do It (ABC)
 - BAD COMPANY—Burnin' Sky (Sweet Song)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
 - PETER GABRIEL—(Arista)

- WQRF FM—Orlando (Bill McCauley)**
- BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - 38 SPECIAL—(A&M)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - HEAD EAST—Gettin' Lucky (A&M)
 - B.M. STEVENSON—Lord Feeling (Warner Brothers)
 - AMAZING RHYTHM ACES—Toucan Do It (ABC)
 - BAD COMPANY—Burnin' Sky (Sweet Song)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
 - PETER GABRIEL—(Arista)

- TOP ADD ONS:**
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - BEACH BOYS—Love You (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - BOSTON—(Epic)
 - SANTANA—Festival (Columbia)

- TOP REQUEST / AIRPLAY:**
- FLEETWOOD MAC—Rumours (Warner Brothers)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - EMERSON, LAKE & PALMER—Works Volume I (Atlantic)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)

- BREAKOUTS:**
- 38 SPECIAL—(A&M)
 - BILLION DOLLAR BABYS—Battle Axe (Polydor)
 - TIM MOORE—White Shadow (Asylum)
 - JACK BRUCE BAND—How's Trucks (RCA)

- WNEI FM—New York (Tom Maccarra)**
- 38 SPECIAL—(A&M)
 - SWEET—(Off The Record) (Capitol)
 - KEVIN BYERS—You We Have No Manana (ABC)
 - ERIC GALE—Gangway Woman (Columbia)
 - BILLION DOLLAR BABYS—Battle Axe (Polydor)
 - JOHNNY GUITAR WATSON—A Real Mother For Ya (DIN)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - BEACH BOYS—Love You (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works Volume I (Atlantic)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)

- WNEI FM—New York (Tom Maccarra)**
- 38 SPECIAL—(A&M)
 - SWEET—(Off The Record) (Capitol)
 - KEVIN BYERS—You We Have No Manana (ABC)
 - ERIC GALE—Gangway Woman (Columbia)
 - BILLION DOLLAR BABYS—Battle Axe (Polydor)
 - JOHNNY GUITAR WATSON—A Real Mother For Ya (DIN)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - BEACH BOYS—Love You (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works Volume I (Atlantic)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)

- WNEI FM—New York (Tom Maccarra)**
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 - ERIC GALE—Gangway Woman (Columbia)
 - BILLION DOLLAR BABYS—Battle Axe (Polydor)
 - JOHNNY GUITAR WATSON—A Real Mother For Ya (DIN)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - BEACH BOYS—Love You (Warner Brothers)
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 - SUPERTRAMP—Even In The Quietest Moments (A&M)

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 - JOHNNY GUITAR WATSON—A Real Mother For Ya (DIN)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - BEACH BOYS—Love You (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works Volume I (Atlantic)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)

- WQOR FM—Orlando (Jeff Clark)**
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - FRESHEN THEATRE—Just Folks... A Foreign Chat (Mercury)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)
 - TIM MOORE—White Shadow (Asylum)
 - JOHNNY'S DANCE BAND—(Wind Song)
 - JOHN TROPEA—Short Trip To Space (Warner)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - NILS LOFGREN—I Came To Dance (A&M)
 - ASLEEP AT THE WHEEL—The Wheel (Capitol)
 - BRYAN FERRY—In Your Mind (Atlantic)

- WQOF FM—Buffalo (Eric Travers)**
- BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
 - JACK BRUCE BAND—How's Trucks (RCA)
 - BEACH BOYS—Love You (Warner Brothers)
 - KINGS—Sleepwalker (Arista)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works Volume I (Atlantic)
 - SUPERTRAMP—Even In The Quietest Moments (A&M)

- WQOR FM—Orlando (Jeff Clark)**
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 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - NILS LOFGREN—I Came To Dance (A&M)

Andy Adams & Egg Cream

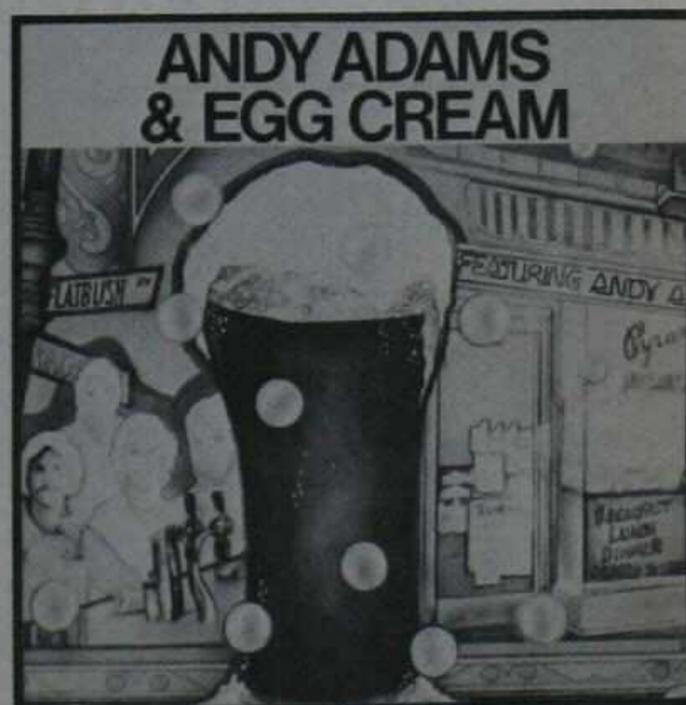
WNEW-FM New York, N.Y.	WABX	Detroit, Mich.	KMNS	Las Cruces, N. M.	WTOS-FM	Waterville, Ma.
WBAB	WFAH	Alliance, Ohio	WRFC	Athens, Ga.	WGRC	Pittsville, Pa.
WLIR-FM Hempstead, N.Y.	WRPL	Charlotte, N.C.	WCMF	Rochester, N.Y.	WPNO	Lewiston, Ma.
WRNW	WDVE	Pittsburgh, Pa.	WCOL-FM	Columbus, Ohio	WYDD	Pittsburgh, Pa.
KGIL-FM	KSHE	St. Louis, Mo.	WERC-FM	Birmingham, Ala.	WKDD	Akron, Ohio
KPLO	KNOE	Monroe, La.	WKER	Pompton Lks, N.J.	WSTN	Dover, N.H.
V-103	WGVL	Gainesville, Fla.	WFMU	Teaneck, N.J.	WWKS	Pittsburgh, Pa.
WXQI-FM	K-WEST	Los Angeles, Ca.	WSOU	S. Orange, N.J.	WKLS	Atlanta, Ga.
WIGY	KSLQ	St. Louis, Mo.	WAIV	Jacksonville, Fla.	KMGK	Des Moines, Iowa
WROQ	WKDF-FM	Nashville, Tenn.	WFCS	New Britain, Conn.	10-Q	Los Angeles, Ca.
KSAN	WDRQ	Detroit, Mich.	WBRS	Boston, Ma.	WORC	Worcester, Ma.
WMMS	WYSP	Philadelphia, Pa.	WEZX	Scranton, Pa.	WBRU	Providence, R. I.
			WERS-FM	Boston, Ma.	WAER	Syracuse, N.Y.

The list is growing. Excitement is building and sales are starting. And now the single is on its way.

Can I Stay b/w I Think It's Time We Met.

Andy Adams & Egg Cream

Available on Pyramid Records & Tapes



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Programming Comments

CHIP STANLEY, music director KVSL, Show Low, Ariz.

First off, let me clarify that this is not to condemn or criticize other radio station music directors, but to offer another side to this familiar story. When I took over music at KVSL, we were not getting good record service at all. But in the last two years the service has gone from poor to excellent. Which brings up my first point.

Do the music directors who complain about poor record service take as much time to write to distributors or compile a weekly playlist?

Our playlist is printed weekly and mailed to all record labels and independent distributors. Granted, this alone did not do the trick, but it did put something tangible in their hands to look at before it is put in the circular file.

When the survey is being made up for the following week, a list of needed records is compiled and sent directly to the person in promotion responsible for mailing out records. And, again not to be critical, any music director who is worth his weight in used Redi-Whip cans and who really wants a record, even an oldie, can get it, I believe, if he's persistent and personal. I have found that people in promotion are the most congenial people I know. And I can think of no one else who is more anxious to have their product exposed. After all, record companies would be up the creek without radio. Yes, even the small market stations.

But promotion people are also human and deserve a good word once in a while to let them know small market stations appreciate their services.

By the way, KVSL is a 1,000-watt station that drops to 250 watts at night, so don't let anyone tell you that small market stations can't get good record service. After all, who ever heard of Show Low, Ariz.?

FRANK REVELATIONS OF PROGRAM DIRECTOR

A Tough Battle With Drugs, But Bennett Fights Off His 'Monkey'

EDITOR'S NOTE: This is the third installment of an in-depth interview with Buzz Bennett, former program director of such stations as 13-Q in Pittsburgh, KCBQ and KGB in San Diego and WNOE in New Orleans. The interview is conducted by Claude Hall, Billboard's radio-television editor.

HALL: When did you get to KCBQ?

BENNETT: 1967.

H: And you left?

B: Exactly one year later. I left with Dick Casper because he said we were to take over the Metromedia chain. After I handed in my resignation, I was informed we weren't to take over the Metromedia chain. And, once again, I was confronted with that good question: Where do you find a job, Buzz?

Then I went through a divorce process. I went through a tre-

mendous drug process also, which I did not clear up until I arrived years later in Minneapolis, attended clinics, went to hospitals... had a tremendous battle. I have only in the last two years clarified that situation.

H: That was a tremendous battle within yourself, wasn't it?

B: That's the hardest thing I've ever had to fight. To win an ARB rating was nothing compared to winning that battle between myself and euphoric alienation, chemicals. And, of course, much of the money I was making was being contributed to that cause, too. Unfortunately, it is not tax deductible. And I recall a medium-market programmer calling me in San Diego and saying, "How does it feel to be rich and famous?" and me, at the time, wondering how I was going to pay my water bill. Well, my only answer was "great," because how could I burst his balloon? I had no money. So, I said to my wife, "Hell, I'm going to walk down the street to KDEO." I had never done progressive. "I'm gonna walk down there and see if I can make a deal with this guy. I think I'll charge him a few dollars to pay the water bill off and keep the house payment up and put food on the table."

I distinctly remember never giving the guy a price. Never saying how much I was going to charge him. And he said, "Well tell me, how much do you consultants charge?"

I didn't know. Who knows how much a consultant's fee is going to be anyway? I guess it depends on the consultant, the situation, the budget. Finally, the guy said to me, "Well, what the hell. Is it \$10,000 or something like that?" And I said, "Yeah." And he said, "Well, Okay."

So, KDEO gave me \$10,000 to put their progressive outlet together.

H: Where did you go from there?

B: Went to KUPD in Phoenix out of pure desperation. Utilized no budget. When I say no budget, I mean no budget. I mean people on the air who could barely talk. The only guy that would go in there and work for me was Chuck Browning. And he was paid on trade-out. The station went from unnoticed to a 9.7 to tie KRUX for No. 1 in the market and put Doubleday down to No. 3 in the market. Then Doubleday called me one afternoon and said, "How

much will you charge to come in and just evaluate the situation and so on and so forth." And I said, "Oh, my goodness, this is going to be another San Diego thing, and they're going to say I ran across the street and I did this and I did that." So, kind of chokingly, I said "To come in for a day or so, just do this and look it over and tell you about it \$5,000." Gary Stevens choked. He said, "I'll have to call you back." An hour later he called back and said, "Okay."

Then I flew to Phoenix and Dave Scribner, the president of Doubleday Broadcasting, who I have the highest respect for, was sitting in Gary's office when I walked in.

H: Where had you been living?

B: I had a home in San Diego which I only sold a few years ago. And made a few dollars on that to keep myself going. I kept investing all my money in property constantly. So, that is the only reason today that I am in a position where I have no financial problem. I own a huge estate in Miami now. Cecil Heffel contributed most of the funds for that.

H: Okay, so you're in Phoenix and...

B: I talked with Scribner for about half an hour and then he says to me.

(Continued on page 30)

Vox Jox

By CLAUDE HALL

LOS ANGELES--The fun and furor over KLAATU is still growing. The BBC called me last week and did an interview and I gave credit to Steve Smith of the Providence Journal, Providence, R.I., for starting the rumor about KLAATU really being the Beatles come together again and

Charlie Parker, vice president of programming for WDRC in Hartford, Conn., for pulling one of the first promotions on the air about the mystery group.

And I also mentioned on the BBC a letter from Steve Crowley: "I'm working the 6:30-11 p.m. shift here Monday through Friday on WHO in Des Moines, featuring adult contemporary music. I was interested in the article on KLAATU in the March 26 Billboard. 'Sub-Rosa Subway' was said to have a Morse code message at the end. So, knowing Morse through being a ham radio operator, I spent a few hours last weekend decoding it.

"The code speed was slow enough, but the big problem was pulling the code out of the music. After slowing the speed 50%, running it through an equalizer, slowing it 50% further, and running it through the equalizer once more, the code was intelligible enough to copy.

"The message starts off as follows: 'From Alfred Hennethy sharpened ear'. At this point, the song fades out, making further decoding nearly impossible, but the odd characters I did get were AMSSWEDORI. Unfortunately, it doesn't say Sgt. Pepper. But maybe the above message is of some significance to someone out there."

Jason Douglas is the new program director of WKEE in Huntington, W. Va., and he needs a night personality who knows album rock music. He notes: "With the April/May ARB almost upon us, we find ourselves in a jam. Our morning man Dan Collins has taken a position with WTIC-FM in Hartford, Conn. As it stands now, our 6-midnight man will take over morning drive. So, what we need is a night-time air talent with a knowledge of music, i.e., album rock appealing to 18-35 demographics."

Danny Hall is now program director of WYDK, Route 1, P.O. Box 125, Yadkinville, N.C. 27055, and he needs country music records desperately. It was an odd feeling to prowl through some old copies of Billboard the other day and discover

that even in the early 1950s radio stations were complaining about poor record service.

Dan Chapman, with AFRTS, Iwakuni, Japan, writes: "Kind of an isolated place, really. AFRTS is really about the only interesting thing here, but there's a lot to see around Japan. I'm writing you because I'm interested in picking up the Cruisin' Series. I have a couple of the albums that I have bumped into the past few years, but think the series is a great piece of work and a must for a broadcaster's personal library. Can you turn me on to the person or address to contact in order to obtain it?" Sure, Dan. Write the producer--Ron Jacobs, KKUA, 765 Amana St., Honolulu, Hawaii 96814. He'll tell you how to get copies. And I agree with you about it being a must.

Dwayne Bonds reports in from WROD, Daytona Beach, Fla., where he's doing the 8-midnight show under the name of The Sandman. He's also traveling north on weekends to do a couple of shows at WAPE in Jacksonville for program director

(Continued on page 30)

LOW RATINGS SHOVE WDAF TO COUNTRY

By ROBERT MACY

KANSAS CITY--WDAF, after 55 years as a middle-of-the-road station, has a new handle--"61 Country." Why the switch?

The station has Kansas City's best radio signal with primary coverage for more than 200 miles in all directions, but for the past several years has suffered mediocre ratings and the image of an "also ran" adult contemporary station.

The need to regain dominance with the 25-49 audience prompted WDAF's change, says station program director Randy Michaels.

The strength of country music in Kansas City has long been apparent.

(Continued on page 35)

Arbitron Issues Programmers Guide

NEW YORK--Arbitron Radio has released "Research Guidelines For Programming Decision Makers," a 48-page book sub-titled "a programmer's guide to the dynamics of radio." Bill E. Engel, vice president of station sales and marketing for Arbitron, New York office, says "this is the first volume ever published for radio programmers which shows how to use audience measurement as a programming tool. The section on methodology at the back of the book is also the most expansive piece ever written on how Arbitron measures radio.

"We have been telling programmers that if their questions are not answered in this publication, we're happy to help them by phone.

"I'm sure that after reading the Programmer's Guide, anyone will agree that we are making a gigantic effort to help programmers better use the research information, which is already available, for assistance in programming their stations."

The booklet, regular magazine size, is divided into three sections--understanding the marketing factors that influence a station's audience, definitions of re-

search terms and solving programming problems via use of an Arbitron market audience rating and a description of how Arbitron measures radio and how to calculate the reliability of the estimates. For instance, the booklet shows a formula to use in calculating how long an average person listens to your station. Via another formula, the program director can determine if he's reaching his target audience. A third formula guides the program director in determining how many groups of people contribute to his station's average audience.

The book, an extremely valuable tool for all program directors who live and die by Arbitron studies, also shows a formula that allows the program director to see what percent of the listeners in one time period also listens to his station in another time period.

Nine formulas are provided, including one that allows a program director to determine how often his listeners hear the same record.

The free booklet is available through any local Arbitron office or by writing Bill Engel, Arbitron Radio, 1350 Avenue of the Americas, New York, N.Y. 10019.

APRIL 23, 1977, BILLBOARD

NUDE PHOTO OF FARAH FAWCETT-MAJORS!

Now that I've got your attention, a 2 HOUR archive of New York radio, PLUS Larry Logg's hard-core book "Spectrum" (worth \$4.95) are yours FREE, if you subscribe to "Dave Spitzer Comedy." Archival has total of 80,000 stations, incl. WBC, WNBC, WABC etc. (in top of that, no steel is the best and cheapest. Make your orders there you actually finished high school. Unlike other services that charge 2 or 3 times as much for just recorded, copy tape letters, I don't like to top-off fellow jocks. 100% new, SOPHISTICATED material, with lotsa regular features. 12 monthly issues only \$2.95. Subscribe and this is sent within 24 hrs. 1 year 1st issue 2 "Spectrum," 2 Jan. R.I. archive, 4 free back issues, 5 a WLS Top 40 Survey, 6 a griddle cheese sandwich), all for \$2.95. Order right now and I'll add another 3 months to the bonus. Free sample with jack letters. No one can top me.

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MOR... Alan Chilcoat AND Bill Heywood (who last year won Top Personality ANY Format) KOY; Ron Morgan KSD; John Lanigan WGAR; Steve Lundy KDEO; Morgan WFBL; Ron Harper KQIZ; John Forsythe XROK; WASH; KONO; WNBC; WJR; KFI; KDWB; KGFF.

COUNTRY... Tom Allen ABOX; Bob Wise KEED; Bob Barry WEMP; Deano Day WDEE (Last Years CW Major Mkt Winner); Mike Carta WYQI; KNEW; KJII; And R&B Johnson KDXY.

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SKITS & ROCK

Simulcast In Dallas Ups KZEW Ratings

By DICK NUSSER

NEW YORK—A leading Dallas FM station has joined forces with its television affiliate to simulcast a late-night show featuring films, video clips of contemporary rock acts, recorded music and comedy skits featuring its FM staff.

Station executives claim the show has boosted the overall ratings of both outlets.

KZEW, a 100,000-watt progressive rock format owned by Belo Broadcasting, inaugurated the show, aptly called "Zootube," about six months ago. It airs at midnight on the last Friday of the month.

The FM staff alternate among the cast, with up to five air personalities taking part in the production.

Lee Bernard Belo's Channel 8 says the ratings have risen steadily there. "We've certainly picked up a younger audience," he says. "It's be-

ginning to build, too, as awareness grows. We're considering the possibility of putting it on twice a month."

"Zootube's" multi-media format and use of video and film clips of rock performers in performance is considered a plus, he adds. "From a visual standpoint we're very pleased to see that," Bernard says, reporting an ARB rating of seven with a 39 share of the Dallas-Fort Worth market.

The folks at KZEW are happy since the show pulls a wider FM audience share demographically, especially after the tube goes dark.

Music director Charlie Kendall appreciates the exposure the air personalities get and the team spirit involved in producing the show. The off-beat skits are apparently effective.

(Continued on page 40)

A Tough Battle With Drugs, But Bennett Fights Off His 'Monkey'

• Continued from page 28

"Well, when are you going to answer a question?" And I found that very astute, because I wasn't answering questions. . . I was talking in circles to them. He said, "Well what do we have to do?"

I told him without circles and the man said "Okay," including when I said no commercials all day Monday . . . and you just don't do that and make a lot of money.

But he was obviously there to win and paid me probably the highest salary ever paid in Phoenix to do it. And then signed me to a one-year contract after giving me the \$5,000. With that 1,000-watt station, and 250 watts at night, it must have been the Lord programming with me to win the ratings we got in that market. Then I was asked to go into KDWB to evaluate the situation on the quiet. That was before I went into KDWB in Minneapolis as a program director.

He said, "Look, Buzz, don't tell me how much you want. Just send me a bill. So, I went in and did the whole job for a week and sent him a bill only for \$1,000 . . . because I really liked him.

I gave half of it to Rich Brother Robin because he went in with me. Then I flew into Toronto, did a station there, went into Hamilton and . . .

H: What did you do in Toronto?
B: CFTR, which was an MOR station.

H: And Hamilton?
B: Advising, as I did with WNOE-FM in New Orleans. I advise them. I don't consult them.

H: Were you still on drugs at this time?

B: I was in a private hospital called St. Paul Emergency in Minnesota. In-patient, for awhile . . . programming KDWB at the same time. And then an out-patient . . . with no insurance.

H: When did you go to KDWB as a program director?

B: I'm not one of the greatest with dates, but I recently have become a lot better. It has to do, of course, with the drug situation. I left work for awhile to go on drug withdrawal and then Gary Stevens brought me into Minneapolis. And then I continued my treatment in . . . jeez, at one time I was working with eight psychiatrists and three neurologists and they did everything to me in the world.

At one time they thought I had a brain tumor—they shoved wires up my nose and through my head. I had a seizure, from the tension and pressure I was under. It was a phenomenal issue. After a while they decided that I was not physically insane, that I was certainly not the norm. Of course, today they still don't consider me the norm—that's their terminology. Once, as I was explaining vividly the mathematics of a radio situation, someone said to me, "Buzz, please do not confuse me with logic." And that speaks well for many of the situations I have been into and I'm sure many other program directors get into.

In spite of drugs, I had some good years. Over the years Sebastian Stone and I were extremely tight. It was Bob Hamilton, Sebastian and myself. A very, very tight little circle there. An exchange of real earth things. These people . . . they either contributed toward, or helped, me tremendously.

I think there's probably only one man responsible for me getting in a drug jam, and that's me. And I think that's the way it's gonna be for all of

us—that if you have a monkey on your back, you put it there yourself. And if you're going to get it off, you're going to take it off yourself.

H: How long were you at KDWB in Minneapolis?

B: Approximately a year. From Minneapolis, I left to go to Los Angeles to put my own organization together, the Buzz Bennett Organization. I invested quite a bit of money in research. I was paid considerable sums by different companies—radio companies and record companies—to find out different answers for them. I worked with ASI at that time. And that became a tragedy because I no longer believed in the systems I was working with. They were not working for the audio as I had seen them work for the video.

I worked with Wolfman Jack. That was one of my compensations. I like Wolfman, I like working with him. I myself, personally, was managed by Don Kelly, as is Wolfman. I found the situation very uncomfortable. I'm too much Buzz Bennett to be managed by anyone I've run into so far.

H: Where does the Hefstel organization fit into all this, because you joined up with Cecil again somewhere along the way, didn't you?

B: Right. I did Doubleday and Hefstel simultaneously. Dick Casper came up with the Hefstel proposition. Hefstel paid me, before 13-Q in Pittsburgh was common knowledge to anyone, just to study FM radio, the purchase of radio stations, how things would be done, what people would be hired, what movements would be made. To few people's knowledge, Y-100 was not put on the air as Y-100. It was called Lucky 100 by Dick Casper.

I ran into Miami and said the station is Y-100 because Y is one of the four awkward letters in the alphabet. Q, of course, is another awkward letter and K is one but which can't be used because it's everywhere. There was quite a scuffle in changing it from Lucky 100 to Y-100, but, of course, I was in charge of programming.

A tremendous political fight took place. I had a nine-year contract with Cecil Hefstel, probably the largest contract ever drawn up financially in radio.

H: Why a nine-year contract instead of a five or 10?

B: I asked Cecil that several times, knowing law to a certain degree that nine-year contracts don't usually hold up. The five or seven-year contract will hold up. I later changed it to five and upped my salary.

Cecil, in opposition to his lawyers, changed the contract to the way I wanted it to read in a restaurant in Los Angeles and initialed everything—then Dick Casper fired me, when he was not my superior.

I talked with Cecil Hefstel on the telephone, and I said "The gentleman has fired me and surrounded the radio station with police and said if I attempted to enter the radio station they would turn me back." I said, "I don't understand what's happening."

That was the last time I talked with Cecil Hefstel. That was at Y-100.

And, of course, Y-100 in Miami came on like blockbusters.

H: How long were you connected with Hefstel and his stations?

B: About two years.

H: When did they lock you out of Y-100?

B: October or November of 1973. I think.

H: You mean they physically

would not let you into that station anymore?

B: Yeah.

H: And you were doing quite well with it at that point.

B: It was No. 1.

H: I think Bill Tanner is doing a pretty good job with it now. I don't know if he's No. 1 at this particular point, but he's doing pretty good.

B: He's doing superb. I talk to Bill quite often. Bill and I are very good friends.

H: So, the Hefstel thing just sort of fell apart on you?

B: Fell apart? It was a bazooka in the temple. It didn't fall apart, it just obliterated me on the spot. My line was—I like to take lines from a song—"I ain't got no job, but I got a name." I didn't want to go to court, I didn't want to battle, I didn't want to do this, I didn't want to do that. I liked Hefstel. I liked him as a man.

I figured his game plan was to hire the biggest guns there were, because he had researched strong through the U.S. to find the best programmer and find the best management. And I think he found them. And I think he accomplished that which he wanted to accomplish. And then he traffic'd off the stations.

Continued next week.

Vox Jox

• Continued from page 28

Mark Driscoll. "Other than not being able to drive on the streets of Daytona without running over a college student, not finding a home until they leave, not getting much sleep, and remembering who I am on the air (I use my real name at WAPE), I'm having a hell of a ball."

A Sydney, Australia, radio station needs a 30-45-year-old program director with a proven executive track record. This is a top post for a contemporary MOR radio station with two-way talk and heavyweight personality involvement. Salary and benefits are generous and even open to negotiation. Send a resume, photo and all other particulars to: The Manager, GPO Box 4241, Sydney, 2001, Australia. . . **Kent Hopper**, operations director of KWIP in Merced, Calif., has installed a CB radio in the control room and "is getting great response from truckers driving up and down highway 49 and I-5."

If you'd like to get a free copy of Creative World Magazine, which features information on jazz and big bands, call **Julio Aiello**, director of marketing at **Stan Kenton's Creative World Records**, 213-652-7280. . . **Kris St. John**, an ex-program director, has launched a new music tip-sheet called **Airplay**. "We will fea-

(Continued on page 31)

Prince, Hampton Tee L.A. Syndication Co.

LOS ANGELES—The PH Factor, a radio syndication firm, has been launched here by Dave Prince and Jim Hampton. The firm is producing "Star Trak" hosted by Candy Tusken and is soon to introduce more product. Hampton and Prince, two veteran radio men, formerly worked on "Hibound From Billboard," which was syndicated by A/V Programming by arrangement with Billboard Magazine.

APRIL 23, 1977, BILLBOARD



CHRONICLED IN BILLBOARD'S LISTING OF THE TOP 1,000 HITS OF ALL TIME

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Vox Jox

Continued from page 30

ture three basic charts in the beginning—Top 40, country and MOR. We will accept and publish comments from radio announcers. If you'd like a free copy, you have to trade him your weekly music survey plus a self-addressed, self-stamped envelope each week. His address is Box 370, Brunswick, Me. 04011, or you can phone him care of 207-729-3893.

J. Thomas Smith is now with KMIQ, an FM station in Houston, Tex., that was previously known as KLYX. "The staff has not hit the air yet, however I will be working morning drive." ... Dick Graham, alias "Poor Richard," alias "The Dickey Bird," alias others, says that after 20 years he's now music director, talk show host, newsman, disk jockey and play-by-play announcer at WMBS in Uniontown, Pa. The station is now using a blend format with MOR, country, and an occasional touch of jazz, soul, and disco. To the radio wife problem, he claims he has found the answer: his wife Paula Rath managed the CBS bureau in Hong Kong during the Vietnam War and was working as a consumer affairs person on radio when they met. Dick would like to hear from other Baha'is in radio and music.

China Valles, former program director of WBUS in Miami when it programmed jazz, is now at public-supported WERN, Miami, Sunday 10 p.m.-2 a.m. Ted Grossman plays jazz Fridays 11 p.m.-2 a.m., Len Pace does "All That Jazz" 10 p.m.-2 a.m. Saturdays, Yvette Williams plays more jazz 8-10 p.m. Saturday and Sunday. ... Sam W. Lee, the new program director at KIOA in

Des Moines, now has this lineup on the air: Bwana Johnny 5-9 a.m. (this show is also simulcast on sister station KMGK), Gary Stevens 9-noon, program director Sam W. Lee noon-

3 p.m., A. W. Pantoja 3-7 p.m., Spencer Davis 7-midnight, Ron Phillips all night and weekenders Jackie King and production director Bob Meadows.

Harvey L. Glascock, an old and good friend, died recently at Good Samaritan Hospital in West Palm Beach, Fla. He was owner of WSTU in Stuart, Fla., the past several years,

but before that managed WNEW in New York in some of its more prestigious years. Glascock started in radio at WEAM in Washington and

(Continued on page 40)

HOUR WEEKEND COUNTDOWN

Counts down the top 30 albums of the week. Hosted by Super-Pro Humble Harve.

Features, Hollywood headlines, retail reports and interviews with the Beach Boys, Stevie Wonder, Barry Manilow, the Bee Gees, Neil Sedaka, the Captain and Tennille, Steve Miller, Chaka Kahn, ELO, Earth, Wind & Fire and more, more, more!

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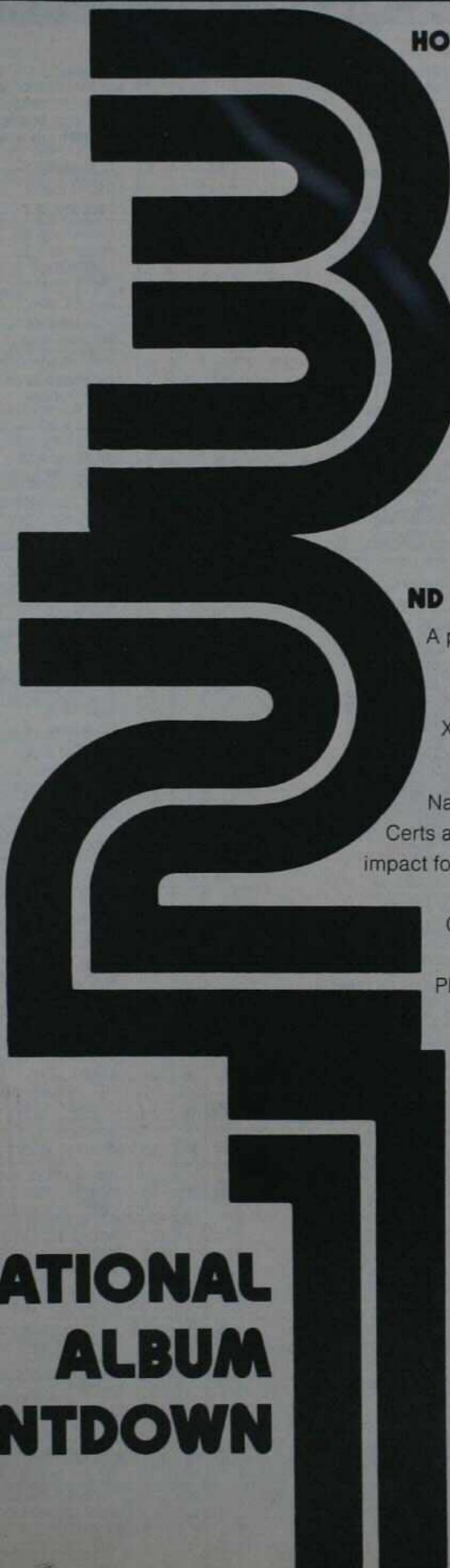
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NATIONAL ALBUM COUNTDOWN

Bubbling Under The HOT 100

- 101-HOT TO TROT, Wild Cherry, Epic/Sweet City 8-50382
- 102-BLESSED IS THE WOMAN, Shirley Brown, Arista 0231
- 103-DISCO REGGAE (Tony's Groove) Part 1, Kalyan, MCA 40699
- 104-OOH CHILD, Valerie Carter, Columbia 3-10505
- 105-ISN'T SHE LOVELY, David Parton, Private Stock 45139
- 106-I GOTTA KEEP DANCIN', Carrie Lucas, Soul Train 10891 (RCA)
- 107-THEME FROM ROCKY (Gonna Fly Now), Current, Playboy 6098
- 108-DN AND DN, Stephen Bishop, ABC 12260
- 109-FLY AT NIGHT, Chilliwack, Mushroom 7024
- 110-PAINTING MY LOVE SONG, Henry Gross, Lifesong 45023

Bubbling Under The Top LPs

- 201-JETHRO TULL, Aqualung, Chrysalis CHR 1044
- 202-THE GREATEST OF THE GUESS WHO, RCA APL1-2253
- 203-NEIL DIAMOND, Beautiful Noise, Columbia PC 33965
- 204-STEVIE WONDER, Innervisions, Tamla T-326 (Motown)
- 205-STEPHEN BISHOP, Careless, ABC ABCD 954
- 206-STEVIE WONDER, Talking Book, Tamla T-319 (Motown)
- 207-GEORGE DUKE, From Me To You, Epic PE 34469
- 208-NITE CITY, Nite City, 20th Century T-528
- 209-LENNY WHITE, Big City, Nemperor NE 441 (Atlantic)
- 210-FIREFALL, Atlantic SO 18174

Soul Sauce

New KACE Spins R&B Mixed Bag

By JEAN WILLIAMS

LOS ANGELES—KACE went on the air here Monday (11) with an r&b, contemporary jazz, pop and golden oldies format.

The 16,000-watt station falls somewhere between KJLH, a soft r&b-MOR outlet and KUTE, generally high energy station.

The outlet, which is appealing to the 18 to 49 age group, will have live announcers for its first 45 operating days then go to automation, says Bill Shearer its general manager.

"Prior to opening the station we did extensive field work, surveying the community to find out just what it wanted in terms of music," Shearer says.

"We are keenly attuned to the music trends by keeping in touch with all the people who sell the product," he continues. "What people buy in the stores is what they want to hear on radio."

KACE, owned by ex-footballer Willie Davis, was Clarence Avant's station when its call letters were KAGB.

The outlet has moved its base from Inglewood, Calif., to the Watts area of Los Angeles for economic reasons, says Shearer. "Willie (Davis) has his other businesses housed together here so why should he add the kind of overhead that it takes to have separate facilities for a radio station? That's what hurts a lot of businesses; they tend to open over their heads."

KACE offers depersonalized announcers who will speak to their audiences approximately every 15 minutes, says Shearer. It is originally starting with six announcers: Cal Shields, who is also program director; Billie Berdett; Alonzo Miller, music director; Fay Fields; Ezell Wiggins; and Tony Jones. This number will be reduced to four when the station is automated.

Shields, Miller and Fields are all former KAGB staffers. Wiggins and Jones are KACE's temporary announcers.

Shearer, who was an account executive at KLOS-FM, Los Angeles, insists that while announcers are depersonalized, they will be community-oriented.

KACE has purchased a double decker red bus to act as a moving advertising billboard. It's only use for the first 90 days is to move throughout the city advertising KACE.

It will also be used in remote broadcasting situations where announcers will air directly from the vehicle.

Billy Davis Jr. of ABC Records' Marilyn McCoo and Billy Davis team has thrown his hat into the ring of record producers. He plans to produce a gospel act for ABC.

Kitty Broady, president of the National Assn. of Television and Radio Announcers (NATRA) says the organization will indeed have a convention this year, scheduled for the Konover Hotel, Miami Beach, Aug. 3-7.

She notes that the agenda is presently being setup.

Barbara Kennedy, who has managed the O'Jays for the past four

(Continued on page 58)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 4/23/77

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	6	7	★ THE PRIDE (Part 1)—Isley Brothers (R. Isley, I. Isley, O. Isley, L. Isley, R. Isley, C. Jasper, C. Isley, M. Isley, T. Back 2762 (Epic) (Bovina, ASCAP)	35	33	10	LET'S STEAL AWAY TO THE HIDEAWAY—Luther Ingram (J. Baylor, L. Ingram, Koko 724 (Rimshot, BMI)	68	76	3	HOT TO TROT—Wild Cherry (R. Paris), Epic/Sweet City 9-50362 (Epic-WPP, ASCAP)	
2	2	14	I'VE GOT LOVE ON MY MIND—Natalie Cole (C. Jackson, M. Tracy, Jay's Enterprises), Capitol 4390 (Jay's Enterprises/Cappell, ASCAP)	★	44	6	SO SO SATISFIED—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8337 (Nick G-Via, ASCAP)	69	64	11	RICH GIRL—Daryl Hall & John Oates (D. Hall), RCA 10962 (Juchappell, BMI)	
3	4	9	I WANNA GET NEXT TO YOU—Boyz n the City (N. Whitfield), MCA 40682 (Duchess, BMI)	37	37	9	A DREAMER OF A DREAM—Candi Staton (A. Toussaint), Warner Bros. 8329 (Warner-Tamerlane/Warner, BMI)	70	72	4	WHO'S WATCHING THE BABY—K.B. Green (R.B. Green), Sireback 523 (Big Out, BMI)	
4	5	9	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (K.W. Casey, R. Frodo), TK 1022 (Shirley-Harack, BMI)	38	32	7	"ROOTS" MEDLEY: A. MOTHERLAND, B. THEME FROM "ROOTS"—Quincy Jones (A. Q. Jones, B. C. Fried), A&M 1909 (Warner Bros., ASCAP)	71	59	19	SOMETHIN' 'BOUT 'CHA—Lafayette (R. Lafayette), Glades 739 (TK) (Shirley, BMI)	
★	10	6	YOU'RE THROWING A GOOD LOVE AWAY—Spinners (J. Marshall, F. Wortham), Atlantic 3382 (Mighty Three, BMI)	39	22	18	DON'T LEAVE ME THIS WAY—Thelma Houston (R. Gamble, L. Huff, C. Gilbert), Tama 54278 (Motown/Mighty Three, BMI)	72	79	3	I GOTTA KEEP DANCIN'—Curtis Mayfield (M. Anthony), Soul Train 10851 (RCA) (Carpic, ASCAP)	
★	8	7	THE PINOCCHIO THEORY—Boyz n the City (W. Collins, C. Claxton), Warner Bros. 8329 (Rubber Band, BMI)	★	49	5	YOU TURNED ME ON TO LOVE—Johnny Bristol (J. Bristol), Atlantic 3391 (Buckra, ASCAP)	73	62	11	WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production (T. Williams), Cotillion 4212 (Atlantic) (Carpic, ASCAP)	
7	1	12	AT MIDNIGHT (My Love Will Lift You Up)—Bobby Blue Biberstein (T. Madson, L. Washburn), ABC 12299 (American Broadcasting/Decca, ASCAP)	41	24	11	TIME IS MOVIN'—Blackbyrds (K. Riley), Fantasy 785 (Blackbird, BMI)	74	58	13	MY LOVE IS FREE—Double Exposure (A. Felder, T. C. Conway), Salsoul 2017 (Lucky Three/Top Sound/Mighty Three, BMI)	
8	9	13	AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex (J.L. McGhee, B. Kiser), Epic 8-50313 (Tree, BMI)	42	45	7	OUT OF THE BLUE (Can You Feel It)—Gap Band (C. Wilson), Tamar 0584 (RCA) (Big Heart, BMI)	★	85	3	EVERYBODY HAVE A GOOD TIME—Archie Bell & The Dells (B. Sigler), Philadelphia International 3015 (Epic) (Mighty Three, BMI)	
★	11	9	I WANNA DO IT TO YOU—Jerry Butler (J. Butler, H. Talbot, P. Henney), Motown 1414 (Jobete/Bull, ASCAP)	★	53	4	BABY, I LOVE YOUR WAY—Walter Jackson (F. Hampton), Chi-Sound 984 (United Artists) (Rima-Fran Den., ASCAP)	77	67	7	WHAT WOULD THE WORLD BE WITHOUT MUSIC—Mydolls (B. Sigler, D. Cooney), Curtom 9223 (Warner Bros.) (Mighty Three, BMI)	
★	10	8	DISCO INFERNO—Trammps (L. Green, R. Kinsey), Atlantic 3389 (Six Strings/Golden Fleece, BMI)	★	54	5	KEEP THAT SAME OLD FEELING—Side Effect (W. Henderson), Fantasy 792 (Four Knights, BMI)	78	60	12	WINTER MELODY—Donna Summer (D. Summer, G. Winfield, P. Bellotte), Casablanca 874 (RCA, BMI)	
★	17	5	YOUR LOVE—Marlynn McCoo & Billy Davis Jr. (H.B. Barnum, W. Johnson), ABC 12262 (J. Pacific, BMI)	45	43	7	I WANTCHA BABY—Arthur Prysock (K. Gamble, L. Huff, Old Town 100) (Mighty Three, BMI)	79	82	6	WE DON'T CRY OUT LOUD—Memebeth (C. Sigler, P. Allen), Stang 5021 (J&J Platinum) (Juchappell/Bovina/Invg/Washington, BMI)	
12	3	11	LOVE IS BETTER IN THE A.M.—Johnnie Taylor (H. Scates, M. Griffin, D. Davis), Columbia 3-10478 (Grovesville, BMI) (Compadre, ASCAP)	★	63	3	I CAN'T GET OVER YOU—Dramatics (J. Brown, E. McGhee, F. Friedman), ABC 12258 (Compadre, ASCAP)	80	84	2	YOU HAVEN'T MADE IT TO THE TOP—Michael Henderson (M. Henderson), Buddha 565 (Electrocast, ASCAP)	
★	30	3	GOT TO GIVE IT UP PL. 1—Marvin Gaye (M. Gaye), Tama 54280 (Motown) (Jobete, ASCAP)	★	57	5	ANGEL IN YOUR ARMS—Hot (T. Woodford, C. Ivy, T. Bradford), Big Tree 16085 (Ritebitz) (Long Tailon, BMI) (I've Got The Music, ASCAP)	★	NEW ENTRY		DYNAMITE—John Freeman (E. Wilson), Daker 4562 (Broomway) (Lime/Explosion, BMI)	
★	25	5	WHODUNIT—Tavares (K. St. Lewis, F. Perrier), Capitol 4256 (Soul Per. BMI) (Perrier-Vibes, ASCAP)	48	51	6	THAT'S WHAT IT'S ALL ABOUT—Brick (J. Brown), Bang 732 (Web TV) (Silver Cloud/Triple, ASCAP)	82	89	2	SOUR AND SWEET/LEMON IN THE HONEY—Dr. Buzzard's Original Savannah Band (S. Braxton Jr., A. Daniels), MCA 10922 (Pink Pelican, BMI)	
15	7	11	THERE WILL COME A DAY (I'm Gonna Happen To You)—Smokey Robinson (K. Waskfield, M. Sutton, B. Sutton), Tama 54279 (Motown) (Jobete, ASCAP) (Stone Diamond, BMI)	49	38	14	RIGOR MORTIS—Cameo (L. Blackman, L. Lefkowitz, A. Lefkowitz), Chocolate City 005 (Casablanca) (Berber Days, BMI)	83	87	4	STONE TO THE BONE—Timmy Thomas (T. Fischer, T. Thomas), Glades 1740 (TK) (Shirley, BMI)	
★	20	6	IT FEELS SO GOOD TO BE LOVED SO BAD—Manhattans (T. Rondazzo, V. Pike, R. Joyce), Columbia 3-10495 (Razzy Dazzle, BMI)	50	50	8	DON'T TOUCH ME—Shelby Dears (H. Cochran), Capone 114 (GRT) (Tree, BMI)	★	NEW ENTRY		DELIGHTFUL—Narcisa Michael Walden (N. M. Walden), Atlantic 45 3385 (Cotillion/Gratitude Sky, BMI)	
★	21	7	SUPER BAND—Kool & The Gang (Kool & The Gang), De-Lite 1580 (Delightful/Gang, BMI)	51	35	13	SPACE AGE—Jimmy Casher Beach (E. Henderson Jr.), Atlantic 3375 (Simple, BMI)	★	NEW ENTRY		WHAT IT IS—Ryko (E. Reed Jr.), Whittard 8236 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	
18	13	20	TRYING TO LOVE TWO—William Bell (W. Bell, F. Mitchell), Mercury 73879 (Phonogram) (Soul Kat, BMI)	52	52	10	DOUBLE DUTCH—Fatback Band (G. Thomas, B. Curtis, J. Eppson, K. Ballard), Spring 171 (Polydot) (Ditta, BMI)	★	NEW ENTRY		SAD GIRL—Carl Green (A. Gordon), Asota America 1560 (Capitol) (Cappellano/Berber, BMI)	
19	14	18	SOMETIMES—Facts Of Life (B. Anderson), Kayvette 5128 (TK) (Shalton, BMI)	53	40	13	DANCIN'—Crown Heights Affair (N. Anderson), De-Lite 1588 (Delightful/Catrina, BMI)	★	98	3	DANCE AND SHAKE YOUR TAMBOURINE—Universal Rhythm Band (F. Adams), Red Dog 207 (Sug-Top/PAP, ASCAP)	
20	16	11	BLESSED IS THE WOMAN—Shirley Brown (B. Grubler), Asota 0231 (Dejazz, BMI)	54	41	10	I CAN'T SAY GOODBYE—Mills Jackson (E. Nichols, A. Williams), Spring 170 (Polydot) (Cusho-Bill Lee, BMI)	87	91	3	I'VE GOT TO DANCE (To Keep From Cryin')—Destinations (C. Lawton), RVI 128 (Black Ivory, BMI)	
★	27	6	FLY LIKE AN EAGLE—Steve Miller Band (S. Miller), Capitol 4372 (Salar, ASCAP)	55	36	11	I TRIED TO TELL MYSELF—N. Green (N. Mitchell, A. Green, H. Ezzed), London (Jec-N Green, BMI)	88	88	7	I'M GONNA HAVE TO TELL HER—Banks & Huffman (C. Hampton, H. Banks), Warner Bros. 8348 (East Memphis, BMI)	
22	18	20	GLORIA—Enchantment (M. Shaker, E. Johnson), United Artists 912 (Desert Moon/Wilow Gel, BMI)	56	42	19	BE MY GIRL—Dramatics (M. Henderson), ABC 12255 (Dechoud, ASCAP)	89	80	4	WHAT'S ON YOUR MIND (Expression)—Brax Construction (R. Muller, J. Wong, W. Williamson, W. Paris, L. Payne), United Artists 957 (Desert Moon/Jeffman, BMI)	
23	23	8	FREE LOVE—Jean Carr (K. Gamble, L. Huff), Philadelphia Int'l 3614 (Epic) (Mighty Three, BMI)	57	55	8	CLOUDY—AWB (Stuart, Gurne), Atlantic 3368 (Average, ASCAP)	★	NEW ENTRY		UP JUMPED THE DEVIL—John Davis & The Member Orchestra (J. Davis), Sam 5035 (Muleh/Muhung, ASCAP)	
24	15	13	REACHING FOR THE WORLD—Harold Melvin & The Blue Notes (D. Floyd), ABC 12240 (Sam, BMI)	★	68	5	DO WHAT YOU WANNA DO—T-Connection (T. Gaskley), Dash 5032 (TK) (Shirley/Debut, BMI)	91	92	2	CLOUDY—Tamika Jones (H. Stuart, A. Gornie), Atlantic 716 (WB, BMI)	
★	48	2	SIR DUKE—Steve Wonder (S. Wonder), Tama 54281 (Motown) (Jobete/Black Bull, ASCAP)	59	66	3	LIVING YOU, LOSING YOU—Phyllis Hyman (T. Bell, L. Green), Buddha 567 (Mighty Three, BMI)	92	93	2	SO IN TO YOU—Atlanta Rhythm Section (B. Blue, R. We, D. Daughtry), Polydot 14373 (Low-Gel, BMI)	
26	28	6	ON YOUR FACE—Earth, Wind & Fire (M. White, C. Stepany, P. Bailey), Columbia 3-10492 (Clappins, BMI)	★	70	2	EVERYTHING MUST CHANGE—George Benson (B. Igbar, Warner Bros. 8340 (Rima, ASCAP)	★	NEW ENTRY		HOTLINE—Shelton (W. Talbot, T. Davis, E. Lafayette), ABC 12254 (Neal-Mutter Peak, ASCAP)	
★	34	10	GOOD THING MAN—Frank Lucas (F. Lucas, V. Fox), Ice 001	61	56	12	DISCO LUCY (I Love Lucy Theme)—Wilson Pickett Street Band (E. Daniel, H. Aderson), Island 076 (Desilu, ASCAP)	95	95	3	MAKE LIKE—Eddie & Freddie (B. Holmes, V. Rogers), October 1006 (AR Night, BMI)	
28	31	9	LAYING BESIDE YOU—Eugene Record (E. Record), Warner Bros. 8322 (Aeglebe, BMI)	62	69	7	JUST ONE STEP—Lella Milton (D. Eckford, M. Campbell), Glades 1741 (TK) (Tree, BMI)	★	NEW ENTRY		AIN'T NOTHING YOU CAN DO—Albert King (C. Brooks), Stups 10879 (RCA) (Malaco, BMI)	
29	19	12	TOO HOT TO STOP—Bar-Kays (F. Freeman, H. Wells, B. L. Diddon, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73888 (Phonogram) (Warner-Tamerlane/Durbac, BMI)	★	NEW ENTRY		HIGH SCHOOL DANCE—Slyers (L. Sylvester, R. K. Sylvester, J. Sylvester, E. Sylvester), Capitol 4405 (Rima, ASCAP)	96	96	2	MUSIC MAN—Leta Stovall (C. Sonney), A&M 1815 (Invg/Malaco, BMI)	
★	46	4	SHOW YOU THE WAY TO GO—Jacksons (K. Gamble, L. Huff), Epic 8-50350 (Mighty Three, BMI)	65	71	3	HIT AND RUN—Lelaetia Walloway (A. Felder, N. Harris, R. Tyson), Gold Mind 4001 (Salsoul) (Lucky Three/Six Strings, BMI)	★	NEW ENTRY		BODY LANGUAGE—G.F. & Friends (R. Lewis, T. Wilson), Monument 711 (Best Bet, ASCAP)	
★	39	6	YOU'RE WHAT'S MISSING IN MY LIFE—G.C. Cameron (H. Beatty, B. Holland, E. Holland), Motown 1412 (Holland-Dorner/Holland/Jobete, ASCAP/Stone Diamond, BMI)	66	61	10	STICK TOGETHER (Part One)—Minnie Riperton (M. Riperton, R. Rudolph, S. Wonder), Epic 8-50351 (Ricker-Bud/Jobete/Black Bull, ASCAP)	97	99	2	THIS CLOSE TO YOU—Luther (L. Vandross), Cotillion 44216 (Atlantic) (Five Karkas, ASCAP)	
32	29	9	LOVE IN 'C' MINOR (Pt. 1)—Cerrone (Alec. R. Costandinos, Curtom), Cotillion 44215 (Atlantic) (Webb, ASCAP)	67	65	6	BY THE TIME I GET TO PHOENIX/I SAY A LITTLE PRAYER—Isaac Hayes & Dwanne Warwick (J. Webb, H. David, B. Bacharach), ABC 12253 (Emp. BMI) (Blue Seal/Jac, ASCAP)	★	NEW ENTRY		FUNK DE MAMBO—Karna (B. Andrew, C. Robertson Jr., J. Blocker), A&M/Horizon 131 (Jama, ASCAP)	
★	47	5	UPTOWN FESTIVAL—Shalamar (Holland, Dovic, Holland), Soul Train 10885 (RCA) (Jobete, ASCAP/Stone Agate, BMI)									
34	26	10	I'M QUALIFIED TO SATISFY YOU—Barry White (B. White), JON Century 2220 (Six Vets/Jansary, BMI)									

APRIL 23, 1977, BILLBOARD

McCOO-DAVIS ON CBS

Artistic Control Assured TV Act

By CLAUDE HALL

LOS ANGELES—"The Marilyn McCoo & Billy Davis Jr. Show" on CBS-TV this summer boasts an unusual hook: artistic creative control.

Generally the networks maintain artistic control over their variety shows, so that the duo's manager Dick Broder feels optimistic about his client's half-hour stanza being different.

"My experience without having creative control," Broder says, "was frustrating enough for me to never want to do it again." He refers to the years he managed Tony Orlando & Dawn and represented the group's interest for the television series co-produced by Ilson/Chambers.

The reason many music shows have suffered, Broder feels, is "because your intentions can be diluted too easily by the network and the other creative elements that surround the show."

In any case, "what we come up with will be more of a reflection of what I and the artists want by virtue of having control."

Broder will be executive producer of the series, set for six shows. Ann Elder and Ed Schalarch will co-produce and write the shows which are slated to begin videotaping in the next few weeks in Los Angeles at CBS-TV studios. Gerren Kieth will direct.

Broder started Dick Broder Personal Management in 1973. Prior to

that, 1967-73, he was a vice president of Marc Gordon Productions. When Marilyn McCoo and Billy Davis Jr. left the Fifth Dimension, managed by Marc Gordon, 15 months ago they came to Broder and asked him to be their manager.

About that time, the Fifth Dimension was on ABC Records as a group and as individuals, per their contract. While the group left the label, McCoo and Davis were still signed as individuals. However, Broder was able to renegotiate their contract under the basis of them singing together as a duet.

Their first single was "I Hope We Get To Love On Time," which was also their title tune in the LP. Then came their hit "You Don't Have To Be A Star" which has scored on radio stations with formats ranging from soul to Top 40 to MOR.

"I couldn't work in television without creative control," says Broder. "Television is a very important aspect of what we're doing—and we would like to have a regular show on television this coming spring—but it's only a part of an extensive career for Billy and Marilyn."

He says that all of April and May have been set aside for taping. Then the act will begin performing again; its summer is pretty well booked up.

The format of the show calls for four music segments per show.

(Continued on page 58)



EYE TO EYE—Following the SRO opening of Shakti featuring John McLaughlin at the Bottom Line in New York, CBS Records division chief Bruce Lundvall (right) greets the guitarist backstage.

DONN LARSON MOVES TO PASADENA



HARRISON R. (BUD) BAKER, President 89th Tournament of Roses, left, ARTHUR D. WELSH, Vice President, right, welcomed DONN LARSON recording artist to Pasadena and the Tournament of Rose Mansion. Donn presented copies of his latest Hot Soul hit single to tournament executives and staff members. Donn's recording on INCORANOTAS record label KARLA/DARLIN' received praise of music critics as: outstanding and possible record of the year.

Publisher:
LAURA-DONN/NINKI MUSIC (ASCAP)

Colleges Helped By Byrd

Continued from page 1
its legal department this summer. The label has also picked up a business student.

Queen International Promotions Ltd., formerly Queen Booking Agency, has agreed to take a student to train as a manager/agent. This will be a permanent position. A portion of all students' salaries will go back to the schools.

"I started off with one company and am now in the process of going to Fantasy Records, Motown and other labels plus music industry-connected firms to hire black law students, studio musicians, engineers and business students," says Byrd.

"Every company I have contacted has agreed to take on a trainee.

"My idea, which I have been working on for 14 months is to make money for these troubled black schools and give students careers in which they can excel while making money," he continues.

"One of the most viable areas for blacks in this country is the entertainment field, so my theory is why not properly train the kids in this area, particularly at a time when the schools are about to fold?"

"Most black schools have only lived for one thing and that's to make a Leontyne Price. But the harsh reality of that is that there's only one Metropolitan Opera House.

"I am trying to get black college music departments across the country to start giving these kids a chance to do something realistic as opposed to aspiring to be opera singers."

Byrd, who formed the Blackbyrds when he was teaching at Howard Univ. in Washington, D.C., has instituted a music department at North Carolina Central Univ. in Durham, N.C., and formed the New Central Connection Unlimited, a self-contained ensemble.

The group is now signed to United Artists Records with its first LP "Super Trick" due shortly.

Byrd explains that the group, while similar to the Blackbyrds, is more soulful and funky and "very much" into today's music scene.

"Because of the success of this venture, I have had schools ask me to help them. They feel they have potential recording groups that could do the same as the New Central Connection Unlimited. I am trying to affect all of the music departments in all of the country's black schools."

United Artists will sponsor a disco party/concert for the New Central Connection Unlimited to formally introduce the group.

"Tickets will be sold for \$1 and U.A. will match every dollar that's made from the concert. I will also match the money from Blackbyrd Productions (Byrd's own firm). U.A. is also donating money to the school's music department to purchase equipment."

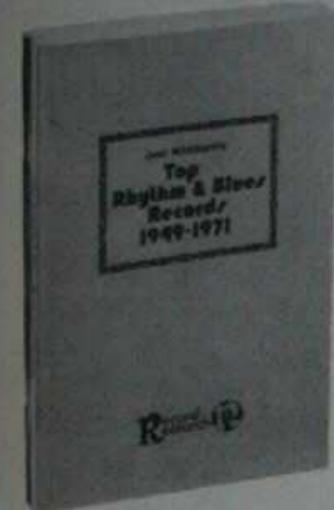
He says he will do benefit concerts at different schools with this new group.

Byrd's plan is to make North Carolina Central's Music department "the first department where the students make money for the school as opposed to most black schools where 90% of the students are on scholarship.

"My method will take students off the scholarship rolls and that money can be used for other needy students."

Byrd wants to involve North Carolina state officials in his project. "I am throwing a cocktail party/concert for the politicians in North Carolina and I have invited Gov. James Hunt, the mayor of Durham, senators and others to come see my group and what we have accomplished through music."

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The Dramatics 'Capture' Towns

Shrewd Promo Strategy Helps Gross \$15,000 Nightly

By JEAN WILLIAMS

LOS ANGELES—The Dramatics have not had a gold record since "What You See Is What You Get" eight years ago. Nor have they had an LP which has sold in excess of 250,000 copies. Yet they command \$15,000 a night, claims the group's manager Forrest Hamilton.

"Our merchandising plan is to capture towns," he says. "When we go into a major city we put together a one-year projection of that town."

"Then we find out where all the high schools are, where the town's people hang out and we send the Dramatics into the streets. We hold conferences, hire handbill crews, sponsor contests giving away dinners, flowers and other small but memorable gifts."

"We also do things like having a luncheon for the employes of ABC Records (the group's label) and on Valentine Day, we send all the female employes flowers from the group. People remember these things."

Hamilton, who also manages Side Effect on Fantasy Records; Wayne Henderson, ABC Records; Roland Bautista, ABC Records; Gabor Szabo, Mercury Records; David Oliver, Mercury; Fresh, MCA Records; and is "advisor" to Isaac Hayes on ABC Records, says the first thing a manager should do is survey the assets and liabilities of an act.

"With the Dramatics we came up with the fact that its biggest asset outside of its singing ability was its visual effect on an audience."

Hamilton worked with Hayes when both were affiliated with Stax Records and became his advisor during Hayes' bankruptcy and career problems.

"With Isaac I had to say, 'Okay, what you did a few years ago was cool and camp but what's happened is that the people who enjoy you are six years older and don't go to the kind of concerts where the artist wears chains.'"

"We had to increase his visibility and give him back respectability. I suggested that he come out of the chains and into expensive tailored suits. I want him onstage with ladies such as Dionne Warwick who will complement him. This broadens his base."

"An artist like Isaac requires day-to-day attention in the selecting of jobs, particularly when you're rebuilding a career. You can't afford to take chances," says Hamilton.

He claims that on Hayes and Warwick's "A Man And A Woman" concert tour which he packaged last year, all engagements with the exception of one were sold out.

"That's because we deal only with

controlled situations. We do research before a concert, contacting the radio stations, local rackjobbers, retail stores, one-stops and get a pulse on the product flow. This information tells us what will happen with the concert."

The team is on the road with the second "A Man And A Woman" show. And Hamilton says he is working on another teaming for Hayes with a major white pop female artist in a show to be called "The King And The Lady."

"My next move with Isaac is to put him on a weekly variety or dramatic television show. The show can be a failure but it can mean the difference between maybe \$50,000 a week for engagements."

Hamilton claims to have charted the careers of all of his acts, most of which are signed to ABC Records.

When asked why ABC Records as opposed to another label, he offers, "The acts that I took to ABC were based on my relationship with Jay Lasker (former head of the label). When Jay left I was thrown into combat with Otis Smith (ABC vice president) and it took two years, but we now understand each other."

"ABC has had its downs but I'm hanging in there because I strongly feel that its turn is coming within the next two years. And if I represent three acts that are selling LP product, this will increase my ability to get things done within the organization. And that's what a manager is all about."

Set National Tour

LOS ANGELES—The Captain and Tennille have set their first concert tour in a year. The national tour of one-niters begins May 10 through September following the wrapup of their current season's ABC-TV variety show.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer-LP's registering greatest proportional upward progress this week TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	
1	2	12	A-A-A-AH, THE NAME IS BOOTSY BABY Bootsy's Rubber Band, Warner Bros. BS 2972	31	13	21	UNFINISHED BUSINESS Backbeats, Fantasy F 9518	
2	1	9	UNPREDICTABLE Natalie Cole, Capitol SD 11600	32	35	3	ROMANTIC JOURNEY Norman Connors, Buddah BGS 5682 (RCA)	
★	9	3	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, T 35292 (Motown)	33	33	4	ELECTRIFIED FUNK Wild Cherry, Epic/Sweet City PE 34462	
4	3	11	IN FLIGHT George Benson, Warner Bros. BSX 7983	34	29	13	METHOD TO OUR MADNESS Undisputed Truth, Whitfield WH 2967 (Warner Bros.)	
★	7	6	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	35	24	28	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rae Royce, MCA 2 6000	
6	4	28	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T 13 34032 (Motown)	★	45	2	STILL TOGETHER Gladys Knight & The Pips, Buddah BGS 5689	
★	10	3	COMMODORES Motown M/ 89481	37	26	12	ENCHANTMENT United Artists UA LA 602 G	
8	5	12	ASK RUFUS Rufus featuring Orlan Khan, ABC AB 975	38	42	25	SOLIO Michael Henderson, Buddah BGS 5662	
9	6	7	RATED EXTRAORDINAIRE Johnny Taylor, Columbia PC 34481	39	43	23	BRASS CONSTRUCTION II United Artists UA LA277-C	
★	25	2	GO FOR YOUR GUNS Isley Brothers, T-Nack PE 34432 (Epic)	★	50	2	I WANT TO COME BACK AS A SONG Walter Jackson, Chi Sound CH LA273-G (United Artists)	
11	11	4	YESTERDAY TODAY & TOMORROW Spinners, Atlantic SD 19100	41	41	16	WHAT YOU NEED Side Effect, Fantasy F 9513	
12	8	16	ANYWAY YOU LIKE IT Thelma Houston, Tamla TG 34521 (Motown)	42	40	14	LET 'EM IN Billy Paul, Philadelphia International PZ 34389 (Epic)	
13	15	4	ANGEL Ohio Players, Mercury SRM 1 3701 (Phonogram)	43	46	7	MAZE featuring FRANKIE BEVERLY Capitol CT 11907	
14	14	6	SWEET BEGINNINGS Marlene Shaw, Columbia PC 34458	★	NEW ENTRY	→	SOMETIMES Facts Of Life, Kayette 302 (TK)	
15	12	9	IT FEELS SO GOOD Marhattans, Columbia PC 34450	45	44	11	CARICATURES Donald Byrd, Blue Note BN LA633-G (United Artists)	
16	17	9	DEEP IN MY SOUL Smokey Robinson, Tamla T 35201 (Motown)	46	47	11	REACHING FOR THE WORLD Harold Melvin & The Blue Notes, ABC AB 969	
17	19	13	DISCO INFERNO Transoms, Atlantic SD 18211	47	49	3	JOYOUS Pleasure, Fantasy F 9526	
18	16	9	ROOTS Quincy Jones, A&M SP 4626	48	48	16	A SECRET PLACE Green Washington Jr., Kudu K251 (Motown)	
19	20	6	STAY IN LOVE Minnie Riperton, Epic PE 34131	49	52	3	BREEZIN' George Benson, Warner Bros. BS 2979	
20	21	14	PERSON TO PERSON Average White Band, Atlantic SD 2 1002	★	NEW ENTRY	→	ALEX HALEY TELLS THE STORY OF HIS SEARCH FOR ROOTS Warner Bros. 285 3036	
21	18	27	JOY RIDE Dramatics, ABC ABCD 955	51	51	5	HE'S ALL I'VE GOT Love Unlimited, Unimposed Gold U 101 (20th Century)	
22	27	21	THE JACKSONS Epic PE 34379	52	54	2	SEAWIND CTI 5802	
★	31	4	SLAVE Culliver SD 9914 (Atlantic)	53	★	NEW ENTRY	→	JEAN CARN Philadelphia International PZ 34394 (Epic)
24	28	8	SUITE FOR A SINGLE GIRL Jerry Butler, Motown M7-97831	54	38	5	NEVER SAY YOU CAN'T SURVIVE Curtis Mayfield, Carlin CU 3012 (Warner Bros.)	
★	32	4	COMING BACK FOR MORE William Bell, Mercury SRM 1 1146 (Phonogram)	55	30	9	A MAN AND A WOMAN Isaac Hayes & Dionne Warwick, ABC AB 996/2	
★	34	4	FLY LIKE AN EAGLE Stevie Wonder Band, Capitol ST 11497	56	36	23	TOO HOT TO STOP Ear Kays, Mercury SRM 1 1099 (Phonogram)	
27	22	29	THIS IS NIECY Dewees Williams, Columbia PC 34742	57	37	28	SPIRIT Earth, Wind & Fire, Columbia PC 34741	
28	23	26	PART 3 K.C. & The Sunshine Band, TK 405	58	★	NEW ENTRY	→	NYCNYUSA (Ni-K-Ne-Yoo-Sa) Fatback Band, Spring SP 16714 (Polygram)
29	★	NEW ENTRY	→	59	53	8	THIS IS ANOTHER DAY Andrae Crouch & The Disciples, Light 5083 (Word/ABC)	
★	39	2	UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic)	60	55	6	LOVE CRAZY Miniclip, Columbia PC 34460	

APRIL 23

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APRIL 23

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GRAND RAPIDS—WUHK
CHARLESTON/HUNTINGTON—WOWK
DOTHAN—WDHN

SAN FRANCISCO—KGO
DETROIT—WJBK
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DALLAS—KXAS
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PUBLISHING SYMPOSIUM—Nashville's *Exit/In*, in conjunction with Capitol Records, hosts the first in a series of music business symposiums to answer the hows, whys and whats of music publishing. Panelists, left to right, include Steve Singleton, OAS Music, Lee Clayton, writer/performer, Buzz Cason, Creative Workshop, Bob Beckham, Combine Music, and Roger Sovine, BMI.

Multi-Market Expansion By La Costa

NASHVILLE—New management, new material, new recording site and new market targets highlight the "multi-market expansion" of the career of La Costa.

The Capitol artist journeyed to Los Angeles to record her new single "We're All Alone." It's the first time she has recorded outside Nashville. La Costa cut the Boz Scaggs song, along with others, at ABC Studios and Studio 55.

With Gene Page handling arrangements and Jimmy Ford producing, La Costa used top L.A.-area session musicians including Ray Parker and Rich Littlefield on guitar, Scott Edwards on bass, Ed Greene on drums and Sylvester Rivers on piano.

La Costa's new management, Steve Gold and Jerry Goldstein of Far Out Management, also handle such acts as War, Ronnie Laws, the Booty People and Linda Creed.

"She isn't leaving country music or turning her back on those fans," comments Gold. "We're just doing a multi-market expansion."

"La Costa has had great success in the country market," notes Don Zimmermann, Capitol's executive vice president and chief operating officer. "But she has a much larger potential than that. It all adds up to a move into new markets like pop and easy listening."

Book Lynn For Fan Club Group

NASHVILLE—Loretta Lynn will headline the International Fan Club Organization's annual dinner and show June 8 at Nashville's Municipal Auditorium.

Lynn is a founder and leader in the organization. The event is coordinated by the group's co-presidents, Loudilla, Loretta and Kay Johnson of Wild Horse, Colo.

Among the artists set to appear are Buck Owens, Mike Lunsford, David Wills, Rod Hart, Joe Stampley, Johnny Russell and Margo Smith. Emcees will be Billy Parker of KVOO, Tulsa, and Jack Reno of WLW, Cincinnati.

The International Fan Club Organization will present its first annual "New Country Showcase" during the dinner.

"The talent lineup consists of promising new performers who already have fan clubs organized and working in their behalf but who are not generally known on a nationwide basis," comments Loudilla Johnson.

The showcase will headline Buck Starr and The Buck Starr Show and feature Kelly Warren, Bonnie Nelson, Bobby Farish, Bob Wood, Phil Dargo and Dorothy "Everybody's Mother."

National Push On RCA Acts

NASHVILLE—RCA Records is launching a national country music promotion / merchandising / sales campaign with the theme, "Keep In Tune With The Country."

The campaign, featuring both new product and catalog items, was developed at a Nashville meeting of all regional sales managers.

A radio show featuring RCA artists has been recorded for distribution to dealers for in-store play during the campaign.

Browser boxes will carry special headers bearing the RCA campaign slogan. Mobile designs for in-store use will be distributed. RCA field sales and promotion men will work on window and in-store displays for country product.

RCA branches will take specially developed slide shows to their accounts.

The April LP release schedules includes albums by Willie Nelson and Jim Ed Brown and Helen Cornelius. The campaign will also boost the May release LPs by Waylon Jennings, Jerry Reed, Jim Reeves, Chet Atkins-Floyd Cramer-Danny Davis and the Nashville Brass, and a separate LP by Davis and his group.

Four Star Files For Chapter XI

NASHVILLE—The financially troubled Four Star Music Co. has filed a reorganization bankruptcy petition.

The plea asks for permission to reorganize the Nashville music firm under the Chapter XI bankruptcy law. The petition was signed by Joe Johnson, Four Star president, and G. Battle Claiborne, attorney.

The petition lists some 400 creditors and indicates that Four Star is "not able to pay debts as they mature." That figure includes some 300 writers who are owed royalties, according to Claiborne.

The hearing is expected to be set for sometime in April. Officials say the company wishes to remain in business.

Low Ratings Shoving WDAF Into Country

• Continued from page 28

Kansas City was one of America's first cities with a full-time country station and it has always been a leader in country record sales and jukebox play.

KCKN, even with a limited signal on a local channel assigned to Kansas City has been a ratings powerhouse for years. The latest figures show it in a virtual tie with KMBZ, the market's leading MOR for the top position with 25-49s. (ARB, October/November 1976 Monday-Saturday 6 a.m.-midnight, metro).

In the early 70s when big signal KCMO was country, it was No. 1 by a large margin in the 18-34, 18-49 and 25-49 groups.

At the time of WDAF's change, there was no "power" country competition. Although the market is served by other fine country broadcasters, the efforts of KCKN-AM, KAYQ and KBIL are limited by the fact that none uses more than 1,000 watts in the daytime or 250 watts at night.

WDAF is large enough to take a full service approach to country music. It has hired top personalities for "61 Country." Both drive jocks have experience in both country and mass appeal contemporary radio. Morning man, Jim Tyler, came from WPLO, Atlanta (Country) and has done mornings at WSGN, Birmingham, Ala., and WNOR, Norfolk, Va., among others. Dale Sommers (3-7 p.m.) came from WUBE, Cincinnati, but has worked places like WNDE, Indianapolis, (rock).

61 Country music director, Ted Cramer, is the man responsible for KCKN's success. Cramer worked for KCKN from 1957-1973 and served as its operations manager from 1963-1973 when he left for the same position at WWOK/WIGL Miami. In addition to his music duties, Cramer does the 12 Noon-3 p.m. airshift.

Production director and 9-12 noon man, David Lawrence, and midnight-6 a.m. man Phil Young, were both with WDAF before the format change. Kansas City's only

prime-time lady, Liz Darrig, has a contemporary music background in Los Angeles, Las Vegas, Dayton and Philadelphia.

The station's technical improvements include all new equipment, including custom consoles and a new transmitter.

The 61 Country format is being promoted via television spots, billboards, bus boards and an on-air giveaway of more than \$100,000 in cash and prizes, including several winners of \$10,000 in cash.

By changing to a country format, WDAF has, in many ways, become a new station with a new logo, a new sound and a new commitment to be Kansas City's first big, full service adult station that plays country music.

CMA Board Eyes Tulsa

NASHVILLE—The CMA holds its second quarterly board meeting April 20-21 at the Camelot Inn in Tulsa, Okla.

Discussion topics will include the sixth annual Country Music Fan Fair to be held June 6-12 in Nashville, an introduction of the new CMA audio/visual presentation, the CMA speakers bureau, the annual CMA awards show for 1977, membership activities, including benefits for radio stations and individual members, and expanded international operations.

Other CMA activities and projects slated for review at the meeting will be the 1977 CMA Banquet and Show, the Talent Buyers Seminar and preparations for 1977's Country Music Month.

Doc With Symphony

NASHVILLE—Doc Severinsen will join the Nashville Symphony at the Grand Ole Opry House May 1 for the 1977 Spring Pops Concert. Michael Charry, music director and conductor, will conduct the spring concert.

Sound Shop Ups Its Business

By PAT NELSON

NASHVILLE—Noting a 31% increase in business over last year, Craig Deitschmann, president of the Sound Shop studio here, predicts a gross of more than \$1 million for the studio.

Last year the facility chalked up 17 chart records and 37 advertising awards including three Clios.

The year will also bring the completion of a \$300,000 new 24-track studio adding more overdub and mixing capabilities to the services already offered at Nashville's top commercial jingle studio that also garners a major portion of the city's record production business.

Although studio time is split 50-50 between jingle work and record production, Deitschmann estimates that commercial jingle work accounts for 70% of the Sound Shop's dollar volume.

Jingle projects currently underway include accounts for Tyson Foods, Woodward & Walthrop Department Store chain, Baldwin Music Co. and the Kentucky tourism package which the studio has produced for two years.

The Nebraska tourism package was also developed at the studio as



Study Session: Ed Bruce, United Artists singer, scans material with Sound Shop president Craig Deitschmann.

was the Tennessee tourism package which is into its third year of production at the Sound Shop and features United Artists recording artist Ed Bruce. Deitschmann has completed a sales presentation for Kool Cigarettes with the disco theme, "Lighten Up And Be Kool."

The "Tennessee Trash" public service campaign developed at the Shop scored advertising awards that included three local Diamond

awards, the Silver Cup for best of show award, two Addy awards in the seventh district and an award of merit from the National Advertising Agency Network. In this year's district competition, the Sound Shop will have campaigns competing against each other in five districts out of the 11 district competition.

"I don't make a point of using name artists for jingles," Deitschmann points out, "nor do I feel it's necessary to use a name artist unless the account specifically request one."

Deitschmann recalls that when he first came to Nashville some artists were leery of doing jingles feeling it might be degrading to their artist status. "But," he adds, "I'm amused to see the change in attitudes once people find out how much money there is in it."

A prominent artist performing on an ad for a national product can make more than \$50,000 for 20 hours' work. And it's not unusual for someone to make \$5,000 for a one-hour session. I know of one artist who so far has made \$12,000 for three hours of work on a jingle done last fall." (Continued on page 49)

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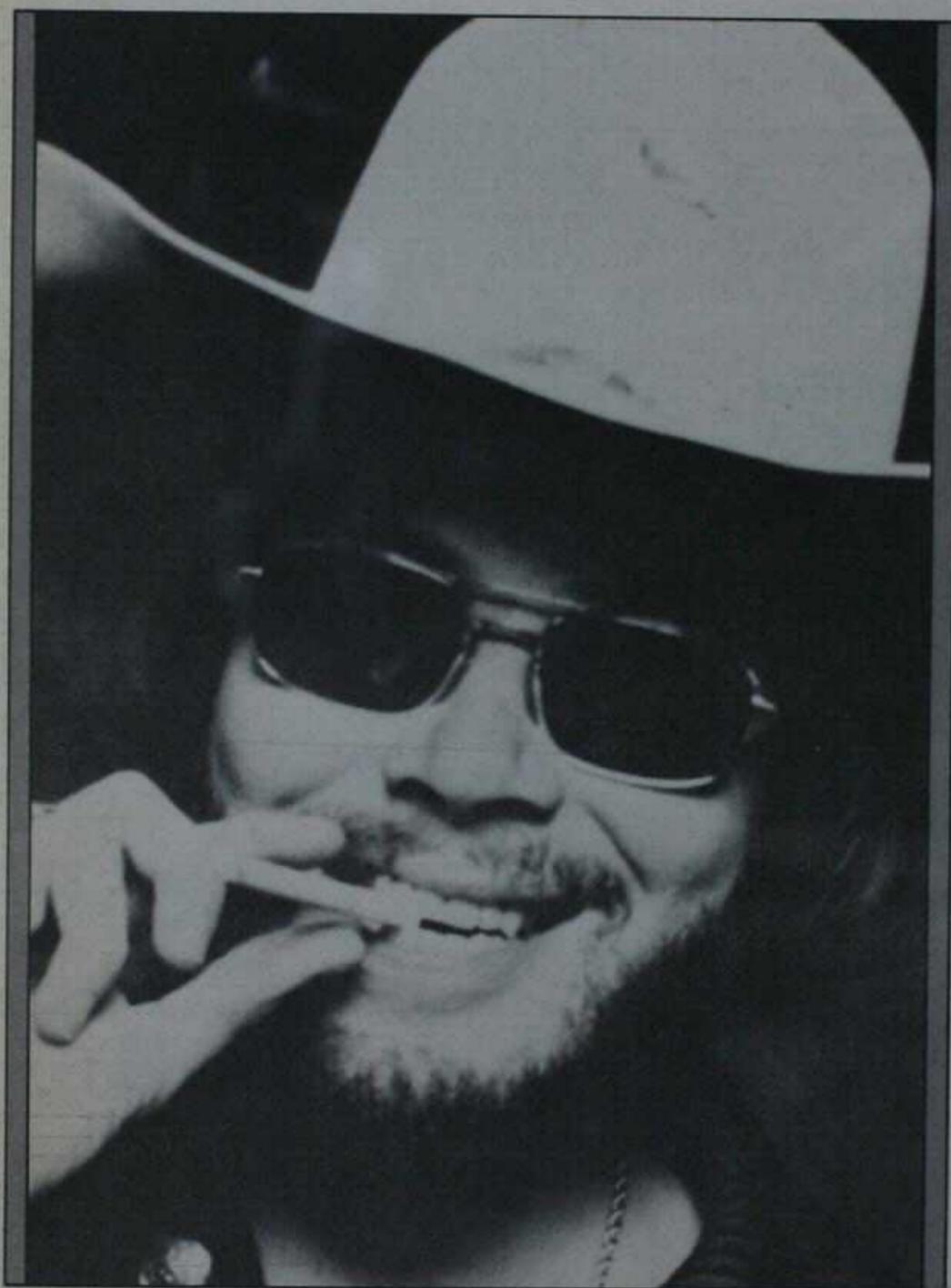


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Country



SWEET PERFORMANCE—Dave & Sugar, the RCA act that's hot on both country and easy listening charts, performs at the ABC Radio Network affiliates general reception held in Washington during the recent NAB confab.

Remodel Granada As Key Dallas Showcase

By GERRY WOOD

NASHVILLE—An extensive renovation in physical plant and concept is turning the Granada Theatre in Dallas into what could become the prime talent venue there.

A remodeling program, costing approximately \$50,000, will create a major new showplace for rock, country, Latin, soul and jazz acts in one of the nation's most populace areas—the Dallas-Ft. Worth metroplex.

To accommodate live talent, the Granada, the oldest movie theatre still in operation in Dallas, is being extensively renovated. Workmen are now extending the stage, installing a custom-built sound and light system and constructing a loading dock to allow onstage loading and unloading of equipment.

Besides a wide variety of music acts, the Granada will also feature movies, live theatre, comics and Saturday morning children's shows. "We'll have legitimate theatre, mimie troupes and possibly be the home base of a couple of theatre companies," comments Bill Douglas, operations manager.

Fresh ideas will accompany the fresh paint, according to Douglas. During stage breaks in live concerts, a screen will descend in front of the stage and movies will be shown while one act is tearing down and the other setting up. When the screen lifts, the set will have been changed.

The Granada seats 600 persons with an additional 47 spaces for the media and a VIP booth. Two acres of parking space adjoin the building.

"We'd like to run at least four days a week," advises Douglas.

Area radio stations and the media are already being courted by the renewed facility, according to Dave

Coffey who oversees the total Granada operations.

"Two of the major radio stations have already talked to us about doing live broadcasts and taping shows for delayed broadcasts," notes Coffey. The press and all the major label representatives in Dallas have shown a great deal of excitement about the project and have pledged their support to us. We also have the backing of the community surrounding the theatre."

Coffey has assembled a potent staff for the Granada project including Douglas as editor of Buddy Magazine and advertising director of Performance and Jac Coe was ex-

(Continued on page 42)

400 Due At Hall's Opening

NASHVILLE—Grand opening ceremonies for the Country Music Hall of Fame's newly remodeled and expanded museum area will be held May 5 for some 400 invited music industry and museum guests.

An 18-month-long project involving \$1.1 million in construction costs and an additional \$300,000 in design, preparation and installation of new exhibits, the expansion will allow for a projected attendance of "right at 500,000," says Bill Ivey, executive director of the Country Music Foundation. "That's up from about 380,000 last year."

One of the new museum highlights will be a display depicting a cutaway interior and exterior of an artist's touring bus, complete with bunks, lounge area and driver's console. A special feature for this exhibit is an audio/visual mannekin capable of delivering a short explanation of the details of the coach.

Other new items include artist costume exhibits, which have recently been on display in the Kennedy Center as part of its "200 Years Of American Music" exhibits; an additional theatre, expanded displays of musical instruments and 17 sketches used by Thomas Hart Benton in the preparation of the "Sources Of Country Music" mural displayed in the museum.

Grand opening festivities will include a cocktail supper and speeches by representatives of the Country Music Foundation and state and city government figures.

"The entire building will be open at this time because not only is the museum involved in the expansion, but also the library has expanded with a new stack area for records and a new audio lab," says Ivey.

Dutch Honors Go To Cooder

AMSTERDAM—A Dutch television special and a gold record presentation highlighted the recent visit to Holland of Ry Cooder.

Cooder was featured in a March 26 Dutch special, "Wonderland," that was made when Cooder and his Chicken Skin Band played two sold-out concerts in Holland.

Cooder received the Dutch golden disk for his album "Chicken Skin Music," that has sold more than 25,000 copies in Holland. The award was presented by Wim Bloemendaal, the deejay of "Nashville," a popular weekly country music Dutch radio program. Cooder has also received an Edison, the highest award of the Dutch record industry.

Cooder recently scored with a top 10 hit in Holland with the Jim Reeves classic, "He'll Have To Go."

Dolly Parton Into 4 Big City Clubs

NASHVILLE—Dolly Parton, RCA artist and host of the syndicated television show "Dolly," has embarked on a headline club tour that includes two nightly engagements in Los Angeles, San Francisco, Denver and New York.

Kicking off the tour, Parton and her band, Gypsy Fever, opened Thursday (14) at the Roxy Theatre in Los Angeles. Other club dates include San Francisco's Boarding House April 21-23, Denver's Ebbetts Field, April 25-26, and New York's Bottom Line, May 12-14.

Parton will be performing tunes from her latest RCA LP, "New Harvest, First Gathering," as well as tunes from all her past albums.

Currently in the midst of a U.S. tour, which includes the above club dates, Parton will also be appearing on the Mac Davis special April 26 on NBC.

Country Acts Will Extend Euro Tours

NASHVILLE—Following a return engagement at the International Festival of Country Music at Wembley Pool, England, Don Gibson and Billie Jo Spears are remaining in Europe for individual appearances.

Gibson is scheduled to tape "Music Laden" in Bremen, Germany, which according to Wesley Rose, president of Acuff/Rose, is the "biggest show in Germany to break a record."

Gibson will perform eight songs, a break from the norm of two songs usually allowed by guests on the show, and will be including his latest single release, "Fan The Flame, Feed The Fire," on ABC/Hickory.

Spears will headline a 14-day tour of major concert halls in England accompanied by Carl Perkins and the Dillards.

Ovation Installs Fisher In Nashville

NASHVILLE—With nine new country LPs and a charted single, Ovation Records has boosted its country effort by adding a director of Nashville operations.

Dick Schory, president of the Glenview, Ill.-based label, has named Brien Fisher to the new position. Fisher will coordinate Ovation's country efforts with the headquarters and act as a liaison in marketing, promotion and production of country product.

"We're in the country field to stay, and we're backing Brien with all our available resources," comments Schory. The label has intensified its activity with the release of 34 new titles, including nine country releases by Sid Linard, Harold Slinger, Don Barnett, String Bean, Tennessee Valley Authority, the Kendalls and Bennie Ferguson and two LPs by various artists.

Promo On Hall

NASHVILLE — Phonogram's sales and marketing force is putting an April push behind the new Tom T. Hall LP "About Love."

Sales plans for the release include a 5% discount on LPs and tapes through Friday (22). The label is also offering a specially prepared 60 second radio spot and a direct mailing to country dealers and one stops.

Pact By Broadland

NASHVILLE—Broadland Music, Ltd., has signed a subpublishing agreement for Canada with Owepar Publishing Company, owned by Porter Wagoner and Dolly Parton.

Nashville Scene

By PAT NELSON

RCA Records is in the final production stages of an instrumental album featuring the triple talents of **Danny Davis & the Nashville Brass**, **Floyd Cramer** and **Chet Atkins**.

"Chet, Floyd & Danny" offers a variety of cuts by each individual artist, as well as two tracks which present the group as a trio. Produced by Bob Ferguson, the LP includes "La Chicana," "Four In The Morning," "Java," "I Saw The Light," "Last Date," "Nadia's Theme" and "When You Wish Upon A Star." The package is scheduled for release in May.

Claude Gray's new single, "Vin Rose," is out on Granny White Records and is being distributed by Nationwide Sound Distributors. Gray will be making personal appearances in Tucson, Ariz., Fletcher, Ariz. and Seven Points, Tex.

In an engagement at the Palomino Club in North Hollywood, singer **Lynda Peace** was videotaped as part of a pilot for the upcoming syndicated tv show "California Country Cousins." The weekly show will feature prominent country entertainers based on the West Coast.

United Artists group, the **Nitty Gritty Dirt Band**, headlined a benefit for the Aspen Community School in Aspen, Colo. Billed as "Showshow," the soldout concert included appearances by the Jute Indian Dancers as well as two other locally-based groups. . . . After completing recording sessions Saturday (16), **Melba Montgomery** is off to Nevada for shows in Jackpot, Monday (18) Sunday (24), and the Shy Clown in Reno, Monday (25)-Saturday (30).

Dollar General Corp. and **Jim Brown** have renewed their advertising promotion contract after a successful year which saw sales soar to \$109.9 million compared with the previous year's figure of \$87.8 million. Buntin Advertising Agency netted two awards for the ad campaign in which Brown appeared.

Lynn Anderson has been booked for a guest appearance on the "Brady Bunch" variety tv show. . . . **George Jones** has been cast for a role in the movie "Jesse" starring **Johnny Rodriguez**. . . . **Johnny Paycheck** will guest on a segment of the "Nashville '99" tv series.

March and April are Epic months for adventurous men's magazines—**George Jones** was featured in the March issue of Penthouse; **Tammy Wynette** appeared in Esquire Magazine and you can read about **Johnny Paycheck** in the April issue of Hustler.

Bobby Goldsboro has been named national honorary chairman for the 50th anniversary of "Save Your Vision Week." Goldsboro's hit single, "A Butterfly For Bucky," told the true story of a boy born blind who later gained his vision. It was written in collaboration with the boy's father, D. Cox.

Red Sovine was named state chairman of Coffee Day Weekend, April 8-10, in conjunction with the Easter Seals drive. Sovine and the 1977 poster child were photographed together while posing on a truck for an Easter Seals poster to be distributed throughout Tennessee.

John Hartford wrapped up an active week in Nashville April 9 with a soldout show at the Old Time Pickin' Parlor where he was joined by **Sam Bush** of the New Grass Revival. The week began with an April 2 appearance at the "Grand Ole Opry" and a later live broadcast on the "Ernest Tubb Midnight Jamboree" on WSM-AM. Hartford also taped live Lester Flatt radio shows to be aired May 2-6. Producer Mike Mellord spent a lot of time at the Sound Shop with Hartford working on the Flying Fish artist's 13th album to be released in the near future.

Ray Sanders, head of the house band at North Hollywood's Palomino Club, is slated for a recording session in the next few weeks for Republic Records. . . . **Tom Jones** will make his debut performance at the Opry House, May 8. . . . **Peggy Sue** has completed her first album for Door Knob Records at Bradley's Barn.

O'Donnell Named

NASHVILLE—Red O'Donnell, entertainment editor of the Nashville Banner, has been named to the popular awards panel of ASCAP.

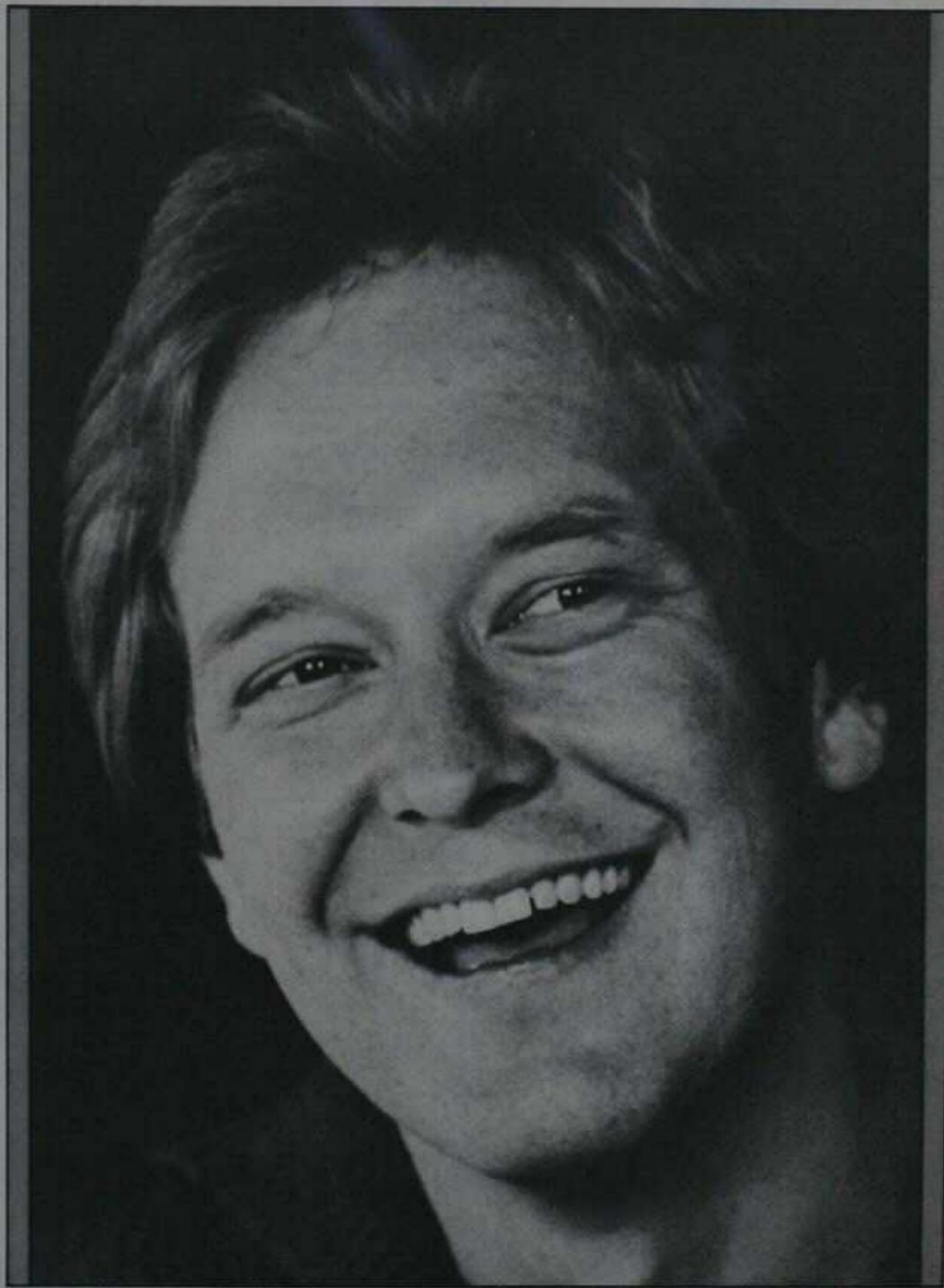
The panel of six independent musical authorities determines distribution of special cash awards to ASCAP writers. Since the program began a decade ago, the total has climbed to the \$8 million mark.

R i s i n g S o n .

REX, JR.

"I'm Getting Good At Missing You"

WBS 8354



PRODUCED BY NORRO WILSON
FROM THE ALBUM REX (BS 3054)

WARNER COUNTRY IS VELVET COUNTRY.



Billboard Hot Country Singles

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APRIL 23, 1977, BILLBOARD

HEROLD WHITE

"COUNTRY IN D.C."

Exclusively On: MAVERICK PRODUCTION RECORDS
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This Week	Last Week	Weeks on Chart	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	SHE'S GOT YOU—Loretta Lynn (H. Cochran) MCA 40679 (Tree, BMI)	48	2	2	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (B. Linnson, C. Morant, RCA 10824 (Baby Chick, BMI)	68	51	13	I'M NOT EASY—Billie Jo Spears (J. Vest, D. Chamberlain, United Artists 935 (Helen, ASCAP)
2	4	10	SHE'S PULLING ME BACK AGAIN—Mickey Gilley (J. Foster, B. Rice), Playboy 8100 Epic (Jack & Jill, ASCAP)	36	19	9	THE FEELING'S RIGHT—Harvel Felts (J. Foster, B. Rice), ABC/Dot 17588 (Jack And Jill, ASCAP)	79	3	3	I JUST CAME IN HERE (To Let A Little Hurt Out)—Peggy Sue (M. Phillips, D. Zapp), Door Knob 7029 (WIC) (Door Knob, BMI)
3	3	13	PAPER ROSIE—Gow Watson (D. Harris), Capitol 4378 (Doubleplay/Quality, BMI)	50	3	3	I'M GETTING GOOD AT MISSING YOU (Solitaire)—Bex Miles Jr. (W. Holyfield), Warner Bros. 8354 (Maplehill/You, BMI)	70	52	14	WRAP YOUR LOVE ALL AROUND YOUR MAN—Lynn Anderson (J. Cunningham), Columbia 3-15667 (Sharp, ASCAP)
4	7	8	PLAY, GUITAR PLAY—Conway Twitty (C. Twitty), MCA 40682 (Twitty Bird, BMI)	38	23	11	DON'T THROW IT ALL AWAY—Dove & Sugar (S. Benson, D. Mindell), RCA 10876 (Famous, ASCAP)	71	61	12	TEXAS ANGEL—Jackie Ward (J. Foster, B. Rice), Mercury 73882 (Phonogram) (Jack and Jill, ASCAP)
5	1	12	IT COULDN'T HAVE BEEN ANY BETTER—Johnny Duncan (R. Griffith), Columbia 310474 (Blue Echo, ASCAP)	49	3	3	LIGHT OF A CLEAR BLUE MORNING—Dolly Parton (D. Parton), RCA 10935 (Violet Apple, BMI)	72	67	7	MY SWEET LADY—John Denver (J. Denver), RCA 10911 (Clayton Lane, ASCAP)
6	6	9	(You Never Can Tell) C'EST LA VIE—Emmylou Harris (C. Berry), Warner Bros. 8329 (Arc, BMI)	59	3	3	YOUR MAN LOVES YOU, HONEY—Tom T. Hall (T.T. Hall), Mercury 73899 (Phonogram) (Hallelu, BMI)	73	71	6	THE ANGEL IN YOUR ARMS—Vivian Bell (L. Woodford-T. Bradford C. Jory), GRT 118 (Song Tailors, BMI) (Got The Music, ASCAP)
7	8	11	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck (D. Tankersley, W. Carson), Epic 8-50334 (Rose Bridge, BMI)	41	47	5	LONELY EYES—Rayburn Anthony (R. McNeil), Polygram 14380 (Half Cement, BMI)	75	77	3	VITAMIN L—Mary Kay Place as Loretta Huggers (M.K. Place), Columbia 3-10510 (Duck/Sock, ASCAP)
8	10	7	SOME BROKEN HEARTS NEVER MEND—Don Williams (W. Holyfield), ABC/Dot 17583 (Maplehill & Vogue, BMI)	42	42	6	THE TROUBLE WITH LOVIN' TODAY—Adele At The Wheel (K. Farrell), Capitol 4393 (Adele At The Wheel/Drifter, BMI)	76	81	4	WALK RIGHT BACK—Lafonda Lindsey (S. Curtis), Mercury 73889 (Phonogram) (Warner-Tamerlane)
9	14	6	THE RAINS CAME/SUGAR COATED LOVE—Freddie Fender (H. Mason, J. Miller), ABC/Dot 17586 (Crazy Cap'n/Excelsior/Crazy Cap'n, BMI)	57	4	4	SHE'S LONG LEGGED—Joe Stangley (D.D. Ward, N.D. Wilson), Epic 8-50381 (All Gallico, BMI)	77	68	14	I JUST CAME HOME TO COUNT THE MEMORIES—Cal Smith (C. Ray), MCA 10873 (Contextion, SESAC)
10	11	8	I'M SORRY FOR YOU, MY FRIEND—Wesley (H. Williams), Columbia 3-10487 (Fred Rose, BMI)	54	5	5	HELP ME—Ray Price (S. Carter), Columbia 3-10503 (First Generation, BMI)	78	84	3	SILVER BIRD—Tina Turner (R. Vignola), Epic 8-50304 (Intercom, ASCAP)
11	13	8	YESTERDAY'S GONE—Vern Gosdin (W. Bradberry), Elektra 45353 (Pan House, ASCAP)	46	20	8	LOVIN' ON—T.G. Sheppard (B. Peters), Hitville 9053 (Motown) (Bim Peters, BMI)	79	63	16	TORN BETWEEN TWO LOVERS—Mary MacGregor (P. Yarrow, P. Jarell), Anole America 7638 (Capitol) (Music Shoals Sound, BMI/Silver Dawn, ASCAP)
12	16	6	LET'S GET TOGETHER (One Last Time)—Tammy Wynette (B. Sherrill, G. Richey), Epic 8-50349 (Albee, BMI)	58	4	4	THAT'S WHEN THE LYIN' STOPS (And The Lovin' Starts)—Pat Baker (N.D. Wilson, P. Baker, R. Faith), Warner Bros. 8340 (Easy Listening, ASCAP/Dusty Roads, BMI)	80	86	3	HALF A LOVE—Ray Clark (R. Clark, R. Lane), ABC/Dot 17587 (Tree, BMI)
13	15	7	LOVE'S EXPLOSION—Margo Smith (N. Wilson, M. Smith), Warner Bros. 8329 (Jobo/N Gallico, BMI)	58	4	4	THAT'S WHEN THE LYIN' STOPS (And The Lovin' Starts)—Pat Baker (N.D. Wilson, P. Baker, R. Faith), Warner Bros. 8340 (Easy Listening, ASCAP/Dusty Roads, BMI)	81	85	3	I WONDER WHO'S KISSING HER NOW—George Hamilton IV (J. Howard, F. Adams, W. Hooper), ABC/Dot 17587 (Jenny Vogel, ASCAP/E.B. Marks, BMI)
14	5	13	LUCILLE—Kenny Rogers (K. Bowling, H. Bryant), United Artists 929 (Brougham Hall/Andie Jackson, BMI)	55	5	5	THE LATEST SHADE OF BLUE—Connie Smith (E. Rivers), Columbia 3-10501 (Milrose, ASCAP)	82	93	3	SPREAD A LITTLE LOVE AROUND—Judy Miller (R. Leigh), Epic 8-50369 (United Artists, ASCAP)
15	21	5	I'LL DO IT ALL OVER AGAIN—Crystal Gayle (B. McNeil, W. Holyfield), United Artists 948 (Half Cement/Maplehill, BMI)	50	36	12	ADIOS AMIGO—Marty Robbins (B. Vinton, R. Grady), Columbia 3-10472 (All Gallico/Albee, BMI)	83	88	4	MAKIN' BELIEVE—The Mandals (J. Work), Division 1101 (Acuff-Rose, BMI)
16	17	10	I'VE GOT YOU (To Come Home To)—Don King (D. King, D. Woodward), Cos Brio 116 (NSD) (Wijax, ASCAP)	74	2	2	THANK GOD SHE'S MINE—Freddie Hart (C. Putman, M. Kuzer, S. Throckmorton), Capitol 4409 (Tree, BMI)	84	96	2	I'LL ALWAYS REMEMBER THAT SONG—Coe Husley (C. Daniels), Prairie Dust 7618 (NSD) (Rabe Data/Fama Sutra, BMI)
17	18	10	RIGHT TIME OF THE NIGHT—Jennifer Warnes (P. McCann), Arista 0223 (American Broadcasting, ASCAP)	66	3	3	ME AND MILLIE (Stompin' Grapes And Gettin' Silly)—Rosie Sessions (B. Galesberg), MCA 40705 (House Of Gold, BMI)	85	89	2	RHYTHM OF THE RAIN—Floyd Cramer & The Keyboard Kicks Band (I. Gumbel), RCA 10898 (Warner-Tamerlane, BMI)
18	26	4	IF WE'RE NOT BACK IN LOVE BY MONDAY—Merle Haggard (G. Martin, S. Throckmorton), MCA 40700 (Tree, BMI)	53	38	12	EASY LOOK—Charlie Rich (C. Putman, S. Throckmorton), Epic 8-50328 (Tree, BMI)	85	NEW ENTRY	NEW ENTRY	A PASSING THING—Ray Giff (R. Giff), Capitol 4415 (Blue Echo, ASCAP)
19	22	8	SEMOLITA—Jerry Reed (L. Stolt), RCA 10853 (September, ASCAP)	65	3	3	MOBILE BOOGIE—Frank Williams Jr. (H. King, T. Neely), Warner/Curb 8361 (Lain, BMI)	86	NEW ENTRY	NEW ENTRY	IT'S NOTHING TO ME—Jim Reeves (P. Patterson), RCA 10956 (Dogmatik/Liberty, BMI)
20	24	8	BLUEST HEARTACHE OF THE YEAR—Kenny Dale (W.W. Wimberly), Capitol 4389 (Publicare, ASCAP)	55	41	13	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride (L. Schwenn), RCA 10875 (Chess, ASCAP)	88	95	2	BROOKLYN—Cody Jameson (L. Dedrick), MCA 7673 (Colgems/Tony Tiger, ASCAP)
21	12	9	ANYTHING BUT LEAVIN'—Larry Gatlin (L. Gatlin), Monument 45212 (First Generation, BMI)	56	43	12	LOVING ARMS—Summi Smith (T. Jans), Elektra 45374 (Ringo, ASCAP)	88	NEW ENTRY	NEW ENTRY	THIS GIRL (Has Turned Into A Woman)—Mary MacGregor (P. Yarrow, M. Macgregor), Anole America 7642 (Capitol) (Silver Dawn, ASCAP)
22	25	8	(I Need You) ALL THE TIME—Eddy Arnold (B. Bryant, F. Bryant), RCA 10899 (House Of Bryant, BMI)	57	53	7	I LEFT MY HEART IN SAN FRANCISCO—Bud Stangill (D. Oms, G. Cary), ABC/Dot 17684 (General, ASCAP)	90	90	4	YOU OUGHTA HEAR THE SONG—Ruth Buzzi (R. Bowling, J. Emerson), United Artists 951 (Brougham Hall, BMI/Warhawk, ASCAP)
23	27	7	LOOK WHO I'M CHEATING ON TONIGHT/IF YOU THINK I'M CRAZY NOW (You Should Have Seen Me When I Was A Kid)—Bobby Bare (B. McNeil), RCA 10902 (Half Cement, BMI)	58	56	6	RODEO BUM—Mel Street (D. Hines, S. Vaughan), GRT 116 (Andromeda, ASCAP/Heavy, BMI)	91	NEW ENTRY	NEW ENTRY	TO MAKE A GOOD LOVE DIE—Dwayne Dunder (D. Dunder, C. Morris), RCA 10926 (Loudway, BMI)
24	34	4	I CAN'T HELP MYSELF—Eddie Rabbit (E. Rabbit, E. Stevens), Elektra 45399 (Briarpatch/Dub Dove, BMI)	59	44	9	THE LAST GUNFIGHTER BALLAD—Johnny Cash (C. Clark), Columbia 3-10483 (Sunbury, ASCAP)	92	92	3	I DON'T HURT ANYMORE—Linda Cassidy (L. Rollins, D. Robertson), Cos Kay 116 (Rumbler, BMI)
25	9	11	MOCKINGBIRD HILL—Donna Fargo (V. Harton), Warner Bros. 8305 (Southern, ASCAP)	60	62	6	I'M NOT THAT GOOD AT GOODBYE—Stella Parton (R. McNeil, D. Williams), Elektra 45382 (Jack, BMI)	93	NEW ENTRY	NEW ENTRY	GRAND OLE BLUES—Troy Seals (B. Sherrill, T. Seals), Columbia 3-10511 (Ship, ASCAP/Dawn In Dixie/Tring, BMI)
26	29	6	IF YOU GOTTA MAKE A FOOL OF SOMEBODY—Bickey Lee (R. Clark), RCA 10914 (God Songs, BMI)	61	45	13	YOU'RE FREE TO GO—Sonny James (D. Robertson, L. Herscher), Columbia 3-10468 (Intercom U.S.A., ASCAP)	94	97	2	HARDLY A DAY GOES BY—Jean Shepard (R. Jones), United Artists 956 (Brougham Hall, BMI)
27	31	7	LET ME LOVE YOU ONCE BEFORE YOU GO—Barbara Fairchild (M. Leikin, S. Dorff), Columbia 3-10485 (Aino, ASCAP/Poco, BMI)	63	70	4	CATCH THE WIND—Kathy Barnes (Domeno), Republic/RDA 376 (RDA) (Southern, ASCAP)	95	NEW ENTRY	NEW ENTRY	ALABAMA SUMMERTIME—James Taylor (J. Taylor), Capitol 4410 (Hardhat, BMI)
28	28	7	JUST A LITTLE—Billy "Crash" Craddock (L. Marlowe, H.), ABC/Dot 17682 (Ray Stevens, BMI)	63	NEW ENTRY	NEW ENTRY	BURNING MEMORIES—Mel Tillie (W. Tinto, P. Walker), MCA 40710 (Cedarwood, BMI)	96	100	3	SHOW ME A BRICK WALL—Carl Smith (C. Collins), ABC/Wickey 54008 (Milrose, ASCAP)
29	30	7	LIVING NEXT DOOR TO ALICE—Johnny Carver (M. Chinn, M. Chapman), ABC/Dot 17683 (Chinichap/Island, BMI)	67	75	5	YOU DON'T HAVE TO BE A BABY TO CRY—Ann J. Martin (Merrill, Shand), Prairie Dust 7612 (NSD) (RFD, ASCAP)	97	NEW ENTRY	NEW ENTRY	THE REASON WHY I'M HERE—Joni Lee (C. Twitty), MCA 40687 (Twitty Bird, BMI)
30	32	7	FAN THE FLAME, FEED THE FIRE—Dan Gibson (E. Ross), ABC/Wickey 54010 (Milrose, ASCAP)	66	60	7	I'M SAVIN' UP SUNSHINE—Dale McBride (C. Leonard), Cos Brio 117 (NSD) (Wijax, ASCAP)	98	NEW ENTRY	NEW ENTRY	TEXAS TEA—Leroy Van Dyke (R. Peters), ABC/Dot 17681 (Stelby Songline, BMI)
31	39	4	MARRIED BUT NOT TO EACH OTHER—Barbara Mandrell (D. LaSalle, F. Miller), ABC/Dot 17589 (Orbena/Bridgport, BMI)	66	60	7	I'M SAVIN' UP SUNSHINE—Dale McBride (C. Leonard), Cos Brio 117 (NSD) (Wijax, ASCAP)	99	99	2	LOVE SONG SING ALONG—Darrell Dodson (B. Millsap), SCR 129 (Famous/Arms, ASCAP)
32	37	6	EVERY WORD I WRITE—Dottie West (R. Bowling, G. Richey, J. Crutchfield), United Artists 948 (Brougham Hall/Dixie Lane, BMI)	67	46	10	I'M LIVING A LIE—Joanne Front (W. Holyfield), MCA 40678 (Vogue/Maple Hill, BMI)	100	NEW ENTRY	NEW ENTRY	RUNNIN' OUT AGAIN—Paula Kay Evans (R. Mangels, M. Blackford), Autumn 368 (RDA Chart, BMI) (United Artists, ASCAP)
33	35	7	LILY DALE—Darrell McCall & Willie Nelson (B.J. Willis, T. Moore), Columbia 3-10480 (Four Star, BMI)								
34	40	5	KENTUCKY WOMAN—Randy Barlow (N. Diamond), Gazelle/RDA 381 (Tallyrand, BMI)								

* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	6	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
2	1	13	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
3	3	7	NEW HARVEST... FIRST GATHERING—Dolly Parton, RCA APL1-2189
4	4	8	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones, Epic PE 3446E
5	6	11	VISIONS—Don Williams, ABC/DG1 0020 7064
6	7	8	HEART HEALER—Mel Tillis, MCA 2252
7	8	19	WAYLON LIVE—Waylon Jennings, RCA APL1-1338
★	10	6	JOHN DENVER'S GREATEST HITS VOL. 2, RCA CPL 12195
★	11	3	PLAY GUITAR PLAY—Conway Twitty, MCA 2252
10	9	8	THE BEST OF DONNA FARGO, ABC/Det. DOA 2075
11	5	8	ADIOS AMIGO—Marty Robbins, Columbia KC 3444B
12	12	20	RONNIE MILSAP LIVE, RCA APL1-2043
13	15	16	GREATEST HITS—Linda Ronstadt, Aylum 7E-1092
14	14	24	THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1-2023
15	13	21	GREATEST HITS VOL. II—Conway Twitty, MCA 2235
16	16	10	HOTEL CALIFORNIA—Eagles, Replum 7E-1084
17	19	9	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996
18	17	8	RIDIN' RAINBOWS—Tanya Tucker, MCA 2253
★	NEW ENTRY		SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1 2261
20	20	6	CHANGES IN LATITUDES... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
★	27	5	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
22	22	7	PAPER ROSIE—Gene Watson, Capitol ST 11987
23	26	8	JOHNNY DUNCAN, Columbia KC 3444Z
★	NEW ENTRY		KENNY ROGERS, United Artists UA-LA689-G
25	29	22	GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415 (Zaic)
26	18	8	I'M SORRY FOR YOU, MY FRIEND—Moe Bandy, Columbia KC 3444J
★	NEW ENTRY		YOUR PLACE OR MINE—Gary Stewart, RCA APL1-2199
28	23	23	THE BEST OF GLEN CAMPBELL, Capitol ST 11577
★	NEW ENTRY		WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
30	33	33	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
31	21	14	TORN BETWEEN TWO LOVERS—Mary MacGregor, Arista America ST 50015 (Capitol)
32	36	11	THE COUNTRY AMERICA LOVES—Statler Brothers, Mercury SRM-1-1125 (Phonogram)
33	24	6	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP-C180 (Warner Bros.)
34	37	3	THE WHEEL—Asleep At The Wheel, Capitol ST 11620
35	35	3	24 GREATEST HITS—Hank Williams, MGM SE 4755 (Polydor)
36	40	2	TOUCAN DO IT TOO—Amazing Rhythm Ace, ABC AB 1005
37	28	8	TAKE ME—Charlie Rich, Epic KE 34444
★	NEW ENTRY		THE TOUCH OF FELTS—Narvel Felts, ABC/Det. DOA 2970
39	42	28	THE TROUBLEMAKER—Willie Nelson, Lone Star KC 34112 (Columbia)
★	NEW ENTRY		BIG BOSS MAN/MY MOUNTAIN DEW—Charlie Rich, RCA APL1-2260
41	31	41	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1338
42	25	8	YOU'RE FREE TO GO—Sonny James, Columbia KC 34477
43	41	26	SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2228
44	34	8	RIDES AGAIN—David Allan Coe, Columbia KC 34310
45	32	10	VINTAGE '77—Tommy Overstreet, ABC/Det. DOA 2071
46	30	8	WRAP YOUR LOVE ALL AROUND YOUR MAN—Lynn Anderson, Columbia KC 34420
★	NEW ENTRY		THE ORDINARY MAN ALBUM—Dale McBride, Cap-Bro 651 (NSD)
48	44	6	24 GREAT HITS BY BOB WILLIS AND HIS TEXAS PLAYBOYS, MGM Z-5303 (Polydor)
49	50	2	RAIN ON—Gene Cotton, ABC AB 983
50	49	2	LOVE RUSTLER—Delbert McClinton, ABC AB 991

* Star Performer—LPs registering proportionate upward progress this week.

Country

FAVORITE DURING WORLD WAR II

U.K.'s Vera Lynn Into Country With 20 Nashville-Taped Tunes

By GERRY WOOD



Vera Lynn and Owen Bradley: "We had quite a jam session in our own way."

NASHVILLE—In one of the most unique mergers of international talent with the "Nashville Sound" ever recorded, Dame Vera Lynn has concluded two weeks in the studio recording a 20-selection LP.

The famed British singer, who vaulted to fame as the U.K.'s favorite and most inspiring singer of the dim World War II years, has put an entirely new slant to her career with the Nashville sessions. Using Nashville musicians and guided by the legendary producer Owen Bradley, Lynn recorded a wide selection of American and British country songs.

Bradley, who also produces Loretta Lynn and a bevy of country stars, terms the results of the Vera Lynn sessions "outstanding." Lynn's label, EMI, is gearing up plans for a projected \$250,000 promotional blitz behind the LP in England, while Capitol Records is mulling over the U.S. possibilities.

The bold, unlikely venture could emphatically rejuvenate the illustrious 42-year recording career of Lynn, who cut her first record in 1935 and is still "looking for new things to do." Britain's "Sweetheart of the Forces," the first British female singer to top the American charts, earned a gold record for "Auf Wiedersehen," then followed in 1942 with another million-seller, "Yours."

As the first English artist to top the U.S. charts and the first to earn a gold disk in America, Lynn hopes to add to her industry firsts through the success of her new LP.

What reaction does she expect with the release of the Nashville-recorded package? "I don't think I've done anything that will displease any of my existing fans," Lynn answers. "And by doing it, and having it released here in this country, I may get to a market that has never heard me sing before. They'll be taking me on a different level completely."

Why country? One reason is the free and open attitude that keeps her music and attitude fresh. "This is why I thought it would be nice to do a country album and see how far I could go—not as far as sales is concerned, but in the way of working. Basically, I've got the type of voice for country. I like doing different things. You've got to keep yourself interested, otherwise you get in a rut."

Lynn's dramatic emergence during the trauma of war has both its benefits and drawbacks. "It's very difficult for me to get away from the war years because people just won't let me. When I do concerts, I don't get an opportunity to do contemporary songs. It's all the oldies. That's why when I do television, I enjoy getting the opportunity to do contemporary songs."

During World War II, Lynn's voice was the link between countless servicemen and women and their loved ones at home. Songs like "We'll Meet Again" and "White Cliffs Of Dover," rendered in her positive, optimistic tone, beamed to English servicemen over her BBC Radio show "Sincerely Yours."

Lynn has long nurtured a desire to try the country route. "I've wanted to do an album of country for a long time, but it was Bob Mercer at EMI who said, 'If you really want to do it, you've got to go to the right place and do it—you've got to go to Nashville.' So I said, 'Fine.'"

found. "I've always heard it's the place to go if you want to do country, which is obvious. I heard you can take your time and do it in a nice, easy, relaxed way which suits me."

"We're also learning the language," says Lynn laughing, displaying a copy of the book "How To Speak Southern."

She was also familiar with country music. "It's very popular in England. I'm familiar with some of the songs and the way they do it. I've always sung a little bit like that myself, particularly in the early days."

The easygoing studio atmosphere was a pleasant surprise for Lynn. "A major difference in recording in Nashville is that the musicians don't have music to read. They go in and say 'What are we doing? What key?' and off you go."

"We hadn't really finalized the titles. We had a rough idea about the keys but they were finalized on the job and if we didn't like it, we either put it up or down a half a tone. This is the freedom that I found very enjoyable."

Lynn praised the Nashville musicians as "super." "We can't get that country rhythm sound at home. They did some good string stuff, too."

The Lynn-Bradley chemistry worked perfectly. "The first time we met he just sort of slipped onto the piano and said, 'Do you remember this?' and we had quite a jam session in our own way. I knew all his material and he remembered mine. He knew all the dance band stuff because he had a band."

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Heart Attack Kills Songwriter Miller

NASHVILLE—Eddie Miller, co-writer of "Release Me" and the man who helped found both the Academy of Country and Western Music and the Nashville Songwriters Assn. International died here Monday (11).

A heart attack claimed the life of the 57-year-old Miller.

The Oklahoma native, a member of the Nashville Songwriters Hall of Fame and a board member of the group, wrote several country hits.

Rock LP Best Sellers

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As Of 4/12/77

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

- | | |
|--|--|
| 1 HOTEL CALIFORNIA—Eagles—Asylum 7E 1084 | 21 UNPREDICTABLE—Natale Cole, Capitol SO 11600 |
| 2 A STAR IS BORN ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 22 ALIVE!—Kiss—Casablanca NBLP 7020 |
| 3 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 23 SONGS FROM THE WOOD—Jethro Tull—Chrysalis CHR 1132 |
| 4 BOSTON—Epic PE 34188 | 24 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 |
| 5 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 25 ROCKY ORIGINAL MOTION PICTURE SOUNDTRACK—United Artists UA-LA693-G |
| 6 LEFTOVERTURE—Kansas—Kirshner PZ 34334 | 26 A NEW WORLD RECORD—Electric Light Orchestra—United Artists UA-LA679-G |
| 7 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-340C2 | 27 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 8 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 28 FLEETWOOD MAC—Reprise MS2225 |
| 9 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516 | 29 A ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor PD 1-6080 |
| 10 TRYIN' TO GET THE FEELING—Barry Manilow—Arista 4060 | 30 HERE COMES PETER COTTONTAIL—Pickwick 5145 |
| 11 LOVE AT THE GREEK—Neil Diamond—Columbia KC2 34404 | 31 JOHN DENVER'S GREATEST HITS VOL. 2—RCA CPL1-2195 |
| 12 DESTROYER—Kiss—Casablanca NBLP 7025 | 32 BURNIN' SKY—Bad Company—Swan Song SS 8500 |
| 13 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 | 33 DAVID SOUL—David Soul—Private Stock PS 2109 |
| 14 THE BEST OF THE DOOBIES—Doobie Brothers—Warner Bros. BS 2978 | 34 BARRY MANILOW II—Arista AL 4016 |
| 15 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 35 SONG OF JOY—Captain & Tennille—A&M SP 4570 |
| 16 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037 | 36 YEAR OF THE CAT—Al Stewart—Janus JXS 7022 |
| 17 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Capitol ST 1157 | 37 ENDLESS SUMMER—Beach Boys—Capitol SBVO 11307 |
| 18 WINGS OVER AMERICA—Capitol SWCO 11593 | 38 ARRIVAL—Abba—Atlantic SD 18207 |
| 19 SILK DEGREES—Boyz n the City—Columbia PC 33920 | 39 IN FLIGHT—George Benson—Warner Bros. BSK 2983 |
| 20 ANIMALS—Pink Floyd—Columbia JC 34474 | 40 ANYWAY YOU LIKE IT—Thelma Houston—Tamla T6-34551 |

Radio-TV Programming

Vox Jox

Continued from page 31

later rose to manage such stations as WKDA in Nashville, then started in multi-year association with Metro-media Radio and managed such stations as WHK in Cleveland and WIP in Philadelphia before moving to New York.

He was one of the first modern managers in radio who understood quality programming and everything it meant to good radio. He was respected by all of his peers and most of them called him friend. Survivors include his widow Genevieve and two daughters.



Harvey Glascock: His friends will always remember him.

Mark Jividen has been promoted to chief engineer of WMMI-AM-FM, Columbus, Ohio. . . . Jack London has been appointed operations director of KDWN, the 50,000-watt adult contemporary station in Las Vegas. He'll also handle the music.

* * *

The new lineup at WKIX, Raleigh, N.C., features Jim Tate 6-9 p.m., Dale Van Horn 9-noon, Ron McKay noon-3 p.m., Bob Bolton 3-6 p.m., Jay Michaels 6-10 p.m., Walt Howard 10 p.m.-2 a.m., Phyllis Kopelman from WDNC in Durham 2-6 a.m. Weekends find Jeff Roberts, Don Grady and Jim Harrison on the air. Bolton, of course, is program director of the Top 40 station. . . . Ted Habeck is the new music director of KSME, St. Louis. . . . Ken Calvert is the new program director of WABX, Detroit; he had been music director of the progressive station.

Simulcast In Dallas

Continued from page 30

tive, according to Bernard, who notes that "the stuff is good: it's fresh."

A skit, based on the theme of the movie, kicks things off. Music is blended at breaks. Sometimes sounds are heard on the FM side but not on the tv audio. Kendall has amassed a library of more than 100 tape/film clips of rock acts from David Bowie to the Beatles.

"It's unique for radio," Kendall says. "The entire staff is involved and it gives us all a great high, as well as plenty of things to refer to on the air."

According to legal requirements and FCC regulations, KZEW produces the show with money from its promotion budget. Afternoon drive time DJ Mark Christopher, who has experience as a commercial tv producer, produces "Zootube."

Billboard SPECIAL SURVEY For Week Ending 4/23/77
(Published Twice A Month)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	10	IN FLIGHT George Benson, Warner Bros. BSK 2983
2	5	2	HEAVY WEATHER Weather Report, Columbia PC 34418
3	18	2	CONQUISTADOR Maynard Ferguson, Columbia PC 34457
4	2	14	A SECRET PLACE Grover Washington Jr., Kudu KU 3251 (Motown)
5	13	2	FOUR Bob James, CTI 7074
6	15	2	MUSICMAGIC Return To Forever, Columbia PC 34682
7	3	21	IMAGINARY VOYAGE Jean-Luc Ponty, Atlantic SD 18195
8	7	14	MY SPANISH HEART Chick Corea, Polydor PD-2-9003
9	6	6	ROOTS Quincy Jones, A&M SP 4626
10	9	14	VIBRATIONS Roy Ayers Ubiquity, Polydor PD-1-6091
11	8	29	CALIENTI Gato Barbieri, A&M SP 4597
12	23	4	SWEET BEGINNINGS Marlena Shaw, Columbia PC 34458
13	4	55	BREEZIN George Benson, Warner Bros. BS 2919
14	11	19	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518
15	36	2	ROMANTIC JOURNEY Norman Connors, Buddah BDS 5682
16	25	2	FROM ME TO YOU George Duke, Epic PE 34469
17	17	10	CARICATURES Donald Byrd, Blue Note BN-LA633-G (United Artists)
18	20	2	THE SAN FRANCISCO CONCERT Hubert Laws, CTI 7071
19	22	4	SHOUT IT OUT Patrice Rushen, Prestige 10101 (Fantasy)
20	30	2	WATER BABIES Miles Davis, Columbia PC 34396
21	27	2	GINSENG WOMAN Eric Gale, Columbia PC 34421
22	24	6	BIG CITY Lenny White, Nempcor NE 441 (Atlantic)
23	NEW ENTRY		JEFF BECK WITH THE JAN HAMMER GROUP LIVE Epic PE 34433
24	10	4	NOTHING WILL BE AS IT WAS . . . TOMORROW Flora Purim, Warner Bros. BS 2985
25	16	33	SCHOOL DAYS Stanley Clarke, Nempcor NE 439 (Atlantic)
26	26	10	PASTELS Ron Carter, Milestone M 9073 (Fantasy)
27	28	6	SEAWIND CTI 5002
28	19	8	SLEEPING GYPSY Michael Franks, Warner Bros. BS 3004
29	29	6	ORGAN HYMNS SPHERES Keith Jarrett, ECM 2-1086 (Polydor)
30	12	19	RENAISSANCE Lonnie Liston Smith & The Cosmic Echoes, RCA APL1-1822
31	14	10	IN CONCERT—CARNEGIE HALL George Benson, CTI 607251 (Motown)
32	35	2	CARNIVAL John Handy, ABC/Impulse AS 9324
33	38	21	THE MAN WITH THE SAD FACE Stanley Turrentine, Fantasy F 9519
34	32	2	A HANDFUL OF BEAUTY Shakti/John McLaughlin, Columbia PC 34372
35	21	23	MAIN SQUEEZE Chuck Mangione, A&M SP 4612
36	NEW ENTRY		WHAT THE WORLD IS COMING TO Dexter Wansel, Philadelphia International PZ 34487 (Epic)
37	37	33	BAREFOOT BALLET John Klemmer, ABC ABCD 950
38	33	11	BIRD IN A SILVER CAGE Herbie Mann, Atlantic SD 18209
39	31	6	AURORA Jean-Luc Ponty, Atlantic SD 18163
40	NEW ENTRY		FEELINGS FROM WITHIN Joe Thomas, Groove Merchant 3315

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Rock Singles Best Sellers

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As Of 4/11/77

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

- | | |
|--|--|
| 1 RICH GIRL—Daryl Hall & John Oates—RCA 10660 | 21 SAM—Olivia Newton-John—MCA 40670 |
| 2 DON'T GIVE UP ON US—David Soul—Private Stock 45129 | 22 MAYBE I'M AMAZED—Wings—Capitol 4385 |
| 3 HOTEL CALIFORNIA—Eagles—Asylum 45386 | 23 I WANNA GET NEXT TO YOU—Rose Royce—MCA 40662 |
| 4 SOUTHERN NIGHTS—Glen Campbell—Capitol 4376 | 24 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 4372 |
| 5 THE THINGS WE DO FOR LOVE—10cc—Mercury 73875 | 25 HELLO STRANGER—Yvonne Elliman—RSO 871 |
| 6 DANCING QUEEN—Abba—Atlantic 3372 | 26 CALLING DR. LOVE—Kiss—Casablanca 880 |
| 7 LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand—Columbia 3-10450 | 27 LUCILLE—Kenny Rogers—United Artists 929 |
| 8 RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista 0223 | 28 DANCING MAN—Q—Epic/Sweet City 8-50335 |
| 9 WHEN I NEED YOU—Leo Sayer, Warner Bros. 8332 | 29 JEANS ON—David Dundas—Chrysalis 2094 |
| 10 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla 54278 | 30 I'VE GOT LOVE ON MY MIND—Natalie Cole—Capitol 4360 |
| 11 SO IN TO YOU—Atlanta Rhythm Section, Polydor 14373 | 31 I.O.U.—Jimmy Dean—Casino 052 |
| 12 CARRY ON WAYWARD SON—Kansas—Kirshner 4267 | 32 I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK 1022 |
| 13 CAN'T STOP DANCING—Captain & Tennille—A&M 1912 | 33 WEEKEND IN NEW ENGLAND—Barry Manilow—Arista 0212 |
| 14 TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America 7638 | 34 LONG TIME—Boston—Epic 8-50329 |
| 15 SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic 8-50308 | 35 THE FIRST CUT IS THE DEEPEST—Rod Stewart, Warner Bros. 8321 |
| 16 I LIKE DREAMIN'—Kenny Nolan—20th Century 2287 | 36 TRYING TO LOVE TWO—William Bell—Mercury 73839 |
| 17 LIDO SHUFFLE—Boyz n the City—Columbia 3-10491 | 37 YOUR LOVE—Marilyn McCoo & Billy Davis Jr.—ABC 12262 |
| 18 LIVING NEXT DOOR TO ALICE—Smokie—RSO 860 | 38 CAR WASH—Rose Royce—MCA 40615 |
| 19 BLINDED BY THE LIGHT—Manfred Mann's Earth Band—Warner Bros. 8252 | 39 ALL STRUNG OUT ON YOU—John Travolta—Midsong International 10907 |
| 20 COULDN'T GET IT RIGHT—Climax Blues Band—Sire 736 | 40 CRACKERBOX PALACE—George Harrison—Dark Horse 3313 |

Life Of Rock DJ Alan Freed Set For Film

LOS ANGELES—Rock disk jockey Alan Freed is the subject of a forthcoming Paramount film, "American Hot Wax." Producer Art Linson, who co-produced "Car Wash" says the film will use actual recordings of the 1950s plus original material.

There will be a soundtrack LP.

Freed's estate sold the film rights to Linson. Freed introduced rock to New York after moving from an Akron, Ohio, station to WINS. The screenplay will dramatize one week in Freed's life when he was at the height of his success prior to the New York payola scandals of 1959.

PACED BY IRA SULLIVAN

So. Florida Jazz Activity Rising After a Dull Period

By SARA LANE

MIAMI—Jazz is gaining momentum in South Florida. There are at least a half-dozen clubs where local jazz groups as well as top name groups and single artists can be heard nightly.

It was no longer than a year ago that South Floridians were bemoaning the dearth of jazz in the area.

And while the former jazz radio station WBUS has gone off the air,

jazz is still being heard over the airways from such unlikely sources as Miami's classical station WTMI and WLRN, Miami's educational radio station.

Among top local jazzmen is Ira Sullivan, who perhaps has been playing his brand of music the longest of any musician in the area. The multi-talented, multi-instrumentalist Sullivan has been in Miami since 1966.

Each Friday and Monday, Ira and Friends appear at the Unitarian Universalist Society in South Miami. Ira's "friends" include visiting jazz artists and well-known, and some not so well-known, locals.

Often his friends include Univ. of Miami jazz students. Sullivan maintains he's giving the young jazz musician a place to perform the music he wants to play.

Lou Zeif, manager of the Travelers Motel in the airport area, is a jazz freak and through his endeavors, in concert with others interested in this music, jazz is becoming the "in" music in Miami.

When WBUS went off the air, Zeif quickly effected a concept to keep jazz buffs apprised of what was happening in the area by setting up a Jazz Hotline.

Now South Floridians need only dial a phone to receive up-to-the-minute news on who's appearing where and when in the community.

(Continued on page 52)

Cap's Jazz

• *Continued from page 4*

"The records we're releasing feature modern production techniques and the tunes are more modern. Garry Bartz does 'Ooh, Baby,' the old Smokey Robinson hit."

Arnold says that, more than just getting back into jazz, the label is simply expanding its horizons in soul music. Some people will call the records jazz "and some won't."

A major difference is that the label will promote the product just like pop records. "We're not just going to limit our promotion to jazz stations. We'll provide those records to any radio station interested in playing good music—soul, jazz, rock, MOR, and beautiful music."

"And we're very serious about attacking the marketplace. While we know establishing these artists will take some time, once they are established they'll sell consistently, and without the necessity of a hit AM radio single."

A special marketing campaign behind the releases will be unveiled in August.

Arnold has scored successes with artists in his division moving into the mass market field, including Natalie Cole, Tavares, Sylvers—all with big hits.

His jazz product will be by essentially black artists. "The age of the musicians is 37 on down." He thinks that musicians in jazz have been influenced to a great extent by the dominant pop music sounds "and the predominant black music sound of the '60s and early '70s was the Motown sound."

Mann's Goals At Embryo

• *Continued from page 3*

other," he states. "If Ian Anderson improvises, it's jazz. If an English band jams on a version of Bo Diddley it's jazz. Same thing for Emerson, Lake & Palmer or a Hungarian riffing around some Magyar folk melody."

"Jazz is improvising based on life experiences, your environment and the people involved in the recording."

WEA International chairman Nesuhi Ertegun likes his approach.

"Oh," Mann says giggling. "He loves it."

"My advice to our artists is don't emulate American jazz musicians. Draw from your own culture."

What's the Embryo roster shaping up to be?

"I'm developing a team of draft picks rather than buying veterans," he begins.

Will it be a jazz label? "Yeah... my kind of jazz. If it's magic and it turns me on I'm gonna sign the group," he says.

"A successful record is something that's a picture of what the artist can do, emotionally. The audience only listens to music that way; emotionally. They don't hear chords or know the charts. They don't worry about that."

Already signed to Embryo are Danny Tone, a guitar player Mann describes as having "a metal background but who is into synthesizers and has played with Larry Coryell," Sonny and Linda Sharrock, described as proponents of "Afro free funk"; Britons Dick Morrissey and Jim Mullen, the former from the



Boss Mann: Embryo Records' president Herbie Mann at his desk in his office at the Atlantic subsidiary in New York.

group If; David "Fathead" Newman, whose contract with Warners just ran out; and Tom and Googie Coppola, she of the alluring voice with the group Air.

The Coppolas have worked with Marvin Gaye, the Fatback Band and Airtio Moreira.

Others will be signed this year, Mann predicts. He is also looking to tie into distribution deals with foreign labels.

He is planning to take some of the country's top and most promising young jazz musicians to Europe for the summer for festival appearances and a recording session with the Average White Band. The whole project will be filmed. At one time or another, Mann has worked, in studios all over the globe, with artists as diverse as Duane Allman, Mick Taylor, Jimmy Cliff's band, Stephane Grappelli, Aynsley Dunbar, The Memphis Rhythm section, and a cast of seasoned as well as up-and-coming jazz stars.

Jazz Beat

LOS ANGELES—KGU, Honolulu's 50,000-watt, has begun programming jazz five week-nights from midnight to 3 a.m., writes Bill Thompson, the station's morning personality.

Called "The Jazz Show," it is hosted by Kit Beuret and is the brainchild of program and operations manager Bernie Armstrong. Show started out with two hours on a Friday night and then three weeks later, as listener response grew, it went to three days and then two days later it went five nights. Aloha!

The Century Plaza Hotel here is bringing jazz back to its Hong Kong bar. Monty Alexander bows May 7 and will be followed by Herb Ellis-Barney Kessel tandem June 7. Room played Woody Herman, Cannonball Adderley, Billy Eckstine types seven years ago.

Oasis, a Philadelphia-based group, is blending jazz/rock/Latin into a style for patrons of J.C. Dobbs, the Red Eye Tavern and Letters. . . . Vibist Ted Pittzcker, formerly with the George Shearing quintet, and pianist Phil Markowitz performed their original material at Guild Hall in

(Continued on page 58)

TICKET

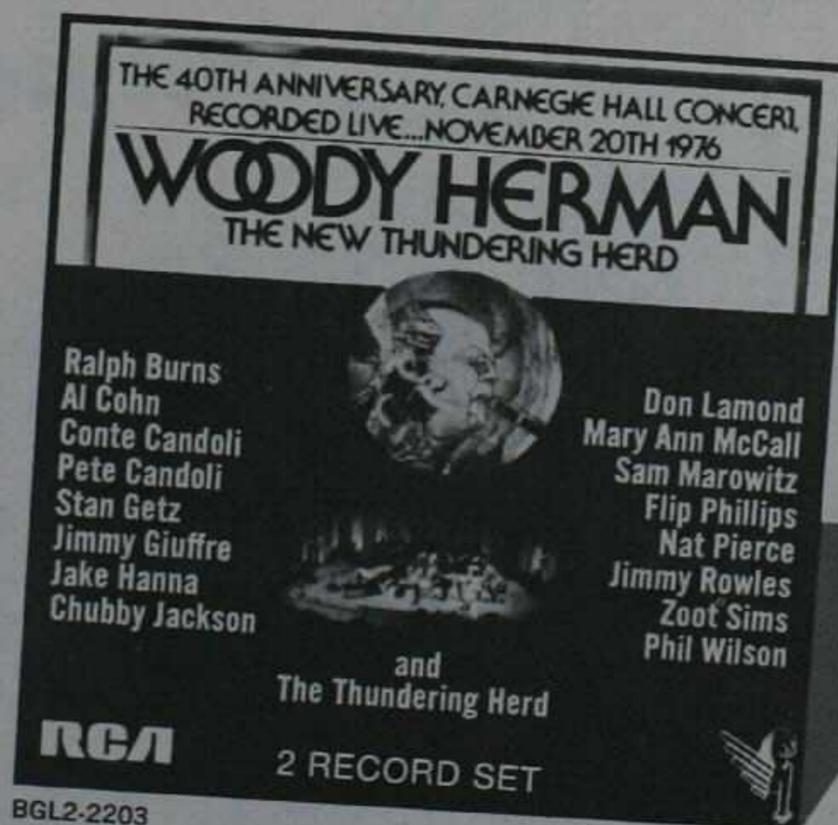
Woody Herman
The New
Thundering Herd
Carnegie Hall
November 20, 1976

The Program

Apple Honey	Penny Arcade
Sweet and Lovely	Crisis
Four Brothers	She's Gone
Brotherhood of Man	Blues In The Night
Early Autumn	Blue Serge
Everywhere	Blue Getz Blues
Bijou	Finale: Caldonia
Cousins	Goodnight
Woody's Theme (Blue Flame)	
Wrap Your Troubles In Dreams	
Fanfare For The Common Man	

TICKET

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a one-in-a-million concert.



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one-in-a-million seat.

Reserved Seating Available Nightly Compliments of RCA

Talent

Signings

BOARDWALK CASINOS COMPETE

N.J. Gambling Spurs Top \$ Talent Bidding

• Continued from page 1

the Bahamas, has already become the casino land baron here. Playboy Enterprises established a foothold last week, and it is known that Loew's, the giant hotel and theatre chain, is shopping hard here for a spot.

Playboy, which will build a new hotel on a boardwalk site right next to Convention Hall, has announced that Martin Stern Jr., who designed the MGM Grand Hotel in Las Vegas and other major resort hotels, will design its \$50 million 500-600 room hotel here.

I.G. "Jack" Davis, president of Resorts International, has already acquired the 1,000-room Chalfonte-Haddon Hall for \$5.2 million and has the land to build another \$50 million hotel here. He says he will put in super shows just like they have in Las Vegas. In addition to remodeling the rooms at the Chalfonte-Haddon Hall, Davis says there will be new restaurants and the hotel's Pennsylvania Room, used now for conventions and exhibits, will be converted into a musical theatre seating 2,500.

"Frank Sinatra gets \$250,000 a week when he works Vegas, Diana Ross gets \$200,000 a week there," Davis says. "They're worth that kind of money because they bring in the people. We're prepared to hire en-

tertainers of their stature to star in our Atlantic City hotels."

Davis will have to reckon with the Playboy hotel among others. Playboy officials say their hotel here will cater to "the top end of the market," adding that room rates would be "substantially above the national average." In addition to the Chalfonte-Haddon Hall, which will be ready for casino gambling as soon as the state passes the regulatory legislation, Resorts International will have its showcase in the proposed \$50 million hotel to be built, and for which John Portman has already been engaged as the architect.

Although it plays such names as Frank Sinatra (opening April 29), Liza Minnelli (who was there in January) and Gladys Knight and the like, the 1,000-seat Latin Casino, less than a hour's drive away in Cherry Hill, is not too concerned about competition for names from the casino gambling clubs.

Charles Gerson, who operates the Latin with his father, Dallas, says that Atlantic City will have to "compete with me" for the artists. "I pay them top dollar," says Gerson, "and over the years we've built up lots of loyalty. Besides, not everybody is a gambler. Not everybody in Philadelphia is going to want to go all the way to Atlantic City when they can see a top attraction in Cherry Hill."

(Continued on page 48)

Remodel Dallas' Granada

• Continued from page 16

executive director for the U.S. government's remotivation and self-help program and a music publishing company vice president.

Coffey is assistant to the corporation's president, John Caruth, who has been directing the financial side of the project.

The Granada is shooting for a May 1 re-opening.

The proscenium type stage is 19 feet by 40 feet. The sound equipment includes 16-24 channels with onstage monitors. Lighting equipment includes 40,000 watts of stage

lighting, scrimmer dimmers and two troupers.

An in-house videotape system will be available along with simulcast equipment. The Granada will distribute programs, books and T-shirts for a negotiable fee.

The main sound system includes a three-way tri-amped system with 1,650 watts, Electro-Voice Speaker system, 16 in/4 out board, Shure microphones, echo, reverb, limiter and equalization. The two-way monitor system delivers 800 watts Crown and Marantz power.

Headliners Firmed For L.A. Venue

LOS ANGELES—Universal Amphitheatre here has announced many of the headliners for its sixth summer season. The outdoors facility seats some 5,000 and is booked in-house by MCA staffers.

With additional concerts still to be announced, the season will include Waylon Jennings with Jessi Colter, June 30-July 2; Ben Vereen with Marilyn McCoo & Billy Davis Jr., July 7-10; Janis Ian, July 22-24; Kris Kristofferson & Rita Coolidge, July 30-31; "A Man & A Woman," starring Dionne Warwick & Isaac Hayes, Aug. 11-13; Gordon Lightfoot, Aug. 3-7; Natalie Cole, Aug. 18-21; Neil Sedaka, Aug. 25-28; Judy Collins, Aug. 30-31; Jackson Browne, Sept. 15-18; and Linda Ronstadt, Sept. 20-25.

Emerson, Lake & Palmer re-sign to Atlantic Records with "Works" the first release under the new pact. ... Philippe Wynn to Atlantic's Cotillion. Wynn was part of the Spinners group before going solo in January. ... Jakki to West End Records, with first single "You Are The Star" shipped this week in both 7 inch and 12 inch, 45 r.p.m. versions.

David Houston to Gusto-Starday Records. ... Randall Bramlett to Paragon Agency for exclusive representation. Tyrone Davis also to Paragon. ... Ray Sanders to Republic Records. ... Martin Carthy to Rounder Records for U.S. ... George Hamilton IV to the William Morris Agency for representation in the U.S. ... Chuck Stewart to Monument Records. ... Jim Valentini and Frank Saulino to Screen Gems EMI Publishing Co.

Al Stewart, Janus artist, to ICM for booking. ... Dianne Steinberg, daughter of WJLB Detroit disk jockey Martha Jean "The Queen" to ABC Records. ... Waves to Polydor. ... Jackie De Shannon to Amherst Records of Buffalo, N.Y. ... Dick & Sandy St. John renew with Musicways publishing.

Alto saxophonist Bunky Green to Vanguard Records after a voluntary layoff of 10 years. ... Ted Nugent, Michael Stanley, and Bill Quateman to Diversified Management Agency. ... Television's "Electric Company" to Peter Pan Records.

Frampton At Vegas Aladdin On July 12

LAS VEGAS—Peter Frampton, Billboard's No. 1 Top Boxoffice stadium attraction of 1976, makes his local debut July 12 at the 7,500-seat Aladdin Theatre here. Aladdin management reports that the one-nighter culminates six months of negotiations.

Unsurpassed in Quality

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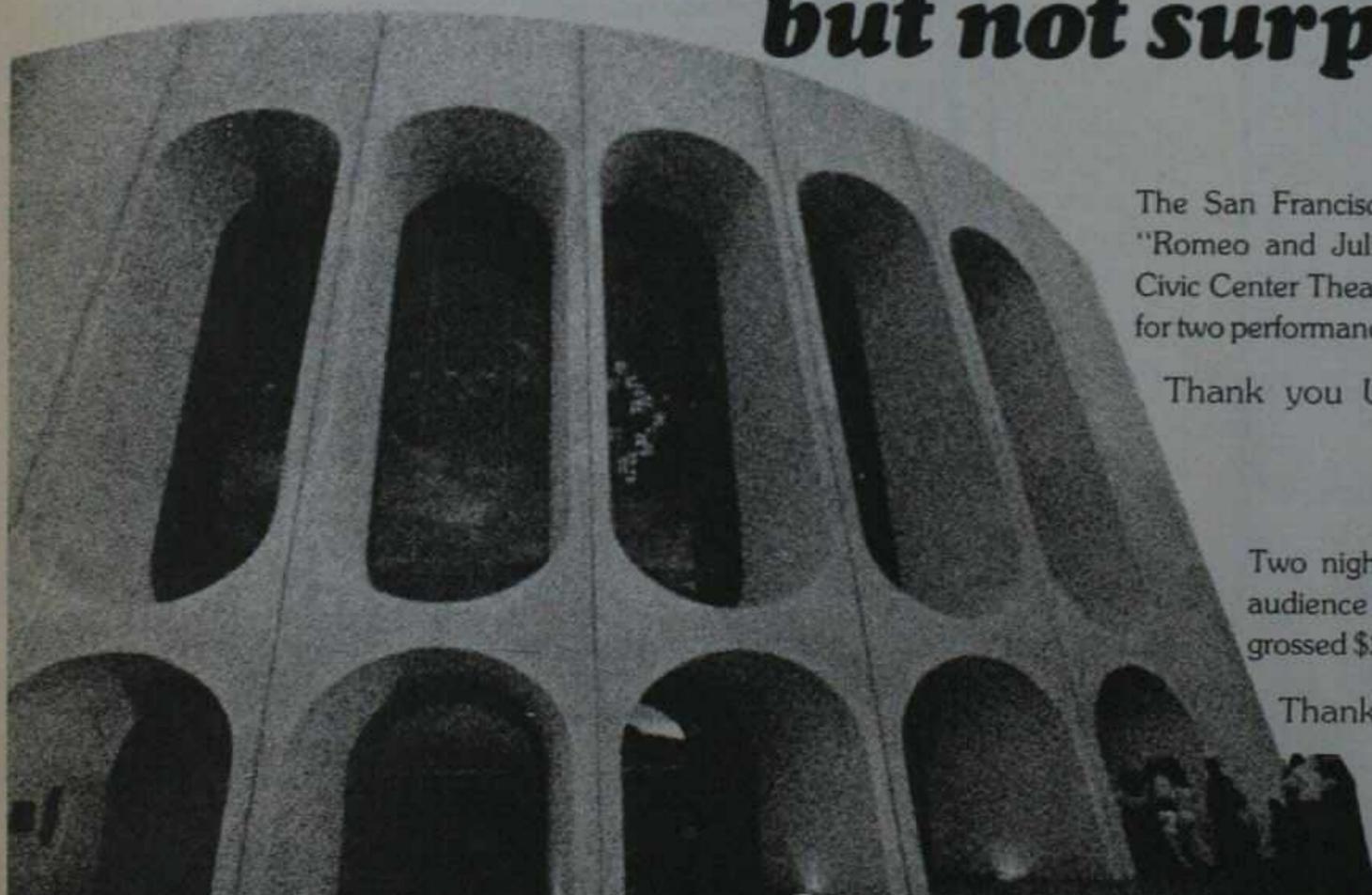
1000 POSTCARDS	\$70.00
100 8x10	\$18.95
CUSTOM COLOR PRINTS	189 per 100
COLOR LITHO	\$210 per 1000
COLOR POSTCARDS	\$180 per 3000
MOUNTED ENLARGEMENTS	20"x30" \$14.00 30"x40" \$20.00

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but not surprised..."



The San Francisco Ballet's presentation of "Romeo and Juliet" filled our resplendent Civic Center Theatre to capacity (2470 seats) for two performances. Total gross \$41,850.

Thank you Universal Attractions.

Two nights later Andy Williams pleased an audience of 2548 in a spectacular show that grossed \$22,253 for just one performance.

Thank you Triangle Productions.

Linda Harris
One Civic Center Plaza
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MJL Memo:

Congratulations Barry!

It's been a miracle!

9 mos. on tour — sold out!

TV Special — highest ratings for new artist.

Record sales — 4 gold LP's on charts at once
— 2 double platinum

Attendance records broken all over —
Vegas, Tahoe, Ravinia, Philly, Toledo etc.!

Broadway — sold out both weeks!

Awards — up the gazoo!

Boy, do you need this vacation!

This one's for you.

Miles



New On The Charts



PABLO CRUISE
"Whatcha Gonna Do?" -89

This four-man A&M group is breaking beyond its Bay Area popularity base with its third album. Bud Cockrell, the band's bass player and co-lead vocalist, was formerly in It's A Beautiful Day, the 1969-70 Columbia hotshots whose "White Bird" was a first-time chart hit four months ago for Beautiful Day founder David Laflamme.

The three other members of Pablo Cruise came out of Stoneground, the veteran Marin County band that splintered around 1973. Cory Lerios plays keyboards, Steve Price handles drums and Dave Jenkins doubles as lead guitarist and co-lead vocalist.

The four joined forces in July 1973 and signed with A&M in October 1974. The first album hit the charts in August 1975 the second in April 1976, though neither went higher than the 170s. Boosted by this single, though, the new album "A Place In The Sun" is up to number 103 after two months on.

"Whatcha Gonna Do?" is a basic rock cut which has the driving, rhythmic sound of early Doobie Brothers' hits. It also features strong, intense vocal exchanges by Cockrell and Jenkins which recall the blue-eyed soul and passion of the Righteous Brothers.

The group is managed by Bob Brown of Mill Valley near San Francisco, (415) 332-4243. It is booked by Dan Weiner and Fred Bohlander of Monterey Peninsula Artists in Carmel, Calif., (408) 624-4889.

Fastest Registration Yet For 3rd Talent Forum In New York

• *Continued from page 3*

lumbia, Jerry Greenberg of Atlantic and Phil Walden of Capricorn.

Concert promoters on forum panels today include Ron Delsener of New York, Bill Graham of San Francisco, Larry Magid of Philadelphia, Don Law of Boston, Steve Wolf & Jim Rissmiller of Los Angeles, Bob Bageris of Detroit, Barry Fey of Denver and Mike Belkin of Cleveland.

Facility managers speaking at the Talent Forum include Jack Globenfelt of Nassau Coliseum, Joe Cohen of Madison Square Garden, Bill Cunningham of Oakland Coliseum/Stadium, Claire Rothman of Los Angeles Forum and Marty Kummer of Westbury Music Fair.

Artist relations executives so far scheduled for panels include Mike Klenfner of Atlantic, Bob Regehr of Warner Bros., Jonathan Coffino of Columbia, Jerry Sharell of Elektra/Asylum and Bruce Garfield of Capitol.

A special panel of concert promoters who also manage recording artists will be moderated by David Forest of Los Angeles, promoter who manages Elvin Bishop and Detective.

The other promoter-managers are

Irv Zuckerman of St. Louis (Starcastle), Ken Kinnear of Seattle (Heart), John Scher of New Jersey (Renaissance), Joe Sullivan of Nashville (Charlie Daniels Band), Cleveland's Mike Belkin (Wild Cherry, Sweet City Records), Martin Onrot of Canada (Chilliwack).

Personal managers confirmed today for the forum include Dee Anthony (Peter Frampton, Gary Wright), Shep Gordon (Alice Cooper, Burton Cummings), Steve Gold (War) and Steve Paul (Edgar Winter, Johnny Winter, Rick Derringer).

Teddy Slatos, veteran tour manager, will give the basics seminar on show production. Dee Anthony will again handle the personal management seminar.

Larry Magid, whose Electric Fac-

tory Productions was the highest-grossing arena promoter on Billboard's 1976 Top Boxoffice tally will mentor the concert promotion seminar.

Steve Gold will host a seminar on "Intimidation: Does It Really Help" along with other well-known managers. Bob Regehr, Warner Bros. artist development vice president, will give a seminar on "How To Communicate With Your Record Company."

Many more top-name talent industry speakers are still to be announced.

Also forthcoming is an announcement of special low group air fare which will be made available to all Los Angeles registrants for the Talent Forum.

Talent In Action

BARRY MANILOW

MGM, Grand, Las Vegas

In a fitting conclusion to a grueling 90-city tour, Arista artist Barry Manilow scored his local headlining debut March 31 in a genuinely fresh program of hits, new material and an animated comedy touch in his hour-plus, 10-song set which breezed by at a fast, tight pace.

Coming on stage after Lady Flash fem trio, Manilow rocketed with loud rocker "Riders To The Stars" as Flash gyrated in long, red flowing capes, followed by "Jump, Shout Boogie" in a medley of '50s-type bop swing. Almost reaching too high a camp, Manilow returned to earth with current hit single, Randy Edelman's "Weekend In New England," part ballad, part rocker as the loudness became overpowering again. Autobiographical "Beautiful Music" gave the lean singer an opportunity to solo his vocal talents preceding his put-on of early cocktail piano and commercial jingle writing.

Manilow played eight commercial selections, from Kentucky Fried Chicken to Pepsi in an effective sketch which featured upright piano, a stuffed marlin and fake palm tree. The solo spotlight change from David Pomeranz's "Tryin' To Get The Feelin'" into full accompaniment by the Tom Mosey orchestra and Manilow's five-man rhythm section was impressive, emphasizing his transition from small club artist to major showroom talent. Drummer/conductor Lee Garst molded the entire effort.

"It's A Miracle" with smoke bomb explosions and strobe lighting picked up the pace of the show, culminating in the classical treatment of "Could It Be Magic?" where the Chopin Prelude in C-Minor combined with "Mandy." "I Write The Songs" and a reprise of "Beautiful Music" with a lighted backdrop graphic from album

"Tryin' To Get The Feelin'" of Manilow at the piano concluded the professional production.

Manilow is at the top of his pop career, set apart by his openness and glib nature which at times falls into a too-cute category. But his music and performing ability outshine any annoyance. One ponders how long his unique personality can withstand the onslaught of repetition and major stardom.

HANFORD SEARL

DAVID BROMBERG AZTEC TWO STEP

Avery Fisher Hall, New York

Bromberg is a hard performer to categorize. He is a singer-guitarist whose repertoire includes everything from bluegrass to soul to blues to Irish jigs. While Bromberg's voice may not be the stuff that hit singles are made of, it is certainly different.

His guitar work is phenomenal but never overly conspicuous. The best thing that can be said about him is that he is just plain fun to watch and listen to.

It is hard for most performers to hold an audience's attention for 105 minutes but Bromberg had little trouble since his 18-song set was filled with so much diverse music. Though his (seven-piece band lacked virtuoso soloists, it had no trouble providing Bromberg with solid support throughout.

Bromberg was at his best on the more humorous numbers such as "Oh Sharon," "Dangerous Man" and "If You're A Viper" where his voice did not seem so bizarre. The enthusiastic audience called Bromberg back for two encores, the last one being a Jimmy Carter-inspired disco instrumental called "Peanut Man."

Opening the March 25 show was Aztec Two-Step, one of the New York area's favorite acts.

(Continued on page 46)

IMIC '77

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Paul Williams:
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"Evergreen" (Love theme
from "A Star is Born")

Smokey Robinson:
"Shop Around",
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Talent Talk

Paul McCartney rumored ready to sign with Columbia, ending his long association with Capitol. ... Amerasia Records is sending 2,000 promotion copies of "Men's Room" by pukka artist Dorian to various gay bars around the country. ... Grateful Dead beginning its first tour since signing with Arista, with a heavy concentration of gigs in the South.

Rita, wife of Paddy Moloney of the Chieftains, gave birth to an eight pound boy, Padraig. ... Stevie Wonder, having returned from finding his musical roots in Nigeria, is in Louisiana producing an LP for his band Wonderlove.

Patti Smith's group, minus Patti, put together an oldies show at the Lower Manhattan Ocean Club recently. David Bowie, Iggy Pop and David Johansson attended. A book of Patti's poetry will be published by Putnam this fall.

John Miles' appearance at New York's Bottom Line was simulcast by WNEW in New York. The station also did its first transcontinental simulcast, broadcasting Peter Gabriel's live appearance in Los Angeles. ... Country Joe MacDonald, after headlining a "Save The Whale" benefit in Tokyo, is planning a European tour with David Bromberg.

Polydor artists Stormin' Norman & Suzy made their network tv debut on the Gabe Kaplan ABC-TV special. ... The Outlaws head for Europe as headliners in early June after completing U.S. leg of tour. The band will return in late summer in time for outdoor dates in the South.

Manhattans scored the film "Johnny West," in which the Columbia artists also make a

screen debut. The film was shot on location in Germany for fall release. The band has set a U.S. tour, as have jazz greats Slide Hampton and Dexter Gordon.

Bette Midler won the first National Cable Television Association award for original show with her Home Box Office special. ... David Cassidy married actress Kay "Breezy" Lenz in Las Vegas. ... Bread grossed \$59,640 for Northwest Releasing at Honolulu's Blandell Arena.

HITTING THE ROAD: George Benson to Japan.

O'Jays on 75-city tour. ... Joni Mitchell starts July tour at Vancouver. ... Spinners to 56 U.S. cities, then Japan and England. ... Mary Macgregor on European promotion trip. ... Rush on three-month tour of U.S. and Europe.

Heart's hit single "Dreamboat Annie" was mistakenly called "Tugboat Annie" in a recent Billboard story about the group's manager, Ken Kinnear. However, there is now a "Tugboat Annie" single on Neostat Records by Lori Jacobs.

Franklyn Ajaye, Little David comic, joins Kris Kristofferson in the film "Convoy." ... Kenny Rankin, another Little David act, sings theme song for new Norman Lear tv series "All That Glitters." ... Paul Anka's first tv special, "Music My Way" will have a UA album release coordinated with next Monday (25) viewing date.

Caedmon spoken-word records celebrated its 25th anniversary with a sampler album and hardcover catalog book. ... Tony Bennett broke his own two-year-old attendance record at the New Orleans Fairmont Hotel, his seventh club attendance record in 1977.

New On The Charts



DEAN FRIEDMAN

"Ariel"—★

Friedman is a 21-year-old New Jersey native who a few years ago took performing arts classes at New York's City College. One of his teachers there was David Bromberg, who led Dean to his future managers, Allan Pepper and Stanley Snadowsky, owners of the Bottom Line nightclub in New York.

Pepper and Snadowsky, (212) 228-6300, in turn steered Dean to Terry Cashman and Tommy West's Lifesong Records, where he was signed about a year ago when the label was enjoying its first gold single in Henry Gross' "Shannon." His first LP was released in February.

Like Harry Chapin, Friedman essentially sets detailed stories to music. Since his melody writing is largely a function of his lyric writing, he doesn't use many catchy, repetitive musical hooks. But while the prose-like lyrics—which are actually printed in paragraph form on the album—occasionally read as somewhat banal and sentimental, they come alive on record due to some humorous light touches.

This single, for example, is a wry, bouncy saga of suburban seduction that has an uplifting, goodtime energy, and a clever line about a girl whose favorite songs are "Tears On My Pillow" and "Ave Maria."

Arrangements on the album are by Kenny Ascher, Paul Williams' writing partner ("You And Me Against The World"). Now based in New York, Friedman is booked by Chip Rachlin of I.C.M., (212) 556-5600.

the gospel vocals and rock guitar arrangement on a song like "Playing The Fool."

RCA videotaped the Pepper during its 12-song performance for the band members to study later. It should be interesting to see what they learned. ROMAN KOZAK

ALAN: A TRIBUTE TO ELVIS ANDY STONE & THE VALIANTS

Roxy, Los Angeles

The dramatic brass intro from the "2001 Theme" blazes out and a dark, slippery-haired presence in spangled flamingo pink bursts onstage. The sneer, the swivel, the pumping knee action—it's all unforgettably, unmistakably—Alan. But that was no letdown, for most, if not all, of the sell-out crowd here April 3. Alan is the closest they'll ever come to seeing Elvis in action, certainly to the 1950's King who revolutionized music the world over.

The hour-long show packed in 20 of Elvis's more memorable tunes, starting from early Sun recordings such as "My Baby Left Me," through '50s smashes such as "Heartbreak Hotel," "Don't Be Cruel," "Hound Dog," and "Love Me Tender." This segment was the most moving, bringing back memories of the original explosive force that rocketed Elvis to the top. A second segment, performed in black leather, presented the early movie star Elvis, singing his way from New Orleans ("King Creole") to "jailhouse Rock" to the inevitable turning point, "G.I. Blues." The second half, based on the more recent slick Vegas shows, featured the predictable jeweled jumpsuit, karate kicks and sweat-soaked scarves, but more importantly offered an interesting sampling of the wide variety of styles Presley has undertaken in the past decade. It's quite a leap from "How Great Thou Art" to "Burnin' Love," but Elvis pulled it off, and so does Alan.

(Continued on page 48)

Talent In Action

Continued from page 44

Though the group has expanded from an acoustic duo to a 6-piece amplified band it has not lost its fresh melodic sound. The band's 12-song, 45-minute set was entertaining and tasteful and was highlighted by some of the group's better known material such as "Cosmos Baby" and "Dancers All." ROBERT FORD JR.

BAR-KAYS

Roxy, Los Angeles

Working since the mid-'60s in a progressive r&b style, the Bar-Kays' years of experience have led to a very tight, hard-hitting and effective stage presentation placing it in line with today's fashionable funk group.

Rawer than Earth, Wind & Fire and slicker with more polish than Parliament/Funkadelic, the Bar-Kays present a colorful and flashy show, coming on strong in a danceable, nonstop vein using multiple visual effects and frequent choreography for added punch.

The eight-piece outfit led its audience March 29 through 40 minutes of uptempo, high-powered groove vamps that occasionally moved into more melodic structures.

Fronted by the raspy, expressive vocals and slippery movements of Larry Dodson, a punky James Brown, the group remained at a continuous smooth but sizzling level of high intensity, spiced up by brief horn, guitar, keyboard and drum solos delivered right to the point with a compact efficiency.

The Bar-Kays' visual and active performance, though a bit cramped by the Roxy's intimacy, converted the air to a party atmosphere raising the roof and the crowd on six selections that included "Too Hot To Stop" and "Shake Your Rump To The Funk." KEVIN MERRILL

BILLY ECKSTINE COUNT BASIE

Carnegie Hall, New York

The Count and Mr. B packed them into Carnegie for an evening of music and memories. The March 18 concert showed these two master showmen at their very best, thanks to some solid support from Basie's always incredible big band.

Basie opened things up with a typically superlative 55-minute set that mixed standards like "Body And Soul" with newer material like "Freckle Face." The latter featured exciting drum fills from Butch Miles who plays with a style and exuberance that is reminiscent of past Basie timekeepers such as Sonny Payne. Also outstanding in solo stints were reedman Jimmy Forest and trombonist Al Gray.

Basie, coming off a recent illness, was in his usual high spirits as he kicked off most of the band's nine songs in his famous Kansas City piano style. After a short intermission Basie and the band returned to do their standard "Alright Okay" which served as an opening for Eckstine. Basie turned the conducting and piano chores over to Eckstine's veteran accompanist Bobby Tucker as Mr. B started with eight fairly current compositions. With the exception of Bernard Ighner's "Everything Must Change," most of the newer material was not suited to Eckstine's unique voice.

It was not until midway through the 55-minute set that things picked up as Eckstine went into an outstanding show-closing medley of his most familiar songs including "Everything I Have Is Yours," "Coiffage For Sale," "Caravan," "I Apologize" and "Jelly Jelly." Eckstine can still make women swoon with his deep rich voice but it is hard for him to find current tunes that fit his distinctive singing. ROBERT FORD JR.

PEPPER

Friends Again, New York

Friends Again is a New York disco that is moving toward live rock entertainment. If it continues to book bands of the calibre of Pepper, it should do all right.

Pepper is a three-man group which on the 50-minute, March 31 gig was accompanied by a drummer, bass player and three woman backup singers. Its music is basically white rock 'n' soul culled mostly from the band's debut LP for RCA.

Focus is on lead singer Billy Hoche, who has good range and an earthy presence but who sometimes gets so involved in his vocal gymnastics that his performance sounds almost histrionic.

Be that as it may, the band's instrumentation is first rate, with Pepper members Hoche and Eric Thorngren on guitars and John Turi on a variety of keyboards. They are aided ably by bassist Jim Gregory and drummer Alan Chids.

Gregory especially stands out, providing a litting disco beat that adds a new dimension to

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	RUFUS FEATURING CHAKA KHAN/BAR-KAYS/ ENCHANTMENT—Dimensions Unltd., Capital Centre, Landover, Md., April 9	20,364	\$6-\$7	\$130,847*
2	BOSTON/JOHN MILES/STARBUCK—Gulf Artists, Sportatorium, Hollywood, Fla., April 9	16,905	\$6.50-\$7	\$115,275*
3	PARLIAMENT FUNKADELIC/BOOTSYS'S RUBBER BAND/ROSE ROYCE—Feyline Presents Inc./L & E Prod./Alex Cooley Inc., Civic Center, Birmingham, Ala., April 9	11,619	\$6.50-\$7.50	\$80,299
4	PARLIAMENT FUNKADELIC/BOOTSYS'S RUBBER BAND/ROSE ROYCE—Feyline Presents Inc./L & E Prod., Mid-South Coliseum, Memphis, Tenn., April 10	11,533	\$6-\$7	\$78,199*
5	BOSTON/STARBUCK—Gulf Artists, Civic Center, Lakeland, Fla., April 7	10,853	\$6.50-\$7	\$74,972*
6	RUFUS FEATURING CHAKA KHAN/SANTANA—Electric Factory Concerts, Civic Arena, Pittsburgh, Pa., April 6	7,748	\$5-\$7	\$46,485
7	MARSHALL TUCKER BAND/HEARTSFIELD—Feyline Presents Inc., Univ. Arena, Denver, Colo., April 5	6,500	\$6.50-\$7.50	\$42,600*
8	PARLIAMENT FUNKADELIC/BOOTSYS'S RUBBER BAND/ROSE ROYCE—Feyline Presents Inc./L & E Prod./Alex Cooley Inc., Von Braun Civic Center, Huntsville, Ala., April 8	6,327	\$6-\$7	\$41,545
9	RUFUS FEATURING CHAKA KHAN/BAR-KAYS/ ENCHANTMENT—Dimensions Unltd., Col., Richmond, Va., April 8	6,100	\$6-\$7	\$40,792
10	RUFUS FEATURING CHAKA KHAN/SANTANA/ BRICK—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, April 5	6,960	\$5.50-\$6.50	\$40,343
11	WAYLON JENNINGS/JESSIE COLTER/HANK WILLIAMS JR.—Sound 70/Trigg Black Prod., Gardens, Louisville, Ky., April 9	5,833	\$6-\$7	\$38,035*
12	PARLIAMENT FUNKADELIC/BOOTSYS'S RUBBER BAND/ROSE ROYCE—Feyline Presents Inc./L & E Prod., Rupp Arena, Lexington, Ky., April 6	5,501	\$6.25-\$7.25	\$37,675
13	RUSH/ANGEL/MAX WEBSTER—Brass Ring Prod., Sports Arena, Toledo, Ohio, April 8	5,040	\$5.50-\$6.50	\$29,006

Auditoriums (Under 6,000)

1	JANIS IAN/TOM CHAPIN—Electric Factory Concerts, Academy Of Music, Philadelphia, Pa., April 5 (2)	4,893	\$5.50-\$7.50	\$33,095
2	BOB SEGER & THE SILVER BULLET BAND/STARZ—Mid-South Concerts/Electric Factory Concerts, Dixon Myers Hall, Memphis, Tenn., April 5	4,271	\$6.50	\$27,762*
3	WEATHER REPORT/AL DI MEOLA—Brass Ring Prod./Royal Prod., Royal Oak Theatre, Detroit, Mich., April 9 (2)	3,442	\$6.50-\$7.50	\$24,670
4	CHARLIE DANIEL'S BAND/OUTLAWS—Cross Country Concert Corp., Palace Theatre, Waterbury, Conn., April 9	3,500	\$7	\$24,500*
5	TODD RUNDGREN UTOPIA—Fun Prod., Civic Aud., Santa Monica, Calif., April 7	3,000	\$7.50-\$8.50	\$24,236*
6	JESSE COLIN YOUNG/LEON REDBONE—Contemporary Prod., Kiel Opera House, St. Louis, Mo., April 7	3,266	\$6-\$7	\$22,218
7	KENNY RANKIN & DON COSTA ORCH.—Ron Detsener, Avery Fisher Hall, N.Y.C., April 4	2,742	\$8.50	\$21,800*
8	JOURNEY/STARCASTLE/STEVE GIBBONS BAND—Ron Detsener, Palladium, N.Y.C., April 9	3,100	\$6.50-\$7.50	\$21,800
9	STEVE MARTIN/RENAISSANCE—Bill Graham, Paramount Theatre, Oakland, Calif., April 9	2,902	\$5.50-\$7.50	\$19,836
10	GARY WRIGHT/ATLANTA RHYTHM SECTION—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., April 9	3,100	\$4.50-\$6.50	\$18,175*
11	ANDRAE CROUCH & HIS DISCIPLES—Hal Evans, Municipal Aud., Shreveport, La., April 8	3,200	\$5-\$6	\$17,300
12	BOOTS RANDOLPH & FLOYD CRAMER—Northwest Releasing, Opera House, Seattle, Wash., April 8	2,681	\$5-\$7	\$16,835
13	CRUSADERS/AL JARREAU—Northwest Releasing, Aud., Portland, Ore., April 9	2,417	\$5.50-\$7.50	\$16,750
14	BOOTS RANDOLPH & FLOYD CRAMER—Northwest Releasing, Aud., Portland, Ore., April 7	2,559	\$5-\$7	\$16,359
15	PETER GABRIEL/YESTERDAY & TODAY/ TELEVISION—Bill Graham, Winterland, San Francisco, Calif., April 7	2,477	\$4.50-\$6.50	\$15,708
16	BILLY JOEL—Concert Prod. Int'l., Hamilton Place Theatre, Hamilton, Ontario, Canada, April 4	2,183	\$5.50-\$7.50	\$15,200*
17	CRUSADERS/AL JARREAU—Northwest Releasing, Paramount Northwest, Seattle, Wash., April 8	2,098	\$5.50-\$7.50	\$14,572
18	JESSE COLIN YOUNG/KENNY RANKIN—Daydream Prod., Performing Arts Center, Milwaukee, Wisc., April 6	2,220	\$5-\$7	\$14,515*
19	JANIS IAN/TOM CHAPIN—Electric Factory Concerts, Heinz Hall, Pittsburgh, Pa., April 4	2,291	\$4.50-\$6.50	\$13,797
20	LEO KOTTRE—Martin Wolf Prod./C.U. Program Council/KADE Radio, Mackey Aud., Boulder, Colo., April 8	2,081	\$6-\$6.50	\$13,194
21	GEORGE DUKE/RONNIE LAWS—Brass Ring Prod./Royal Prod., Royal Oak Theatre, Detroit, Mich., April 8	1,834	\$6.50-\$7.50	\$12,840
22	TODD RUNDGREN UTOPIA—Calif. Concerts, Civic Theatre, San Diego, Calif., April 6	1,543	\$6-\$7	\$12,594

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1	2	19	DON'T LEAVE ME THIS WAY —Thelma Houston <small>(Hal Davis), R. Gamble, L. Huff, C. Gilbert, Tamla 54278 (Motown)</small>	B-3
★	3	11	SOUTHERN NIGHTS —Glen Campbell <small>(Gary Klein), A. Tuzowitz, Capitol 4376</small>	WBM
★	4	9	HOTEL CALIFORNIA —Eagles <small>(Bill Szymczyk), D. Felder, D. Henley, G. Frey, Asylum 45186</small>	WBM
4	1	13	DON'T GIVE UP ON US —David Soul <small>(Tony Macaulay), T. Macaulay, Private Stock 45129</small>	ALM

TODAY

1	10	LOVE HANGOVER —Diana Ross <small>(Hal Davis), F. Sawyer, M. McLeod, Motown 1392</small>	CPP	
★	2	9	SILLY LOVE SONGS —Wings <small>(Paul McCartney), P. McCartney, Capitol 4256</small>	HAN
★	4	13	GET UP AND BOOGIE —Silver Convention <small>(Michael Kunze), S. Lewis, S. Prager, Millan International 10571 (RCA)</small>	ALM
★	5	12	MISTY BLUE —Dorothy Moore <small>(Tommy Couch), James Stroud, S. Montgomery, Malaco 1075 (TK)</small>	HAN

JUNE 5, 1976

Don't You Think It's Time To Book? 213-461-3717

SUTTON'S MODICA

Communication Plea From Agency Chief

By ED HARRISON

LOS ANGELES—The most difficult problem affecting the relationship between talent agencies and student concert bookers is a lack of communication. So feels Frank Modica, president of the predominantly jazz-oriented Sutton Artist Corp. based in New York.

The agency exclusively represents Dave Brubeck, Herbie Mann, Dizzy Gillespie, Earl Klugh and Earl "Fatha" Hines as well as contemporary performers Arlo Guthrie and Tom Paxton.

"The main communication problem is that usually two or three students from the same school will call about dates," says Modica.

"And once the initial contact is made, the proposal must be taken to a committee for approval which further delays confirmation. It's a tough and exhaustive process working by telephone although some schools are efficient."

Also complicating the matter is the high student turnover each semester. With student concert bookers graduating and new school contacts each year, it becomes confusing to the agency.

Modica feels that a paid student activities director would alleviate the confusion and inconsistencies. This person would be responsible for making the calls and then reporting to the student committee.

Modica says student talent buyers seek acts for dates months in advance, which complicates booking schedules.

Because most of the acts are in the \$2,500-\$5,000 price range, the likelihood of block bookings are

slight due to the trend of schools going after lower priced entertainment.

"It's difficult getting blocks for acts in the \$2,500-\$5,000 price range," Modica says. "It's usually the acts in the \$750-\$1,500 range that are getting the blocks now," Modica says. "Students want entertainment but they don't have the funds."

"The universities don't have the budgets for groups like the Eagles, which has forced them to look for cheaper forms of quality entertainment," he says.

Modica has noticed an increase in jazz bookings over the past three years. He attributes this to changing student tastes either due to maturation or out of necessity.

Three times a year Modica sends out a 2,800-piece mailing to colleges drawn from the NECAA directory and other college guides. The mailing advises the schools of artist availability and routing.

"If an artist is going to be in a specific area, I'll do an area mailing telling the school when and routing procedures." He adds that a 2% response to the mailer is a healthy return.

"Getting college dates is not a problem," says Modica, "but is more costly. Our bookings have been on par with previous years. Yet there are more shows being done with promoters who are buying jazz acts as well as rock. When they can't get an act for a large hall, they'll book a jazz artist into a smaller one."

However, Modica feels there is a void of 2,000-3,000 seat facilities on campuses which might detract from an artist's performance.

Scher Wins OK To Offer Asbury Park Rock Events

ASBURY PARK, N.J.—John Scher, who heads Monarch Entertainment pop and rock show promoters, has been given tentative approval by the resort's City Council to begin booking for a minimum of 10 concerts this summer at the resort's Convention Hall.

Scher, who promoted rock last summer at the city-owned Casino Arena, also on the boardwalk proposed paying the resort \$1,750 rental for each concert between Memorial Day and Labor Day.

Scher says he is interested in discussing with city officials the possibility of off-season concerts. The shows he plans to book will be of general audience appeal, Scher says, because heavy competition from the summer concerts at the nearby Garden State Arts Center in Holmdel Township and the poor acoustics in Convention Hall are an obstacle in his attempt to attract adult entertainments.

Scher says he would be willing to take losses on the shows this year if he is given the City Council's assurance of a long-term contract rather than just for one season. Council members say they will consider his request.

Moe Septee, Philadelphia-based concert and theatre impresario, who promoted rock shows for a dozen summers through the '60s at Convention Hall here, has suggested City Council employ a professional consultant to coordinate entertainment the year round at the resort.

Septee suggests the city use year round its Convention Hall, Casino Arena and Paramount Theatre and recommends Scher for booking the rock shows.

However, Scher says he wants to be more than just a "rock promoter" and to have greater input on all shows.

Jukebox AMOA Expands Its Expo

By ALAN PENCHANSKY

CHICAGO—The AMOA has revealed plans to expand exhibit space and enlarge the general registration area for the 1977 AMOA International Expo.

The yearly trade show and convention, scheduled for Oct. 28-30 this year, will add nearly 10,000 square feet of floor exhibits, says Fred Granger, executive vice president of the association. The Expo will be held in the Conrad Hilton Hotel here, as it was last year.

Granger says the AMOA has arranged to utilize the hotel's Continental Room for exhibits, in addition to the East and West halls that were requisitioned in 1976. The smaller North hall, which was crowded with exhibits in 1976, will become the registration center this year, Granger informs.

"It will relieve the congestion in the lower lobby area," he notes.

According to Granger, the increased space is being demanded both by first-time exhibitors and previous exhibitors seeking to expand their participation. Most of the growth is represented in the area of games machines, Granger says.

In a related development, chairpersons for the 1977 Expo, along with heads for the annual event's organizational committees, were selected at the recent AMOA board meeting in Houston.

Leoma Ballard (W. Va.) and Wesley Lawson (Fla.) were named co-chairpersons of the 1977 International Expo.

Committee chairpersons and vice chairpersons (respectively) of the various committees are as follows: Registration: Donald A. Anderson (Ore.), Nels Cheney (Ore.).

Membership: Walter Bohrer (Wis.), Raymond E. Barker (Mass.). Exhibit: James I. Mullins (Fla.), John H. Cameron (Va.).

Evaluation: Roland J. Tonnell (Wis.), Russel Mawdsley (Mass.).

Public Relations: Charles W. Tashima (Hawaii), Harold Heyer (Wash.).

Seminar: P.J. Storino (N.J.), Norman Pink (Minn.).

Awards: John W. Strong (Ill.), Evelyn Dalrymple (Neb.).

Banquet: A.L. Witt (S.C.), Al Marsh (Wash.).

Stage Show: Leoma Ballard (W. Va.), Dock Ringo (Tex.).

Activities Program: Dorothy W. Christensen (Mont.), Gabriel Orland (Calif.).

Create Rowe Post

CHICAGO—The post of national field sales manager has been created at Rowe International, Inc. Named to fill the new position, which carries responsibility for field implementation of all major Rowe products sales programs, is Charles D. "Chuck" Arnold, a veteran of 30 years in coin-operator industry marketing.

Arista Signs M.S.

NEW YORK—Arista Records has named M.S. Distributing of Sun Valley, Calif. as its exclusive distributor in Los Angeles for all Arista product including its Savoy and Freedom labels.

Talent In Action

Continued from page 46

Alan's show is above all, as he bills it, a tribute to Presley, not merely exploitative imitation as it could so easily have been. One reason for this is Alan's own fine baritone, which so naturally (and uncannily) resembles Presley's, making forced parody unnecessary.

The mannerisms, and the look, are of course more studied, but done with such perfection and obvious respect for the original that again there is no hint of satire. Alan's attitude towards his material is one of reverence, tempered with a fine sense of showmanship and good fun. It all adds up to no more or less than he claims—a tribute to the King and a truly enjoyable one.

Opening for Alan was an unexpectedly delightful nostalgia group, Andy Stone and the Valiants, who made up for their limited vocal abilities by seemingly boundless zaniness and off-beat antics. Each band member was a character unto himself. Crazy keyboardist Stone, a Bobby Darin/Sha Na Na type whose antics outdo Jerry Lee Lewis's wildest, was featured vocalist, on an adenoidal "Diana." Another featured vocalist, known only as "The Professor" did a zombie-styled "Get A Job." An s/m character out of Alice Cooper or the Tubes, called "The Hood," offered a new twist to "Sweet Little 16," and flash rocker Max Nova got in some British nostalgia with "Mrs. Brown You've Got A Lovely Daughter" and a truly Kink-y "All Day And All Of The Night." This is only a small sample of the 45-minute 11-song set.

The cast of characters also included saxophonist Turkey Bordelon impersonating a McDonald's waiter, Tchoupitoulas, "The Sheik," on sax and flute; Spanish dancer Dave Duffey on drums and guitarist Buzzy Beano, specializing in Beach Boys material. Total mayhem, but fun.

SUSAN PETERSON

OLIVIA NEWTON-JOHN

Riviera Hotel, Las Vegas

In her first stateside "live" show in six months, MCA pop star Olivia Newton-John again recorded a polished, professional musical package March 24 before a packed Versailles Room audience. Her 16-song, hour-long show included a variety of hits, lesser-known songs and a unique comedy sketch with mimists Shields & Yarnell in her segment. And always, her clear, strong vocal stylization blended successfully with her improved stage presence in illuminating each selection.

The petite, blonde soprano scored her best rock effort with Gary Wright's "My Love Is Alive," while offsetting the mood with her own ballad composition "Changes" and melodic "Pony Ride," which showcased her dramatic ability to interpret songs. New hit "Sam," topping the easy-listening chart, worked well with her seven-man band featuring standout guitarists Skip Criparsi and Rick Ruskin.

Change-of-pace "Nevertheless" combined with "As Time Goes By" again allowed Newton-John to demonstrate her articulate phrasing of the melodies in evoking melancholy moods. Classical overtones were evident in "The Air That I Breathe" offset by country-rock versions

of "Jolene," "If You Love Me" and "Let It Shine" in her familiar four-four rhythm.

Her many hits, "I Honestly Love You," "Have You Never Been Mellow" and "Love Song" proved why she has become a formidable recording artist at such a young age. The only flaw in the show came on "Please Mister, Please" when she was overpowered by guitars.

HANFORD SEARL

MARIAN McPARTLAND

Rick's Cafe Americain, Chicago

Though it was opening night of a two-week engagement, pianist McPartland seemed comfortably "in residence" April 5, and favored her audience with an exceptionally long set encompassing 14 tunes. It ranged from Kern to Corea, Alec Wilder to Stevie Wonder, and included Ellington, Sontheim, Vernon Duke, Thelonious Monk and others in its 90-minute scope.

McPartland, who has drawn increasing attention of late, established a remarkable empathy with house players Tod Coolman (bass) and Jerry Coleman (drums). Their rapport was outstanding, particularly in light of the highly original nature of the pianist's renditions and the unit's virtual lack of rehearsal.

Though McPartland's playing lacked the driving power one might desire in jazz pianism, it was kaleidoscopic in its invention and unbounded in its subtle imagination. Mid-set, there were solos that beautifully traced the outer extremes of recognition of Vernon Duke's

(Continued on page 49)

Boardwalk Casinos

Continued from page 42

While not in the hotel race at the resort, it is known that the Gersons had been looking around for a possible restaurant-theatre site at the resort here—just in case.

Valley Forge Music Fair, the 3,000-seat music-in-the-round theatre a little more than an hour away in suburban Philadelphia, is well aware of the resort's potential as competition for the big music and dance name acts it depends upon the year round.

Lee Guber and Shelly Gross, who operate the theatre, make big name talent buys as well for their Westbury Music Fair on Long Island, along with several other Music Fairs in their chain.

"Stars have a good deal with us," says the Music Fair's Gross, as he considers the competitive scene sure to develop here. "We pay them top dollar, they do only one show a night, they work in concert surroundings, and do not have to be bothered with drunks or the noise of food and drinks being served."

Wayne State's WAYN-AM Like a Commercial Station

LOS ANGELES—WAYN-AM at Wayne State Univ. in Detroit is operating in the capacity of a regular commercial station as a way to help its staff gain a better understanding of professional radio broadcasting. The station solicits advertising and programs paid commercials.

WAYN began as a training ground facility geared towards educating communications students in all aspects of professional broadcasting. Nearly 70 students work at the station in various capacities.

"It's the best way to train students for professional careers," says music director Gail Roberts.

The station is allocated \$4,000 a year by the speech department but supplemental funds are raised by a student sales force. WAYN solicits advertising time buys and runs commercials like any commercial outlet.

WAYN is on the air from 8 a.m.-1 a.m. five days a week and programs three hours a day of jazz, r&b, rock, MOR and Top 40. "Up until 1974 we didn't program jazz and r&b as separate entities. We've gone from an abstract to regular hourly formats," says Roberts.

On June 27 the station begins its third annual Radiothon in hopes of raising \$10,000. During the two-week marathon WAYN remains on the air 24 hours a day soliciting pledges to support the university budget and to help keep the station functional.

The marathon is run in conjunction with commercial FM station

WWWW with broadcasts emanating from Wayne State studios and carried over WWWW airwaves from midnight to 6 a.m. for the duration of the marathon.

WAYN is also affiliated with the ABC radio network which allows it to broadcast contemporary network news.

The station conducts ticket and album giveaways whenever possible. And each Monday from 11 p.m. to midnight WAYN features "No Scratches Or Fingerprints," an hour show spotlighting selected cuts from new releases.

Says Roberts: "We try to cover as much new music as possible in all formats. In the case of an Emerson, Lake & Palmer we'll try to play the entire album or as much as allowed within an hour."

Because the 35,000-student campus is located in downtown Detroit and is a commuter college, the school's concert program has been practically nil since students can go to a variety of city venues for concerts.

But, according to Roberts, station workers are in the process of changing the campus concert dry spell by contacting promoters and agents to find out about costs and artist availability.

A station survey measuring student response to campus concerts reports a 63% positive reply. When the completed data is collected it will be presented to the university administration.

Talent In Action

• Continued from page 48

"I Can't Get Started" and Sondheim's "Send In the Clowns."

McPartland drew to Rick's one of the biggest opening night crowds the club has seen since instituting its mainstream jazz format.

ALAN PENCHANSKY

BONNIE RAITT SIPPY WALLACE

Music Hall, Boston

This March 30 concert was Raitt's first Boston appearance since November 1975. This area used to be her stomping grounds and audiences here were the first to really get behind her, so it was no surprise to anyone that this "homecoming" prompted a sellout of 4,300 seats weeks before the event.

Following her established policy of giving exposure to some of the original blues performers from whom much of her music is derived, Raitt shared the bill with her friend and admitted idol Sippy Wallace, who cut her first record in 1923 and stopped recording after the 1929 stock market crash.

Sippy is now frail and her voice obviously bears little resemblance to what it once was, but she's got a lot of spirit and was evidently thrilled at the warm reception she received.

In her 40-minute set she was backed up on some of the 10 songs she performed by pianist Dave Maxwell and on others by Raitt and her band. The obvious respect and affection shared by the elderly classic blues singer and the young white rock star was a nice thing to see.

In her own 90-minute set, Raitt served up an assortment of 18 songs from her six albums that left no doubt about anyone getting his money's worth. Raitt's live show displays the same taste, unpretentiousness, and unflagging integrity which characterize her recorded output.

She gives the impression that she's just playing for a bunch of friends, and the folks on the other side of the footlights in Boston gave every indication of feeling the same way.

Her latest band is a fine and supportive outfit: Will McFarlane on guitar; Marty Grebb on piano and occasional sax; drummer Dennis Whitted, and long-time accompanist Fresno on bass and tuba. Locally-based reedman John Payne added an inspired touch to some of the tunes.

Two Jackson Brown songs, "My Opening Farewell" and "I Thought I Was A Child," were among the most memorable selections in a set of consistent high quality. Each number was enthusiastically received, but "Women Be Wise," "Give It Up Or Let Me Go," and the calypso "Wah She Go Do" seemed to stir things up. There were three encores and even then no one seemed quite ready to head for home.

JIM McGLYNN

DOBIE GRAY

Exit/In, Nashville

His rise to success as a singer began with the tune "In Crowd," and judging from the response he generated from the SRO crowd which lined the walls here April 4, Gray is still very much a part of the "in" crowd.

With his opening number, "The Best Of My Love," an Eagles tune, Gray began to build a cohesive relationship with the audience that would continue long after the last song had been sung.

The 45-minute set contained a mixture of old familiar songs such as "The Night They Drove Old Dixie Down," a Sam Cooke medley including "Bring It On Home," "Chain Gang" and "A Change Is Going To Come," and a medley of Gray's identifiable hits, "In Crowd," "Loving Arms" and "Drift Away," which drew a standing ovation. Newer material intertwined with the familiar old as Gray soulfully executed a Troy Seals and Donnie Fritz number entitled "We Had It All," and pulled from his last LP release on Capricorn, "Drive On, Right On," along with his new single release, "Let Go."

The Angel City Rhythm Band, made up of Joe Yulae on drums, John Luke Logan on keyboards, Tom Terpi on organ and harmonica, Danny Duran on bass, Don Burns on guitar and Brenda Burns and Judy Brown, backup vocalists, provided strong accompaniment for Gray, especially on "Drive On, Right On" and "We Had It All."

PAT HINKLE

TODD RUNDGREN'S UTOPIA

Civic Auditorium
Santa Monica, Calif.

Rundgren has extended himself musically throughout the rock spectrum, his wiz kid image

supported all along by a cult following which won't quit. A multi-talented producer, musician and writer, Rundgren's seemingly limitless range mixes a highly motivated and curious mind with an acute feel for catchy, melodic phrasing.

In the last four years with the inception of his band Utopia, Rundgren has moved steadily away from his crisp, heart-throbbing pop tunes towards a more experimental style of energized progressive rock pieces.

His love songs apparently are gone for good and replaced by those of cerebral celebration, Eastern philosophy, fantasy and a bit of social commentary. Rundgren and his group, now comprising a compact quartet featuring keyboardist Roger Powell, Kasim Sulton on bass and drummer John Wilcox, performed April 7 with highly efficient and adaptable skill, especially in the area of vocal harmonies.

Playing beneath a pyramid and backed by the watchful eyes of a sphinx, Utopia filled its 2 1/2-hour performance with bouncy choreography, visual effects and an overall atmosphere of intensity erecting from the opening selection "Ra," a grand and frenzied wall of sound.

The 20-song set, preceded by four colorful and surrealistic film segments each devoted to a member of the group, included "Love Of A Common Man," "International Feel," "The Last Ride," the group's fairy tale piece "Singing And The Glass Guitar," "The Icon," and a spirited version of "Something's Happening" from "West Side Story."

Though promising at the start, the evening fell into bombastic and dreary excess due partly to a lack of variation in sound and mood. The show's initial hard-hitting impact unfortunately could not sustain itself.

Rundgren's tendency to experiment with various elements adds to his unpredictable and elusive character, providing at times a fresh approach to his rich and alluring song structure.

On other occasions it takes him farther off course, clouding up his direction. All things considered though, Utopia deserves credit for its hard-working musical enthusiasm and wild efforts at energizing the air which climaxed in Rundgren's guitar-thrashing solo delivered dramatically atop pyramid.

KEVIN MERRILL

NITE CITY

Bottom Line, New York

Any band that begins its set with "Who Do You Love?" has its heart in the '60s. So it was with Nite City's hour-long set March 28.

With Ray Manzarek on keyboards, and a vocalist Noah James, who bears a slight resemblance to Jim Morrison, Nite City has invited some comparison to the Doors. However where the Doors was a '60s group that looked toward the '70s, Nite City does look back a bit.

It is basically a non-glitter, no-gimmick, hippie-hard rock band. Dressed like they have just walked in off the street, the guitarist and bass player occasionally turned their backs on the audience, while churning out riffs which sometimes tended to drown out Manzarek. James, meanwhile, was dressed in black and wore dark glasses. He had the right moves, if not quite the presence of a Morrison.

And while the band reaches for some of the lizard imagery of the Doors, lyrics that read "people were leaving New York like water rats leaving a sinking barge," somehow don't have the punch these days as they had 10 years ago.

Nite City performed 10 songs in all, and while it never again reached the excitement of its opening song, it did have some interesting moments in its "Nite City" theme and in "Angel With No Freedom."

ROMAN KOZAK

JEANNE NAPOLI

Rainbow Grill, New York

With her Farrah Fawcett Majors good looks, and a stage show that includes dance routines with two other comely ladies, Napoli provides the kind of cabaret show expected in an elegant room 65 floors above Rockefeller Plaza.

Jeanne Napoli's 54-minute performance April 4 was strictly MOR material including such songs as "Don't Take Away The Music," "Never Can Say Goodbye," "How Lucky Can You Get" and 10 others of the same ilk.

Backed by seven-man tuxedoed band, Napoli was most successful on her production numbers especially George M. Cohan's "Yankee Doodle Boy" where she and her two dancers marched around the room slinging prop rifles.

The audience loved it. Napoli's was a well-rehearsed, finished show, geared to a certain cabaret circuit.

ROMAN KOZAK

Sound Business

Nashville Sound Shop Business

• Continued from page 35

On the record production end, current projects include sessions with: Bill Anderson and Mary Lou Turner produced by Buddy Killen, chairman of the board at the Sound Shop as well as president and co-owner of Tree International Publishing Co.; John Hartford whose "Mark Twang" LP on Flying Fish Records recorded at the studio won a Grammy this year; Millie Jackson whose gold album "Caught Up" on Spring Records was recorded at the Sound Shop; Fine Is Wine; Joe Tex; Facts Of Life; Wayne Kemp and Mylon LeFevre produced by Jerry Crutchfield.

The new studio being added at the Sound Shop is part of a building expansion that will also house additional office space. Scheduled for completion in July, the studio will feature a five-sided control room with an MCI 528 board with the equipment needed for hookup to automated mixing.

The studio is designed theoretically to operate with instruments standing free and will have channels already set up for videodisk equipment which Deitschmann feels will be in demand within the next five years.

Mike Bradley is being promoted from assistant engineer of the present studio to engineer of the new operation.

A gold foil EMT echo chamber

has been added to the present studio in addition to the two present standard EMT chambers. The new studio will also have one gold foil EMT plus two standard EMTs. They will have the capabilities of channeling all six chambers to one studio or using three in each studio. An Eventide harmonizer and Eventide digital delay system has also been added at the Sound Shop.

Although he can't imagine anyone needing it, Deitschmann says that between the two studios they

will be able to record 48-track if anyone wants to.

Deitschmann's outlook for the Nashville studio business is bright. "Nashville does more business every year than it did the previous year because of the increasingly widespread popularity of country music," Deitschmann opines.

"There's more country music getting into other people's music and the best musicians are coming here because of better working conditions."

Sound Waves

New Hirsch 'Super Studio'

By JOHN WORAM

NEW YORK—"In the big apple, the time is right for a brand-new state-of-the-art recording complex." So says Harry Hirsch, president of Soundmixers, Inc. And to prove his point, he has taken over the entire 12,000-square-foot second floor of the Brill Building, where his million-dollar-plus recording complex is nearing completion.

After a two-year research and planning program, Soundmixers decided on a four studio setup. The \$550,000 hardware package includes MCI 542 series consoles, plus three 24-track, one 16-track, and 12 2 and 4-track MCI machines, all with servo-controlled motors. Before choosing MCI, Hirsch says he studied a wide variety of other equipment, but feels the MCI package delivers the most for the investment.

Ancillary gear includes: Dolby and dbx noise reduction; dbx 160, UREI 1176LN and LA-3A compressors, graphic equalizers, and digital metronomes. There will also be a full complement of flangers, Eventide digital delay lines and harmonizers, Marshall Time Modulators, and anything else you might think of.

More than 75 microphones will be available, including Neumann and AKG condensers, RCA 44 and 77 ribbons, and dynamics from Shure, Electro-Voice and Sennheiser.

Monitor systems will be built around the Super-Red 15-inch woofer, the Mastering Labs' crossover and Altex 604Es, all in a custom-designed enclosure.

A search for the optimum power amplifier continues, with Luxman's tube amp an early favorite. Other

amps under consideration include BGW, Crown and Yamaha.

For greater facility in mixing down 24-track tapes, the MCI console's eight VCA-controlled subgroup faders have been located at the center of the board, so that the engineer can establish a 24-to-8-to-2 mixdown while seated midway between the monitor speakers.

Other innovations include a 4-way cue system, with facility for each musician to select cue 1, cue 2, stereo cue, or a mixture of 1 and 2. In addition, a private phone system links the conductor's podium with the producer's desk.

For film/video production, studios A, B and C are equipped with 9 by 15-foot screens, while the control rooms feature 19-inch color monitors. On the studio screens, footage or timing readouts will be two feet high, for optimum clarity.

Construction is being supervised by John Storyk of Sugarloaf View, with Aura Construction handling the work. Storyk's plans call for three hexagonally-shaped control rooms, each occupying about 425 square feet. The control rooms will be identical in dimension and sound quality, enabling a production project to move easily from one room to another.

The studios are being designed so that large all-at-once productions will be possible. To accomplish this, Storyk is designing a special energy-absorbing soffit system to suspend over the rhythm section areas. Hirsch points out that he is against boxing musicians into isolated cubicles, as this makes it difficult for them to play together as a unified ensemble.

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Long Island DJs Swing With Retailers & Consumers

NEW YORK—The 44-member Long Island Disco Deejays Assn. has launched an ambitious program to stimulate interest in disco record product by both record retailers and consumers in the area.

According to Jackie McCloy, director of the organization, the program which will go into full operation at the beginning of May, will work closely with participating retail record outlets on the Island on the display and promotion of disco product.

The retailers will also be advised as to the hottest disco releases available, based on chart action and audience response listed by the association's members on their weekly feedback sheet.

To apprise the public of record retail shops participating in the program, the association has begun publishing a weekly Long Island Disco Timetable similar in format to movie timetables in the local newspapers.

These timetables, according to McCloy, will feature a list of all the top disco tunes, and the names and addresses of the shops at which they are available.

In addition the timetable which will also be available at all Long Island discotheques free of charge to patrons will list a breakdown of disco facilities in the area, admission policies,

Hope To Stimulate Disco Product

By RADCLIFFE JOE

dress codes, the names of deejays affiliated with each club, and special club events such as dance contests, disco dance lessons.

The timetable can also be picked up at all participating record shops, or directly from the pool. McCloy hopes that through this medium, record shop promotions and word-of-mouth, greater awareness of the disco phenomenon and its impact on record sales across the country, could be created among consumers and suppliers alike.

Record labels will also be encouraged to participate in the program, with the association acting as liaison between label distributors and retailers to ensure that a working relationship is created and maintained.

Organization will also try to impress the commercial viability of 12-inch disco disks on labels which are either ignoring its potential, or using it merely as a promotional tool.

McCloy feels that standardization of the 12-inch disk in the 33 1/3 r.p.m. configuration will make it much more appealing to consumers,

many of whom are interested in owning certain disco records, but do not care for short versions of their favorite tunes. These are people who are not interested in 45 r.p.m. records, especially those that can only be played with the turntable in the manual mode.

To further convince labels of the viability of the 12-inch 33 1/3 r.p.m. disco disk, the importance of disco record pools in general and the association in particular, and the potential of the pool's "awareness" program, McCloy will supply labels with its timetable and its weekly newsletter, and will encourage a dialog between label executives and pool members.

McCloy is confident that a close working relationship between pool members, record retailers, labels, distributors, and club operators can only result in a stronger industry with even greater potential for development than it now enjoys.

He feels that a strong communications link between label officials and pool members could go a long way toward helping to reduce

the present high cost of individual promotional consideration.

"Group servicing," he says, "is economically more feasible for both the small record company with a limited budget, as well as the larger labels with an extensive mailing list."

McCloy sees the function of the pool as being much more than an agent for disseminating product. "What we do is create a vital individual communications link between our members and the various other segments of our industry so that progress can be achieved through cooperation and awareness," he says.

To ensure that the credibility of the pool is maintained and the communications link is not weakened, the Long Island group imposes stringent control on its members who are carefully screened before being admitted to the organization. They must adhere to the pool's regulations if their names are to be maintained on the roster of members eligible to receive product.

Membership stipulations include the return to the pool of completed "feedback" sheets each week. These feedback sheets supply data on product popularity in member clubs on a week by week basis, and are considered invaluable to record manufacturers, distributors and retailers. *(Continued on page 52)*

San Diego Complex Adds Garden Club

SAN DIEGO—The Aspen Mine Co., a multi-level entertainment

complex here, has added the Garden Disco.

The disco which will accommodate approximately 130 people is L-shaped, with what might be described as Victorian decor complete with comfortable antique chairs and sofas, marbled tables and upholstered bar stools.

Its dance area is enclosed on three sides by walls fitted with black lighted stained glass windows and was acoustically designed to not only enhance the effects of the sound system but to also confine high decibel sound to the dance area.

DJ Kirk Alan, former local radio announcer, spins to his 21-40-year-old crowd on two Technics series 1500 turntables with a 750-watt BGW amplifier, Grueyard studio model speakers, Spectro Acoustic equalizers plus a TEAC 10-inch reel 4-channel tape recorder.

Lighting for the Garden Disco is provided by lights behind 15 antique stained glass windows located throughout the room. Many of these lights are connected to a Mode Electronics audio sync unit, allowing the spinner to control their level of activity and intensity.



Kirk Alan spins the music at the Garden Disco in San Diego.

Rights To Hawk

CHICAGO—Exclusive promoting rights to the recently opened Flight Of The Phoenix disco ballroom have been acquired by Hawk Productions here. First date under the new agreement is the Tramps, May 18. Kent Watson, Hawk principal, informs.

The giant venue hosted Walter Jackson and Ronnie Dyson in a benefit performance for the Chicago Area Better Boys Foundation on April 17.

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Disco Mix

By TOM MOULTON

NEW YORK—Salsoul Records is rush-releasing a 12-inch 33 1/3 r.p.m. disco disk on Claudia Barry's "Sweet Dynamite." This single is for disco deejays only, and the album will be released a week later. The LP will contain the complete 7:22-minute version (the same as the 12-inch disk) of the song.

"Sweet Dynamite" was specially remixed for release in this country. It features an interesting break with rhythm and clavinet and a long introduction not previously used. Other songs featured on the LP include "Love For The Sake Of Love," faster and more danceable than "Sweet Dynamite." This tune also incorporates a different break with a chorus backing the hook line. The track sounds like it was inspired by Donna Summer.

"Dance, Dance, Dance" is similar to "Sweet Dynamite" in many ways. Although not as fast as "Sweet Dynamite" it is a funky tune with strong horn lines and an unusual percussion break that sounds as if it could have been part of another record.

"Why Must A Girl Like Me" was Barry's first single release in Europe and Canada and was also a No. 1 chart tune. Until now it was available here only as an import. The tune has been redone for the Salsoul Records release and is longer and slower than the original. There are two good breaks and a nice instrumental build. This version runs 7:21 minutes.

Soul Train Records distributed by RCA Records is releasing the new LP by Shalamar titled "Uptown Festival." This is also the title of the group's hit single. "Uptown Festival" represents a remake of several Motown Records hits in medley form.

The format succeeds. The group's remake of "Forever Came Today" originally done by Motown acts the Supremes and The Jackson Five is also featured on the LP and is one of the strongest cuts in the package. "Beautiful Night" which will be released as a single is all instrumental and commercial.

Simplicity is the key to Shalamar's sound. It marries good sounds with strong arrangements which are professionally done, thereby allowing

(Continued on page 52)

MOBILE DJs INVOLVED

Philly Price War Spurs Ad Campaign

By MAURIE ORODENKER

PHILADELPHIA—The eruption of a major price war among mobile disco deejays here has prompted United Sounds, a major mobile disco operation, to launch an institutional advertising campaign in an effort to combat the problem.

Philadelphia with its large Jewish population has become a lucrative market for mobile disco operators whose services are in demand at bar mitzvahs and synagogue group parties.

This market, according to United Sounds executives, has attracted almost every kid on the block who owns some hi fi gear and a batch of the latest records. Disco Sounds argues that these moonlighters hire themselves out for "peanuts" thereby drastically undercutting the established price scale of veterans in the business.

They are also accused of amateurism which United Sounds claims is resulting in a bad name for the professionals in the business.

In its initial move to counteract the problem, United Sounds has bought advertising space in the weekly Jewish Exponent newspaper which carries ads from almost two dozen mobile disco deejays to the Jewish community on a weekly basis.

In its address to "concerned in-

dividuals" United Sounds calls the newcomers "glorified egotists with little experience, inadequate equipment and a poor record collection who are only out to make a quick buck."

"On the other hand," states the ad, "a good mobile operator has the know-how to keep a 3 1/2-hour party moving. He also has good equipment and a good selection of music."

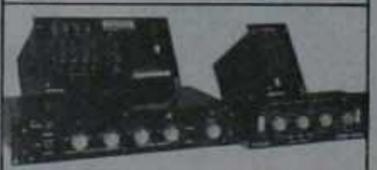
The ad urges disco party organizers to look for "experience, reliability and professionalism in selecting a mobile operator." The ad further states that there are good operators and there are bad ones, and if a hirer is in doubt he should look elsewhere rather than risk having his party ruined by amateurism.

The competition among disco deejays here has increased so sharply within recent months that operators are offering all sorts of incentives from special discounts for parties honoring the birth of a son; to bonuses of light shows, free prizes, record giveaways, and sideshows of magic and hypnotism.

One company is offering "excellent opportunities for aggressive, dynamic salespeople," and another operator claims in his ad that he is not just another disco deejay, but a professional radio personality and live entertainer.



Strobes



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National Disco Action Top 40

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- DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
- UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
- SLOW DOWN—John Miles—London (LP)
- I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
- GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- I GOTTA KEEP DANCING—Carnie Lucas—Soul Train (12-inch)
- SUPERMAN/ONE LOVE—Celli Bee & the Buzzy Bunch—TK (12-inch)
- UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12-inch)
- YOU CAN'T HIDE FROM YOURSELF / I DON'T LOVE YOU ANYMORE / THE MORE I GET THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
- TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
- LOVE IN C MINOR / MIDNIGHT LADY—Cerrone—Cotillion (LP)
- NEW YORK YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
- I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- WHY MUST A GIRL LIKE ME / SWEET DYNAMITE—Claudia Barry—London (LP)
- TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
- STONED TO THE BONE—Timmy Thomas—TK (12-inch)
- DISCO INFERNO / STARVIN' / BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
- LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
- FUNK MACHINE—Funk Machine—TK (12-inch)
- GET HAPPY—Jimmy "Bo" Horne—TK (12-inch)
- LIFE IS MUSIC / LADY LUCK / DISCO BLUES—Ritchie Family—Marlin (LP)
- FLIP—Jesse Green—Red Bus Tempo (12-inch import)
- TATTOO MAN—Denise McCann—Polydor (12-inch)
- LIFE IS MUSIC / LADY LUCK / DISCO BLUES—Ritchie Family—Marlin (LP)
- DON'T STOP THE MUSIC—Brekker Brothers—Arista
- FALLIN' IN LOVE WITH YOU—Jimmy Ruffin—Epic (12-inch)
- GET YOUR BOOM BOOM (Around the Room Room)—Le Pamplemousse—A.V.I. (12-inch)
- DANCIN'—Crown Heights Affair—De-Lite (12-inch re-mix)
- I'VE GOT TO DANCE (To Keep From Cryin')—Destinations—AVI (12-inch)
- PICTURES & MEMORIES—Marlena Shaw—Columbia (LP)
- MARY HARTMAN, MARY HARTMAN—Sounds Of The Inner City—West End
- BOOGIE NIGHTS—Heat Wave—Epic (12-inch)
- IT'S TOO LATE / COME IN HEAVEN, EARTH IS CALLING / JESUS TAKES ME HIGHER—Tata Vega—Tamla (LP)
- RIGHT HERE RIGHT NOW—S.S.O.—Shadybrook (12-inch)
- DEVIL'S GUN / WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
- MARY HARTMAN, MARY HARTMAN—Sounds Of The Inner City—West End
- LOVE IN MOTION—George McCrae—RCA (12-inch)
- LET'S TRY ONCE AGAIN—Patrick Norman—RCA (12-inch)
- KALIE DISCO—Color Blind—London (12-inch)
- SOUL SISTER—Ronne Jones—London (12-inch)
- DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
- N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
- PUSHTFOOTER—Jackie Robinson—RCA (12-inch)
- EVERYBODY DANCE—Bumblbee Robinson—RCA (12-inch)
- GO GO GO—BIDDING JOE—Resonance—Quality (12-inch)

APRIL 23, 1977, BILLBOARD

ATLANTA

- This Week
- UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12-inch)
 - DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - LADY LUCK / LIFE IS MUSIC / DISCO BLUES—Ritchie Family—Marlin (LP)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - SUPERMAN—Celli Bee & the Buzzy Bunch—TK (12-inch)
 - GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - I GOTTA KEEP DANCING—Carnie Lucas—Soul Train (12-inch)
 - DISCO INFERNO / BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - DANCIN'—Crown Heights Affair—De-Lite (12-inch re-mix)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - SLOW DOWN—John Miles—London (12-inch)

DALLAS/HOUSTON

- This Week
- DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - GET HAPPY—Jimmy "Bo" Horne—TK (12-inch)
 - I GOTTA KEEP DANCING—Carnie Lucas—Soul Train (12-inch)
 - FUNK MACHINE—Funk Machine—TK (12-inch)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - SLOW DOWN—John Miles—London (12-inch)
 - TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12-inch)
 - DISCO INFERNO / BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - SUPERMAN / ONE LOVE—Celli Bee & the Buzzy Bunch—TK (12-inch)
 - TATTOO MAN—Denise McCann—Polydor (12-inch)

NEW ORLEANS

- This Week
- SLOW DOWN—John Miles—London (12-inch)
 - FUNK MACHINE—Funk Machine—TK (12-inch)
 - DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12-inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - I GOTTA KEEP DANCING—Carnie Lucas—Soul Train (12-inch)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - DANCIN'—Crown Heights Affair—De-Lite (12-inch re-mix)
 - GET HAPPY—Jimmy "Bo" Horne—TK (12-inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - THE PRIDE—Bible Brins—T-Nack (12-inch)
 - GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)

PITTSBURGH

- This Week
- TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - FLIP—Jesse Green—Red Bus (12-inch)
 - SURPRISE—Andre Gagnon—London (12-inch)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - SUPERMAN—Celli Bee & the Buzzy Bunch—TK (12-inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - SLOW DOWN—John Miles—London (12-inch)
 - PICTURES & MEMORIES—Marlena Shaw—Columbia (LP)
 - FUNK MACHINE—Funk Machine—TK (12-inch)
 - SWEET DYNAMITE—Claudia Barry—London (12-inch import)
 - GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - DANCIN'—Crown Heights Affair—De-Lite (12-inch re-mix)

BALT./WASH., D.C.

- This Week
- I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - RIGHT HERE RIGHT NOW—S.S.O.—Shadybrook (12-inch)
 - SUPERMAN / CLOSER CLOSER—Celli Bee & the Buzzy Bunch—TK (12-inch)
 - I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - SWEET DYNAMITE—Claudia Barry—London (12-inch import)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - SLOW DOWN—John Miles—London (12-inch)
 - DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN'—Trammps—Atlantic (LP)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - STONED TO THE BONE—Timmy Thomas—TK (12-inch)
 - YOU CAN'T HIDE FROM YOURSELF / I DON'T LOVE YOU ANYMORE / THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - GET YOUR BOOM BOOM (Around The Room Room)—Le Pamplemousse—A.V.I. (12-inch)
 - KING OF CLUBS—Chocolate—Able (import)

DETROIT

- This Week
- DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - DISCO INFERNO / BODY CONTACT CONTRACT / DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - GET HAPPY—Jimmy "Bo" Horne—TK (12-inch)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - BRICK HOUSE—Commodores—Whitman (LP)
 - THE MORE I GET, THE MORE I WANT / I DON'T LOVE YOU ANYMORE / YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - I GOTTA KEEP DANCING—Carnie Lucas—Soul Train (12-inch)
 - TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - SUPERMAN / CLOSER CLOSER—Celli Bee & the Buzzy Bunch—TK (12-inch)
 - TATTOO MAN—Denise McCann—Polydor (12-inch)

NEW YORK

- This Week
- SLOW DOWN—John Miles—London (12-inch)
 - I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - SUPERMAN / ONE LOVE—Celli Bee & the Buzzy Bunch—TK (12-inch)
 - YOU CAN'T HIDE FROM YOURSELF / I DON'T LOVE YOU ANYMORE / THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - I GOTTA KEEP DANCING—Carnie Lucas—Soul Train (12-inch)
 - LOVE IN C MINOR / BLACK IS BLACK / MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - SWEET DYNAMITE—Claudia Barry—London (12-inch import)
 - DEVIL'S GUN / WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN'—Trammps—Atlantic (LP)
 - THE FINAL THING—Steve Bender—London (12-inch)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)

SAN FRANCISCO

- This Week
- SWEET DYNAMITE—Claudia Barry—London (12-inch import)
 - GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - DON'T STOP THE MUSIC—Brekker Bros.—Arista
 - SLOW DOWN—John Miles—London (12-inch)
 - I GOTTA KEEP DANCING—Carnie Lucas—Soul Train (12-inch)
 - THE MORE I GET, THE MORE I WANT / YOU CAN'T HIDE FROM YOURSELF / I DON'T LOVE YOU ANYMORE—Teddy Pendergrass—Philadelphia International (LP)
 - FALLIN' IN LOVE WITH YOU—Jimmy Ruffin—Epic (12-inch)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12-inch)
 - STONED TO THE BONE—Timmy Thomas—TK (12-inch)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - WHEN I GET HOME / CLIMBING THE STEPS OF LOVE—Linda & the Family Boys—Quality (LP import)
 - IT'S TOO LATE / COME IN HEAVEN, EARTH IS CALLING / JESUS TAKES ME HIGHER—Tata Vega—Tamla (LP)
 - COME TO AMERICA—Gibson Bros.—Disca Music (12-inch import)

BOSTON

- This Week
- YOU CAN'T HIDE FROM YOURSELF / I DON'T LOVE YOU ANYMORE / THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - SUPERMAN / ONE LOVE—Celli Bee & the Buzzy Bunch—TK (12-inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12-inch)
 - BOOGIE NIGHTS—Heat Wave—Epic (12-inch)
 - SLOW DOWN—John Miles—London (12-inch)
 - LOVE IN C MINOR / MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - LIVE IT—Players Association—Vanguard (12-inch)
 - STICK TOGETHER—Minnie Riperton—Epic (12-inch)
 - FALLIN' IN LOVE WITH YOU—Jimmy Ruffin—Epic (12-inch)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)

LOS ANGELES/SAN DIEGO

- This Week
- I GOTTA KEEP DANCING—Carnie Lucas—Soul Train (12-inch)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - LOVE IN C MINOR / BLACK IS BLACK / MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - TATTOO MAN—Denise McCann—Polydor (12-inch)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12-inch)
 - LOVE IN C MINOR / MIDNIGHT LADY—Heart & Soul Orchestra—Casablanca (LP)
 - FLIP—Jesse Green—Red Bus Tempo (12-inch)
 - GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - SLOW DOWN—John Miles—London (12-inch)
 - SUPERMAN—Celli Bee & the Buzzy Bunch—TK (12-inch)
 - I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - I'VE GOT TO DANCE (To Keep From Cryin')—Destinations—AVI (12-inch)

PHILADELPHIA

- This Week
- DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - THE MORE I GET, THE MORE I WANT / YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)
 - TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - I GOTTA KEEP DANCING—Carnie Lucas—Soul Train (12-inch)
 - LIFE IS MUSIC / DISCO BLUES / LADY LUCK—Ritchie Family—Marlin (LP)
 - MIDNIGHT LADY / BLACK IS BLACK / LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - DISCO DANCIN'—Rice & Beard Orchestra—TK (12-inch)
 - SHOW ME WHAT YOU'RE MADE OF—Nata Charge—Target import
 - PICTURES & MEMORIES—Marlena Shaw—Columbia (LP)
 - STONED TO THE BONE—Timmy Thomas—TK (12-inch)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - FREEDOM TO EXPRESS YOURSELF—Grenice LaSalle—ABC (12-inch re-mix)
 - DREAMIN' / HIT & RUN—Loleatta Holloway—Gold Mine (LP)

SEATTLE

- This Week
- DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - TATTOO MAN—Denise McCann—Polydor (12-inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - I'VE GOT TO DANCE (To Keep From Cryin') / THE HUSTLE & THE BUS STOP—Destinations—AVI (12-inch)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - LADY LUCK / LIFE IS MUSIC—Ritchie Family—Marlin (12-inch)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - LIFE GOES ON—Faith, Hope & Charity—RCA (12-inch re-mix)
 - FUNK MACHINE—Funk Machine—TK (12-inch)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - DANCING QUEEN—Candi Douglas—Midway International (12-inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - FOR ELISE—Philharmonics—Capricorn (12-inch)
 - GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)

CHICAGO

- This Week
- DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - I GOTTA KEEP DANCING—Carnie Lucas—Soul Train (12-inch)
 - SLOW DOWN—John Miles—London (12-inch)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - TATTOO MAN—Denise McCann—Polydor (12-inch)
 - SUPERMAN / ONE LOVE—Celli Bee & the Buzzy Bunch—TK (12-inch)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12-inch)
 - DISCO INFERNO / BODY CONTACT CONTRACT / DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - I DON'T LOVE YOU ANYMORE / YOU CAN'T HIDE FROM YOURSELF / THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - LOVE IN MOTION—George McCrae—TK (12-inch)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)

MIAMI AREA

- This Week
- DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - STONED TO THE BONE—Timmy Thomas—TK (12-inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - SLOW DOWN—John Miles—London (12-inch)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12-inch)
 - SUPERMAN / ONE LOVE—Celli Bee & the Buzzy Bunch—TK (LP)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - THE MORE I GET, THE MORE I WANT / I DON'T LOVE YOU ANYMORE / YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)
 - DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN'—Trammps—Atlantic (LP)
 - DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - GET HAPPY—Jimmy "Bo" Horne—TK (12-inch)
 - I'VE GOT TO DANCE (To Keep From Cryin')—Destinations—AVI (12-inch)

PHOENIX

- This Week
- DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - GET YOUR BOOM BOOM (Around The Room Room)—Le Pamplemousse—A.V.I. (12-inch)
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12-inch)
 - GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - MARY HARTMAN, MARY HARTMAN—Sounds Of The Inner City—West End
 - I GOTTA KEEP DANCING—Carnie Lucas—Soul Train (12-inch)
 - SLOW DOWN—John Miles—London (12-inch)
 - SUPERMAN—Celli Bee & the Buzzy Bunch—TK (12-inch)
 - YOU CAN'T HIDE FROM YOURSELF / I DON'T LOVE YOU ANYMORE / THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - WIKI! IT IS—Carnel Mims & the Trucking Co.—Arista
 - LOVE IN C MINOR / BLACK IS BLACK / MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - LIFE IS MUSIC / LADY LUCK—Ritchie Family—Marlin (12-inch)

MONTREAL

- This Week
- TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - AINT GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex—CBS
 - UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Quality (12-inch)
 - BABY COME ON—Gloria Spring—RCA (12-inch)
 - DIABLO DISCO—Jerry Inbosco—TC
 - LOVE IN MOTION—George McCrae—RCA (12-inch)
 - LET'S TRY ONCE AGAIN—Patrick Norman—RCA (12-inch)
 - KALIE DISCO—Color Blind—London (12-inch)
 - SOUL SISTER—Ronne Jones—London (12-inch)
 - DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Quality
 - PUSHTFOOTER—Jackie Robinson—RCA (12-inch)
 - EVERYBODY DANCE—Bumblbee Robinson—RCA (12-inch)
 - GO GO GO—BIDDING JOE—Resonance—Quality (12-inch)

Compiled by telephone from Disco DJ Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

Disco Mix

• Continued from page 50

space for the track to breathe, and for the audience to enjoy the excitement "Beautiful Night" incorporates all these qualities.

"Inky Dinky" is the flipside of the new single. A special commercial 12-inch 33 1/3 r.p.m. version

is also being prepared for release. The long version is not included in the album. There are many similarities between "Inky Dinky" and "Uptown Festival" in which the lead sounds like Smokey Robinson. The LP was produced by Si-

mon Soussan who has created a clever and exciting record.

Spring Records has released the new Fatback Band LP titled "NYC NY USA" (pronounced nik-ne-yoo-sa). There are two strong cuts in addition

to its current single "Double Dutch." The title cut is the strongest, and tells a story in song of the Big Apple. Here is a pop-oriented sound with a lot of the qualities that made "That's The Way Of The World" a success.

So. Florida Jazz Activity

• Continued from page 41

Of course, Zeif starts off the information with his own Travelers Lounge, a room which features as the house band two former Count Basie soloists, Curtis Fuller and Peter Mingers.

Zeif also runs Travelers East at the Dunes Motel, Miami Beach, and both Travelers feature jazz sessions a week.

In addition to running two lounges and the jazz hot line, Zeif also puts out a jazz newsletter and recently formed his own record label.

"We recorded our first LP a few weeks back when the Basie all-stars were appearing at Travelers East," he says. "We also recorded the late Billy Marcus Quartet when they were here."

And, somehow Zeif finds time to promote a concert or two. The first was Jose Feliciano at Gusman Hall. Coming up in June will be the Gray all-stars "plus some other heavyweights," in conjunction with Columbia Records.

Joe Rico is another fervent promoter and his Rico's Room at the Airliner Motel has featured such top names as Sonny Stitt, Maynard Ferguson, Stan Getz, Art Blakey & the Jazz Messengers, Betty Carter, McCoy Tyner, the Jack DeJohnette-John Abercrombie group and most recently Rahsaan Roland Kirk.

In the airport vicinity is the Brasserie, known as a swinging disco, which now sports a small, intimate upstairs room featuring the guitarist Stan Samole and his trio who appear on weekends.

Another popular local jazz guitarist, Mike Gillis, holds forth at Monte's Village Inn in Coconut Grove Wednesday through Sunday.

The Rogue Room in the downtown Everglades Hotel opened a few weeks ago as a concert style showcase with Mestizo, a contemporary jazz/rock group as the house band.

Jazz can be heard in Miami "Decorators Row" on Sunday when Don Goldie brings his dixieland band to the Picadilly Hearth for three hours. Grandma's Receipts, a restaurant/cocktail lounge, is experimenting with jazz and bringing in local groups two nights a week every other week. The Irish House Bar in Miami Beach has started a Sunday evening "old-fashioned" jam session.

And, there are additional outlets for local jazzmen with P.A.C.E. (Performing Arts for Community and Education) which puts on concerts in parks, playgrounds and beaches in Dade and Broward counties.

Whoever said jazz is dead in Miami better take a look around—it's all over the place.

L.I. DJs

• Continued from page 39

Pool members are also expected to show up for mandatory weekly meetings, and are automatically removed from the pool's product roster if they are out of a job for more than four weeks at a time.

Deejays who play converted bars that cater to a limited number of patrons are not eligible as members, as are those who play fewer than two nights a week.

Group was started in July 1975 with 26 members and 10 servicing record labels. Its principals are Vince Michaels, Lee McCloy, Bob Manley, Phil Silverman and Jackie McCloy.

It takes a lot of hustle to start a disco

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Tape/Audio/Video

APPEAL BOND New Duty Tax Hits Japanese Imports

Continued from page 3

claims that Japanese products benefit unfairly by indirect subsidies from its government. This enables Japanese firms to undersell American manufacturers—a violation of the U.S. countervailing duty law which requires an equalizing duty on the imports. Even if the appeal by Treasury ultimately succeeds (which could be hustled through or could take the customary lengthy amount of time), the court ruling requires that importers begin immediately posting bonds to cover the tax, in case the decision is upheld.

This cost would be passed on to distributors, reps and/or retailers. This could mean a fast hike in the

(Continued on page 56)

Fitzgerald, Author Gain Memorex Nod

LOS ANGELES—Memorex gave Ella Fitzgerald and author Irving Wallace large silver replicas of shattered goblets at a special awards ceremony here at the Century Plaza hotel.

The jazz singer has been doing commercials showing that a Memorex cassette recording of the human voice can shatter glass, for close to ten years, for the Santa Clara-based blank tape firm.

In addition, a Memorex cassette plays a significant role in the plot of Wallace's new novel "The R Document."

The awards were presented by the firm's Jake Rohrer.

CES BULLISH ON MART

EIA/CEG & Suppliers Eyeing Home Video 'Copyright Levy'

By STEPHEN TRAIMAN

NEW YORK—While there is little immediate reaction to the possibility of an audio/visual hardware and/or software levy on new home video systems geared to program copyright ownership, the EIA/CEG and major suppliers are watching the situation.

The far-reaching implications of such a tax in the U.S., patterned after the prevailing 5% wholesale levy on audio recorders in Germany, were brought to light at the recent ITA seminar in Hilton Head Island, S.C. (Billboard, April 9, 16, 1977).

There was general agreement among the panel of leading music industry attorneys at ITA that a similar levy here is likely. It is seen as an accommodation, by either the Copyright Tribunal or Congress, long before the Universal/Disney suit versus Sony and its Betamax video system is settled.

Although Harvey Schein, president of Sony Corp. of America, again indicated the firm is not opposed to such a levy, with proceeds to be distributed among program copyright owners, there is no overt support for this position.

"The copyright question as it relates to a hardware levy is something to look at," notes Jack Wayman, senior vice president of EIA/CEG, sponsor of the Summer and Winter CES events. "We'll put our legislative guns on it in Washington."

Although not directly involved as chairman of BSR (USA) Ltd., the major turntable/changer supplier, John Hollands as chairman of the CEG audio committee admits the copyright question is pretty fundamental. He notes that a tax on blank tape software—either video or au-

dio—would have an obvious effect on the home electronics market.

GEMA, the German copyright society, meets June 13-15, and undoubtedly the hardware levy, and a possible software tax, will be on the agenda.

Tape cassettes outpaced LPs in Germany for the first time in 1975, and three to four times more blank tapes than prerecorded cassettes are being sold. In essence, the 5% audio recorder levy may not be doing the job.

In Britain, the just released Whitford Report on copyright revision also recommended a hardware levy with proceeds to copyright owners, based on the German system. While blank software was not included specifically, the fact that the British record and tape industry indicates a

(Continued on page 55)

'Micro-Mini' Music Tape Seen Viable

Continued from page 1

i.p.s., versus 1 1/2 i.p.s. for current music cassette product, received a consensus of agreement.

Laszlo Kovacs of GE, who described his firm's recently bowed Micro II spindle-drive dictation unit, put the emphasis on the need for a capstan-type drive now offered by two other configurations.

Asked why GE decided on a spindle-type, Kovacs implied that the cost saving and ability to put the product on the market at an attractive price—under \$60 suggested list—were major factors.

Jack Hanks of 3M described the firm's new Metafine IV formulation as offering doubled output for any length of tape, either audio or video, in providing about 6 dB more signal-to-noise ratio than the best high-energy formulations now available.

Originally described at the March 4-6 "Future of Television" conference at USC as capable of extending a two-hour videocassette to four hours of recording and playback, the new 3M tape uses fine metal particles instead of oxide formulations in most high-energy products today—and is just as applicable to audiotape, he notes.

As a result of doubling the output capacity of currently available oxides, Metafine IV lends itself to greater miniaturization of the tape transport—certainly significant in terms of a micro-type cassette unit.

Acknowledging the capstan-drive, rather than the spindle-drive, is necessary for better stability for music reproduction, all the panelists agree that standardization is necessary for such a market. This is con-

(Continued on page 54)

1st Quadcasts For BBC In Its Matrix H

Continued from page 6

speakers added, at an estimated cost of \$175 to \$200.

The BBC is using existing stereo recording equipment, lines and transmitters for the quadrasonic series, and the cost to the corporation will be about \$17,000 to \$20,000.

The BBC reportedly says that the optimum way of decoding its Matrix H system is the Sansui verio-matrix technique. This is incorporated in the "black box" with minor modifications, basically a 60-degree phase shifter on one of the input leads.

Programs planned include works by Elgar and Mahler, as well as Radio One Channel pop concerts. The

programs go out on Radios One and Three, and it is estimated that up to 20% of listeners in Britain have convertible stereo radio receivers.

BBC Matrix H is the official name of the system, and engineers have been working on it since 1972.

Notes Douglas Muggeridge, director of programs for BBC Radio: "The system is not only cheap, but also entirely compatible with stereo and mono. We would not have gone ahead with experimental broadcasts if the quality of normal signal to the listener had in any way been lessened."

The system, which reduces four sound tracks to two in encoding, then decodes them back to four channels at the point of reception,

has already created great interest from foreign centers.

It is undergoing subjective listener evaluations together with advanced SQ and QS systems at the U.S. government's FCC research lab in Guilford, Md., and is to be tested by Dutch NOS Radio. It also was demonstrated at a recent radio program commission meeting of the European Broadcasting Union in Paris.

Adds Muggeridge: "We know from past experience with VHF that we have to make the service available before listeners and manufacturers are prepared to invest in a new system. An advantage is that the listener does not have to keep still, but can move about and quadrphony follows him around."

ITA SEMINAR HIGHLIGHTS: Home Video Systems, Copyrights, New A/V Duplication, Technology



Largest draw at seventh ITA seminar, April 4-6 at Hilton Head Is., S.C., was consumer video panel. From left are Frank McLaughlin, Office of Consumer Affairs; Bob Cavanagh, North American Philips; moderator Bill Madden, 3M; chairman Nick Denton, Reader's Digest; Irwin Tarr, Panasonic; Norman Glenn, MCA Disco-Vision; Harvey Schein, Sony.



Billboard photos by Stephen Traiman
First demonstration of 2-hour institutional model of Panasonic VHS video-cassette player-recorder, by Irwin "Skip" Tarr, left, video systems general manager, and Ted Kasuga, sales engineer, also included a player-only model. Main feature is built-in tuner/timer.



In key copyright panel, which discussed possible hardware and/or software levy, from left are chairman Joe Bellon, CBS News; attorneys Sidney Diamond, chairman; Ernest Meyers, RIAA counsel, and Jules Yarnell, RIAA piracy counsel; and Tom Valentino Sr., who has his own background music library firm.



Showing off new 2-hour JVC VHS HR-3300 to be sold later this year in the U.S. is Dick O'Brien, JVC Industries, and current ITA president.



At audio supplier workshop that focused on micro-mini possibilities and duplication, from left, are moderator Sam Burger, CBS; chairman John Jackson, Audio Magnetics; Laszlo Kovacs, GE; Jim Williams, RCA, and Jack Hanks, 3M. Not pictured is Jim Truelsen, Bell & Howell.

APRIL 23, 1977, BILLBOARD

1st L.A. Multi-Track Expo Looks To Semi-Pro Draw

LOS ANGELES—A number of new products from various manufacturers for the semi-pro recording market will highlight Multi-Track Expo, according to its organizer Dave Kelsey.

The two-day event, scheduled for the weekend of April 23-24 at the Convention Center, is aimed specifically at the semi-pro and home studio market, adds Kelsey, who also runs one of the largest professional audio shops on the West Coast, Audio Concepts/Dave Kelsey Sound. (Billboard is not a co-sponsor of the event.)

Manufacturers who will be exhibiting and participating in demos and seminars are Ampex, AKG, Audio Concepts, BGW, Beyer, Bouse,

Crown, DBX, Electro-Voice, Emilar, JBL, MXR, Orban-Parasound, Otari, Quantum, SAE, Scully, Sennheiser, Sescam, Sound Workshop, Tapeo, Tascam/TEAC, UREI, Yamaha and Tri-Stat.

JBL is expected to debut a low-priced monitor, Scully is expected to showcase its new 2-channel mastering machine, and DBX is expected to premier a new plug-in noise reduction system for the semi-pro market.

In addition, Brian Ingoldsby, head of ABC Studios here, has been named to chair and moderate a symposium of prominent mixing engineers from the Los Angeles music community. Ingoldsby will also as-

(Continued on page 56)



Billboard photo by Stephen Traiman
VIDEO LOADER—Paul McGonigle shows off new King Instrument automatic 1/4-inch U-Matic videocassette loader for blank tape or prerecorded programs of any length. Previewed at recent ITA seminar, with a 10% parts change-over it converts to a Betamax loader.

Capitol Adds Reps In Retailer Tape Thrust

By JIM McCULLAUGH

LOS ANGELES—Capitol Magnetic Products, the blank tape arm of Capitol Records, is expanding its marketing thrust by adding audio rep organizations around the U.S. to handle sales of its products.

According to Oscar Arslanian, national sales manager for consumer products, the move will strengthen Capitol's position in the consumer blank tape market.

"In addition to these organizations, our 70-man record sales force has been and will be aggressively pursuing music retailers, distributors and rackjobbers," says Arslanian.

The reps appointed so far include Rudolph & McGinnis to cover New England, L.C.A. Sales to cover New York and the Middle states, Firestone & Associates for the Southeast, C.L. Pugh & Associates to cover Western Pennsylvania, Ohio and West Virginia, JIF Sales for Michigan, Scrowcroft & Associates for the Rocky Mountain states; Pacific Audio Sales to cover Southern Califor-

nia, Arizona and Nevada, and Meyer & Ross for Northern California and Northern Nevada. Other reps will be named soon.

"This will strengthen and simplify our marketing on a wide geographical basis and give us classes of trade not covered by the record sales force," adds Jack Ricci, promotion manager.

The move will make the firm's economy line, Capitol I, and Music Tape, the premium line, more available in such retail outlets as audio stores, audio chains, department stores, count stores and auto supply stores, says Ricci.

Coinciding with the expansion of distribution is a new shipping display designed to aid merchandising at point of purchase.

The new merchandiser, available with Music Tape product, is a display which opens up to become a "pack" promotion units and is about 40 inches high when assembled.

Four new promotions, which will be available year round are already ready, adds Ricci. These include "buy two, get one free" 60-minute and 90-minute cassettes and "buy one, get one at half price" 45-minute and 90-minute 8-track cartridges.

This marks the second major blank tape firm in the space of three months to add a rep force. 3M did so at the recently concluded CES.

B&K CB Manual Out

CHICAGO—B&K-Precision is offering audio dealers into CB analysis and repair with its model 1040 CB Servicemaster a detailed manual as reference guide. Covered are performance testing, receiver adjustments and trouble shooting transceivers.

'Micro-Mini' Music Tape Possible

Continued from page 53

Contrary to the three separate configurations in micro-type cassettes for dictation offered by Olympus, Norelco/Philips and Sankyo Seiki today.

Sam Burger of CBS Records, who chaired the panel, believes "the smaller you make a product, the more you appeal to the public, and a micro music cassette should really take off once the product is developed."

Jim Williams of RCA Records feels that with current technology it would be difficult to reproduce a micro music cassette in high-speed situations due to the inconsistent tape speed.

However, he alluded later to RCA's new high-speed Stereo 8-track duplication equipment now being phased in at Indianapolis. The new system duplicates at twice the prior speed, or 32 times normal compared to 16 times normal.

This corresponds to duplicating speeds of 120 i.p.s. versus 60 i.p.s.—with better audio quality.

The technology available in 8-track is also applicable to cassette, he notes, and once the transport stability problem is overcome, he also feels that a micro music cassette is feasible, though he is not as strong on the prospects as Burger.

Meanwhile, Leonard Fields, president of Trinity International, is continuing his talks with a number of labels for tests of his Mini-Tape cartridge. He sees the market initially for a 30-minute blank tape at about \$1.29 list, plus a one-time 98-cent adaptor buy.

Maxell 'Choice' Dealer Promo

NEW YORK—Maxell dealers and distributors can take advantage of the firm's "Choice Is Yours" promotion through April 30, national sales manager Gene LaBrie notes. One giveaway item—either a T-shirt, pewter belt buckle or two posters—is offered with each order of 12 UDXL I or II cassettes.

The standard Maxell coop advertising plan is in effect for the promotion, which began March 14, and a basic ad and support material package is being shipped with the first order to the firm's reps.

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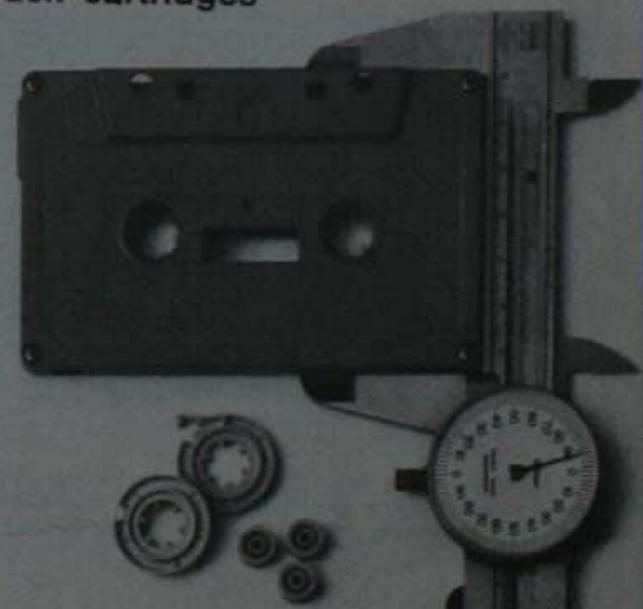
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EIA/CEG, Suppliers Eye Home Video 'Copyright Levy'

Continued from page 53

\$50 million "rip-off" in prerecorded sales due to home recording could lead to more pressure here.

With the recent commitments by more major suppliers for either the Matsushita/JVC two/four-hour VH 3 system or the Sony/Sanyo/Toshiba two-hour Beta Format, Wayman of the EIA/CEG sees video systems as the next big consumer electronics breakthrough.

(It was too soon after the just-announced New York Customs Court ruling on countervailing duties by Japanese firms to get any reaction to the effect of a 13% to 15% increase in prices on the new \$6000-plus home video systems, but certainly marketing efforts would be hampered.)

While some of the systems may be seen at the Summer CES, June 5-8 in Chicago, Wayman expects every major system on display at Winter CES next January in Las Vegas. "Our VIDSEC gave us a feel of the potential two years ago," he recalls, "but now the home video systems are bringing television back into the CES."

Wayman sees a separate video systems division for the CEG, in addition to current audio and video groups, with the growing number of large-screen projection tv units also part of the new segment.

Meanwhile, actual marketing plans for the newest entries in the home video market are pretty sketchy, with Pioneer Electronics and Aiwa, a Sony subsidiary, both announcing for the Beta Format configuration in Japan.

Bernie Mitchell, president of U.S. Pioneer Electronics, confirms that his company will market the units here later this year, with Aiwa plans less definite. That firm's marketing is handled here by Mariton Electronics, another Sony subsidiary.

RCA had no further elaboration on its marketing introduction for the Matsushita-built VHS units, but a spokesman indicates the existing distribution network will be utilized. Service is a prime concern with all the suppliers, and RCA is expected to use both the RCA Service Co., now handling about 20% of tv service in mostly major markets, plus independent agencies.

Panasonic in the U.S., which will market its own model of the Matsushita VHS, has no further information, says Ray Gates. But video systems manager Irwin Tarr did introduce a pair of institutional two-hour models at ITA—a player-only and recorder/player.

At Quasar Electronics, the Matsushita subsidiary in Chicago, sales of the VX-100—the only two-hour system now on the U.S. market—are continuing.

But the firm's Alex Stone and Tony Mirabelli acknowledge they have no definite word from Japan on future allocation of machines. They report selling all they can get at this time, at \$995 compared with \$1,250 for the one-hour Sony Beta-max deck, with blank tapes supplied in Japan by Sumitomo 3M and assembly by Matsushita.

The big question is whether Matsushita will have three of its companies in the U.S. selling essentially different products, although the two/four-hour RCA and Panasonic, and the two-hour JVC tapes are compatible.

Late last year, T. Inai, executive vice president for Matsushita consumer electronics, indicated that this prospect was unlikely to continue for very long after system introduction.

Meanwhile, Sony is reported to be working on a longer cassette in Ja-

pan than the two-hour Beta Format just introduced there. No U.S. marketing date has been announced for the two-hour machine, but competitive pressures, and the "wait-and-

see" by consumers, already is affecting current Betamax sales.

The company also announced in January that it would market a one-hour institution unit in player-only

and recorder-player models. A spokesman now acknowledges that two-hour machine is under consideration here as well.

After breaking ground for the new

market, Sony now welcomes the competition, executives there maintain, with the general feeling that the Betamax and Beta format can match or exceed other configurations.

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If you're sold on Sound Guard, here's how we'll help you sell it.

We'll be running 30-second national TV commercials on NBC's MIDNIGHT SPECIAL, along with 60-second radio spots in many markets. Both will feature demonstrations with THE TONIGHT SHOW's Doc Severinsen as our spokesman.

We'll also be advertising heavily in most audio magazines and directories as well as in SPORTS ILLUSTRATED. Besides advertising, you'll also be supplied with point-of-sale material, informational brochures, and test result booklets.

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EMI The Development Of European 'A & R'

By ROEL R. KRUIZE
(Managing Director, EMI Holland BV)

It is almost impossible within the context of this report to describe the many aspects of European a&r, but the two main areas are: a&r to serve the local language markets and a&r that can progress from initial local success into European and, possibly, world markets.

With its many different cultural legacies, Europe obviously embraces a wide variety of tastes. Each European market has its own identity and it is not easy for an artist to gain a following outside his own country because each European market has its own approach to internationalizing an act. But the musical borders are slowly fading away and product for the international market has been and

(Continued on page 71)

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TO: DICK VAN VLIET, EMI E.A.R.

WARMEST CONGRATULATIONS ON THE EMI E.A.R. BILLBOARD SPECIAL. WE HERE AT CAPITOL ARE LOOKING FORWARD TO A VERY EXCITING YEAR WITH SEVERAL OF YOUR GREAT ACTS INCLUDING THE ALREADY RELEASED JACKPOT AND UPCOMING RELEASES BY HARPO AND BJORN SKIFS. THIS WILL BE EMI E.A.R.'S BIGGEST YEAR IN THE UNITED STATES AND WE LOOK FORWARD TO MANY GOLD RECORDS. KEEP UP THE GREAT WORK.

BEST REGARDS,
RUPERT PERRY
JOHN DIXON
END/RICH

CAP REC

41257 BOMI NL

"G-for-Gilly" key ring, part of heavy promotion for Gilly Mason, one of EMI's exciting new talents. Cut-out puppet promotes Swedish singer-writer Harpo, whose records regularly chart, drawing on his happy-go-lucky image.



Singer Julien Clerc gets gold disk for Holland sales. Also U.S. singer Natalie Cole (left), and Dutch tv star Mies Bouwman.



Kraftwerk (above). To promote its "Trans Europe Express" LP, EMI Paris hired the real-life Trans Europe Express in February and crossed France with a huge party of media people.



Teach In (above left), a successful international group from Holland. Its latest single "Upside Down" has been released in the EMI E.A.R. area, Australia, New Zealand and Yugoslavia. Harpo receives a gold disk, a silver plate and a diamond LP. From left, back row: Holger Muller, promotion manager, Electrola, Germany; Ulla Jormin, promotion manager, EMI Sweden; Harpo's wife Carina; Kjell Andersson, label manager, EMI Sweden; Les Hodge, senior product manager, EMI Australia; and Sven Peterson, licensing manager, EMI Sweden. Front, from left: producer Ben Palmore; Harpo; and Lars Bremer, a&r manager, EMI Sweden.

WHAT DO QUEEN, JOHNNY WAKELIN AND DEMIS ROUSSOS HAVE IN COMMON?

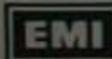
With hits like Queen's "Bohemian Rhapsody", "Somebody to Love" and "You're My Best Friend", Johnny Wakelin's "In Zaire" and "Africa Man", and "Happy To Be On An Island In The Sun" from Demis Roussos, they've all achieved incredible success in Europe with...

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The Endless Fascination Of Italy!

By JOHN BUSH
(Managing Director,
EMI Italiana SpA)



Troubled by economic depression, profound and sometimes bitter political conflict, a currency constantly fluctuating and strikes and industrial disputes which have no equal in Europe, Italy continues to exert its endless fascination upon the foreigner who lives and works there.

Sometimes, at the end of a long and wearying day, I wonder why. Battered and bruised by the inexplicable delays involved in the short flight from Milan to Rome, or tormented by some devious process of Italian bureaucracy, or quite simply worn out by the mental strain of a day's work in a language other than my own, I find it hard to explain.

But then the sun always rises on another day. There arrives a new idea, some further expression of the endless creative vitality of the Italians. Or some small opera of daily life, richly illustrated by gesture and a torrent of speech, and somehow everything is alive again.

As a wandering Englishman who has, these past eight years, lived and worked in Oslo, Mexico City and now Rome, I find this always a stimulus and a challenge. As a personal experience for my family it has had moments of near tragedy, comedy or at times almost pure farce as well some rewarding human contacts and experiences which I do not easily forget.

What of the future? Our industry in Italy is not immune to the problems of the society in which it lives. Inflation erodes the purchasing power of the public and attacks margins like a corrosive acid. The cancer of the record business is piracy on a large scale not yet adequately combated by laws which are long out of date, or legal processes which are slow and cumbersome.

Yet there is no reason for despair and some reason for judicious optimism. The unexpected can always happen but the demand for music is on the increase. Compared with the U.K., with Germany or with France, the Italian market is not yet large but it continues to grow. Distribution on a massive scale is not yet a fact

(Continued on page 71)



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EMI In Scandinavia And Finland

By **ANDERS HOLMSTEDT**
(Regional Director EMI, Scandinavia)

It is not only the high level of disposable income but perhaps the long, cold winter evenings that have caused Scandinavia and Finland to become increasingly important record markets. Indeed, the consumption of recorded music here is among the highest in the world with Scandinavia's 22 million persons spending more than \$250 million a year.

EMI has been an active force in these markets since 1902 and although initially only involved with importing records, EMI's Scandinavian subsidiaries are now fully and actively committed to almost all the group's international activities.

The recent growth of the market has brought about a number of new challenges not only for EMI companies but for the industry as a whole. As in many countries, the population in Scandinavia is concentrated in the large towns,



Anders Holmstedt

with low density in the rural areas. In the more remote areas, the record company can be separated from the dealer by up to a thousand miles of snow. Though the countries are geographically adjacent, differences in culture and, to some extent, language inhibit a free flow of locally originated repertoire.

Again, in most of the countries "plugging" of product on radio and television is virtually impossible and in Sweden in particular the enormous variety of music given air time creates stock problems for record companies.

Problems such as distribution, promotion and stock holding do not generally concern the parallel importer. Attracted by the buoyant market and recently beneficial exchange rates and operating outside almost all official and industry constraints, the parallel importer has up to now been an increasingly powerful market influence, with more than a third

of the total market in some countries. The growing awareness of the problem among repertoire-owning companies and better coordination of release dates has gone a long way towards containing parallel importing at present levels by reducing the competitive advantage of the importers, but there is still a major problem with the most important international repertoire.

(Continued on page 71)



EMI's new pressing plant at Amal in Sweden.



France: An Underdeveloped Country For Radio

By **FRANCOIS MINCHIN**
(Chairman and Managing Director Pathe Marconi, EMI)



Pathe-Marconi recording studio in Boulogne, France.



Francois Minchin

It was in 1896 that the Pathe brothers laid down the first foundation of our industry, and that of the company. Forty years later, by the fusion of the three major French companies dealing with records, reproducing equipment and radio (Pathe, Columbia and HMV), Pathe Marconi was created. It was an association of two well-known names: Pathe, the pioneer of records, and Marconi, that of radio.

Since then, "le disque" has remained Pathe Marconi

EMI's first and main care.

"Variete, c'est ma devise," said Paul Valery. In 1900, "variete" meant operettas, the vaudeville area, the "caf' conc'." Now, more than three quarters of a century has elapsed and variete means... well, something else. But Pathe Marconi EMI's motto remains unchanged: to try and support the "prestige de la chanson Francaise" as it evolves through time, by working closely with the artists (and friends) whom the company believes in and follows in their careers.

The task is not always easy, especially in a country where radio and television media are still scarce for the exposure of new talents.

This is also true for the vast international repertoire offered not only by the EMI group but also by many American and other record companies. However Pathe Marconi EMI enjoys facing this stimulating difficulty.

In classical music, where Pathe Marconi has the advantage of a remarkable catalog of EMI's prestigious recordings available, the company has chosen to follow a policy of also recording French composers from Berlioz, Gounod, Bizet and Saint-Saens through Ravel, Debussy, Faure and Satie, to Milhaud, Poulenc and Auric.

Since Caruso, the company has been privileged in obtaining the participation of the greatest interpreters who came—and still come—to record in the old Salle Wagram, which has the best acoustics in the world. Such recordings are appreciated by our American friends and several have been praised in Billboard columns, among them the now well-known "Cadre-Rouge," introduced a few years ago as a recognition of the very high quality of Nipper's "Voix de Son Maitre" production.

Sonopresse: In July 1976, the Pathe Marconi EMI Group took a majority interest in Sonopresse. This company will work constructively with Pathe Marconi EMI in creativity as well as in exploitation of the group's vast repertoire.

Music For Pleasure: In 1972, it was decided to create this budget line company for wider exploitation of some of the company's back repertoire. It is a successful branch of Pathe Marconi EMI's activities, having taken a good share of the market and future developments are contemplated through diversification.

Publishing: Pathe Marconi EMI's publishing activities started in 1956. They have since developed considerably both in local repertoire, with special efforts made to back young French authors/composers/interpreters, and in international repertoire, where many publishers outside France have entrusted their catalogs. Together with F. Day, the EMI Publishing Group as a whole is considered to be the first in France and it now benefits from the addition of Screen Gems.

Emitape: For its second year of exploitation in France, results are remarkable. There is a place in the French market for this EMI product of excellent quality which should assume ever-increasing importance.

Facilities: Since the turn of the century, Pathe Marconi EMI has maintained stock and distribution together with production in the area of land owned in the western suburb of Paris at Chatou. But with the expansion of the business, and with the constant modernizing of the plant, space has become a problem. Extra stock housing had to be found and a site was chosen in nearby Cergy Pontaise where a modern stock/distribution center is being built. It will start operations this summer as a separate company, SODIP.

Recording facilities are in the most modern complex in Europe, located in Paris, offering one 16-track and three 24-track studios with cutting facilities. Besides Pathe Marconi EMI's artists, other French and foreign performers appreciate the facilities offered.

As president of the International Federation of Producers of Phonograms and Videograms Council, I would like to add a few words about this federation which is celebrating 100 years of recorded sound this year, with many manifestations in France.

(Continued on page 71)

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By REGINALD RUDORF
(Editor, Rundy Magazine and freelance writer)

The overwhelming volume of facts and figures presented by the recording market of West Germany and West Berlin—which accounts for no less than 1.8 billion Deutsch Marks (\$750 million) in revenue with 180 million units sold in 1976—clearly converges on a disquieting problem: after succeeding with a growth rate of 18% in 1975, the German recording market has experienced a hitherto unknown form of saturation.

Unit turnovers for LPs, cassettes and partially for singles in 1976 have increased some 7%-9% in contrast to the previous year. However, prevailing pricing policies in the German recording market, a phenomenon of the West German economy, have killed this increase in unit sales.

Some tangible reasons have been identified.

1. Illicit reproductions of recordings and cassettes. The damage to the phonograph industry is estimated to be at least 10 million DM (\$4.2 million) each year. This increase in pirate reproductions is mainly attributable to the technical ease of duplication of cassettes. In 1977, the industry is anticipating an increase of at least 50% in this field, primarily in illicit cassette tape recordings.

2. Direct import of inexpensive recordings from the U.S. and other countries to Germany. Exploiting the price gradient between a newly-released German high-priced recording and the same album or cassette in the U.K., U.S., or France, importers and chain retailers import these inexpensive recordings directly from these countries and often, especially when American or British originals are concerned, introduce them to the market before they are officially released. Such practices have affected almost every company in the industry with Anglo-American repertoire. Before these companies were able to announce the release of new recordings from their foreign distribution partners, the consumer market had already been saturated by direct imports.

3. The significant activities of television merchandisers have caused double distress to the recording market. In 1976, television merchandisers were able to take a 6.5% slice of the industry's revenue, representing no less than 100 million Deutsch Mark (\$42 million).

On one hand, K-Tel and Arcade activities have put the German recording industry in a tight spot with regard to pricing. Through tv advertising, records are routed directly to the retailers, so bypassing the wholesale margin. The end price of a high-priced new production of 22 DM (\$10) has therefore been pushed to below the 20 DM (\$8) level.

Together with the pressure on prices caused by the less expensive direct imports, the German record industry is in the middle of a running fight on the price battlefield, approaching the 15 DM (\$6) line which would cause serious problems for the domestic industry if the "retreat" carried on to that point.

Some companies have already re-tailored their foreign catalogs to these 15 DM (\$6) offers. Television merchandiser activities in general are particularly disquieting because K-Tel, for instance, intends to shorten the route to the consumer by offering retailers a 100% takeback in contrast to the 5% granted to wholesalers.

Moreover the albums sold by tv merchandisers have caused a frightening repertoire contraction. Already suffering from the lull on the international music market, the pop industry is being forced to capitalize on short-lived substitution hits which reappear in mixed albums as soon as they reach the market. Among these substitution hits, tv merchandisers select only top-line recordings for their compilations, then drive them to the point of exhaustion, making them unfit for further marketing.

This contraction of repertoire with mixed albums is finding widespread imitation and affects only the hit-pop market.



Interior of the new pressing plant in Cologne.

Now the back catalogs of large corporations are suffering from the impact. The nostalgia albums produced for want of better material, from Glenn Miller to Benny Goodman, folk music to Udo Juergens cuts, are draining off the purchasing power which under normal circumstances would cover a broader repertoire of back recordings.

Illicit reproductions, inexpensive direct imports and the activities of the tv merchandisers, however, are temporary market complications which essentially can be eliminated.

The main hazard, unanimously cited today by the German record industry, is the advance of blank cassettes, of which 100 million units were sold domestically in 1976 for revenue of 600 million Deutsch Marks (\$252 million). The blank tape boom is additional to the already strong foothold of music cassettes. The cassette to LP ratio is now 32 to 68. Unit sales grew well over 40% from 1975 to 1976. The increase in blank cassette sales in the same period was 50%.

This turn of events at software level had equally significant repercussions in the hardware market. Record players sold up to 50% less. Cassette recorders and radio recorders, as well as tape decks, sold well, with a 30% upturn from 1975 to 1976.

In 1976, blank cassette sales picked up substantially because teenagers who had experienced the birth of blank cassette systems grew into the market as fully-fledged consumers with tangible purchasing power. Faced with the decision of choosing between cassettes or records, blank cassettes or music cassettes, they opted for music cassettes to start with and then went over to blank cassettes. This decision is reflected in the purchase of playback equipment: recorders are given preference.

This trend to the blank cassettes (six DM for hi fi quality) is to be taxed by a three DM (\$1.26) copyright royalty. Chances that legislators in the German parliament will go along with this aim are slender. Further prices of high quality imported blank cassettes from the Far East, some already available for half a DM (20¢) are still experiencing massive cuts, so that a tax on blank tapes would soon be irrelevant. For these reasons the West German recording industry will have to face further pressure on prices and repertoires.

However the industry has six weapons with which to combat this retrogression:

1. The formation of a lobby in the German capital of Bonn in the parliament and government environment. The 100th anniversary of the invention of the phonograph has brought forward possibilities which are being exploited by the industry. With such a lobby it would be much easier to approach and solve problems related to such items as the preference for more favorable Value Added Tax rates (11%), or beating illicit

recordings and also on copyright taxation for blank tapes.

2. A stronger approach to new domestic music trends. Large corporations such as EMI are already pursuing such policies. But international successes such as that of Silver Convention in 1976 should not be overstated.

3. An approach towards the international market. In Germany, a strong group headed by GEMA, the copyright collection agency, sees a hazard in such an approach, inasmuch as radio stations give foreign music priority and, in 1976, foreign pop music sales exceeded domestic production sales for the first time.

In this there is no need for concern. The systematic and thorough determination of creative German writers, publishers, producers and managers will make it possible to develop the creative potential required to generate a superior domestic product fit for survival in the international marketplace. Anxiety related to copyrights is just as superfluous as the endeavors of certain foreign companies directed towards keeping the German market in a position of dependence where it can be sapped. A non-independent, non-creative market is doomed to contract.

In contrast, a sound market contributes to the development of new trends which in the final analysis will revitalize the international music scene and bounce the blank cassette.

4. One of the major advantages of the German market is its classical music slice of some 14%. The repertoire makes long-term re-capitalization possible. Therefore companies such as EMI, Polydor or Phonogram are comparatively unsusceptible to crises. The export capability of the German industry for classical music is unparalleled at world level.

5. In recent years, West Germany has experienced the phenomenon of related journalism, which should not be confused with the vague public relations publicity of the trade press, which confines itself to material specified by advertisers. In contrast to almost all Western European countries, the daily and weekly press is giving increasing coverage to the marketing and media problems of the recording industry.

6. The situation of the electronic mass media in West Germany is also changing. The two large quasi-public tv networks ZDF and ARD now devote more attention towards the improvement of direct communications with the market in conjunction with their news items and hit parade charts. However the quasi-public status prohibits commercialization of any kind. This has caused politicians and pragmatic proponents to intensify the urgent demand for a private radio and tv system as an alternative to the quasi-public setup, a concept which has already proved successful in neighboring countries with partial coverage of German territory.

Market leader EMI and corporations such as Ariola Eurodisc, WEA, CBS and RCA have become active to further boost the public awareness of various aspects of the German recording scene. This quickly can make feasible the rectifying of crises such as that caused by the blank tape explosion. The outlook for the near future indicates the German record industry will:

- Become nationally more effective with a trend towards the international market;
- Be more aware of structural changes such as initiated by cassettes and blank tapes;
- Be able to abandon its traditional post-war position as a mere consumer for Anglo-American importers and parent companies, so becoming a real fully-fledged partner. In the final analysis, such a position is much more rewarding than to pump products into a market which yields no response. Competition adds briskness to business.

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Three Quarters Of a Century Of Classical Recording

Historically speaking, it is from its classical operations that the entire, enormous industrial structure of EMI originates, a history which spans more than three-quarters of a century from the pioneer era of recording through the advanced multi-track techniques of today.

Historically, also, it has been EMI with its famous HMV dog and trumpet and Angel trademarks—in specific territories—that has led the classical market over the years. This is a situation which holds true today with EMI controlling a larger slice of the international market than any other single company, with an artist roster second to none.

The reasons for this continued success are many, but they all revolve around one basic, all-important philosophy. This is simply that the company should always strive for the perfect balance between artistic standards and commercial viability. This principle is firmly championed by Peter Andry, general manager of EMI's international classical division and director of group classical recording.

"We work in the world of the arts," he says, "but we plan it on modern business lines. When the two aspects come together and we see from cold, hard figures that it's a profitable and valuable part of the

group's activities, we know we are working along the right line, bringing an enormous amount of pleasure to record buyers all over the world and making it pay."

The offices of the international classical division (ICD) are



Riccardo Nuti (seated) signs a contract with EMI. Others in the picture (left to right): Pat Greenan, secretary, to Nuti; Christopher Bishop, of EMI; Yvonne Schwerdt; of EMI and Nuti's record producer; and Peter Andry, general manager of EMI's international classical division and director of group classical recording. Peter Andry (left in right photo), general manager of EMI's international classical division and director of group classical recording, with Leonard Bernstein, recently recorded for the first time by the company.

in London and the division is structured to provide a service to EMI Group companies in all aspects of the business, including repertoire, production, marketing and administration. Despite the centralization of these services, the group approach is towards autonomy and it is a spirit of cooperation rather than dictation that is another ingredient in the success story.

Even the actual recordings themselves are made on the basis of group acceptance, with the major classical territories supplying sales estimates for projects proposed from the center. If the combined estimates do not project profitable life sales, the recording is shelved and EMI's policy of profit from the classics is upheld.

This policy of central guidance and local autonomy extends into recording, with certain individual companies maintaining their own programs. In particular, EMI-Electrola in Germany, EMI Records in the U.K. and Pathe Marconi-EMI in France all have flourishing local recording activities which they administer while simultaneously marketing the recordings produced for international purposes by the ICD. In this way, EMI has the best of both worlds

(Continued on page 71)

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When Wilfried Jung asked me recently from his new office as boss of EMI's many faceted activities on the continent to write a few words about recorded product sales in Germany from the viewpoint of a rackjobber, I was naturally flattered. I was also pleased to have an opportunity to express my thanks publicly not only to Jung, whom I have known and worked with for some 15 years, but also to EMI as a whole, for the company was among the first in Europe to recognize the contribution of the rackjobber. I believe all of us in the business owe EMI a great deal for the vision and support that has helped us grow.

Of course it is no secret that 1976 was not a truly good year for record product sales in Germany. Nor, from what I have been reading, has it been good in a number of other countries.

I have been doing some research on the reasons and I list seven of them which I believe are generally accepted throughout the industry as the primary causes. They are not necessarily in order of importance:

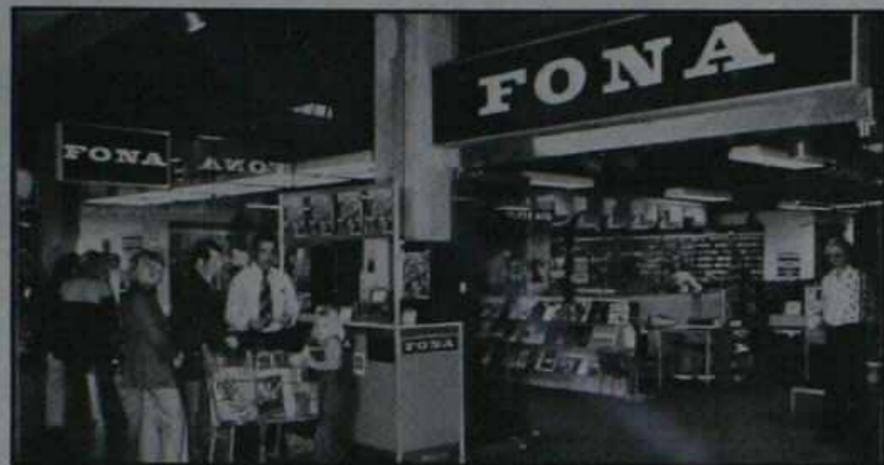
- Lack of new trends in music;
- Imports;
- Recording on blank cassettes;
- Hot weather;
- Piracy and bootlegging;
- Television merchandising;
- Increased sales of cars and other highly priced items on hire-purchase with instalments which deplete disposable income.

What is the outlook for 1977? If January and February are any indication it does not look as if we are in



Expansion In Rackjobbing Forseen

By W.D. WARREN
(Frankfurt-based rackjobber importer and distributor)



EMI is very strongly involved in retailing in Europe and its chain of Fona stores in Denmark are among the most up-to-date anywhere. Picture shows the interior of the shop in Tastrup, Copenhagen.

for any sudden improvement. Some of the things listed obviously can, and perhaps will, be corrected. All in all, I am confident the industry will continue to grow, although perhaps not as rapidly as it has for several years previously. I also believe that the role of the rackjobber will expand, particularly in those areas where soaring personnel costs will force store operators to turn towards self-service departments handled by qualified rackjobbers.

An interesting insight into the general decline in record product sales was contained in an article in a February issue of Time Europe. The article reviewed a new book called "Bruits," or "Noises," written by a French economist, Jacques Attali, which expresses some very innovative theories about the relationship of music to society and the market place.

The article says Attali, commenting on contemporary society, claims: "People are fed up with the assembly line and the alienation that results from it. Each person longs to compose his own life. Attali foresees that literally in the realm of music. He envisages a future in which all people compose and play their own songs, perhaps on instruments not yet invented."

This is rather heady stuff, but there may be something in it for all of us to learn for the future.

In spite of the disappointments of last year, I think a reasonable present outlook might be described as one of cautious confidence. Having said that, let me say also that I am confident everyone in the industry joins me in extending best wishes for the future to the worldwide EMI family with warm thanks for all they have done for us in the past.

Continuing Growth; Influence

Continued from page 59

by the European division, more than 78% comes from music. "When I first became European director," Hamilton recalls, "turnover in the division was something in the region of £18 million (\$31.7 million) annually. Today the turnover figure for the record operation alone is £200 million (\$342 million), based on net sales of about £170 million (\$290 million) in the 12 European territories. If retailing and publishing income is added, the total turnover figure is still higher.

Today 26% of EMI's total world sales come from Europe and in the 12 continental markets administered by Zug, the average EMI market share is 20%. In no country is the figure less than 17% and in some—such as Holland—it is in excess of 30%. Total population of the EMI Europe theatre is 225 mil-

lion, which puts it on a level with the United States. "But," Hamilton points out, "we are dealing with an area which has a wide diversity of tastes and customs, where there are different price and tax structures. We make records in 15 different languages in 12 countries, and we manufacture in nine of them. We have to contend with differential degrees of receptivity for international recording acts. For example, while Pink Floyd is big practically everywhere, Bay City Rollers are especially popular in Germany and Finland; Tamla Motown artists have made a particularly big impact in France and Queen has been exceptionally successful in Holland.

"United Europe is still a dream and we still have problems arising from different languages and customs. With tact and diplomacy we have to break down the barriers and grapple seriously with the problems of the not-so-common Common Market. And I think by means of what I call a democratic dictatorship, we are doing this with considerable success."

Although Hamilton may sound somewhat cynical on the

subject of European unity and the efficacy of the Common Market, he is a convinced European who recognizes that efficient coordination and cooperation among the 12 countries in the European division is vital in the present economic climate. And the fact that EMI increased its European market share by 2.5% last year testifies to the fact that the pan-European concept is working.

Says Hamilton: "The break-even point in the record industry today is very high. We discussed this at a recent meeting of our European executive committee. The old days of cheerfully accepting higher and higher expenses are gone and forgotten. We have to strive to keep a brake on costs and achieve greater efficiency. In some countries costs are rising at an alarming rate; social charges go up from 30% to 50% and can't be passed on to the public. We can't raise prices in any market, so we have to operate on decreasing margins. Therefore we must go for volume.

"It is impossible today to sign a big international catalog for less than 16% on 100% net sales, and then we have the additional problem of parallel imports. We have huge factories, comprehensive distribution services, excellent studio facilities and highly efficient promotion services, all of which must be kept operating at optimum level. Therefore the only thing to do is to go after greater volume."

The Zug operation employs a small staff—just 14 persons—and is complemented by an office in Cologne, under the direction of Gerhard Hundertmark, which handles finance and administration, and an office in Brussels.

Managing director of the music division is Wilfried Jung, former head of EMI-Electrola in Cologne. Jung does not get involved in the day-to-day running of the European companies. He leaves it to the individual managing directors—appointed by Sir John Read in consultation with Hamilton and Jung—to run their own companies autonomously. "But if they need our help, then we put on our helmets and jump on the fire engine," he says.

The European managing directors base their operations on five-year plans laid down in Zug. These plans are monitored each month and revised each year. A European executive committee consisting of Hamilton, Jung, Hundertmark, Francois Minchin (president of Pathe-Marconi, France), Anders Holmstedt (head of the EMI Scandinavian group), Roel Kruize (head of Bovema-EMI, Holland and product specialist) and commercial director Clive May, who is based in Zug, meets once a month to control progress and development of the European operation and the 12 managing directors meet twice a year for wide-ranging discussions which involve a review of the previous six months and an analysis of such abiding problems as piracy, parallel imports, escalating costs and getting the product mix right.

Says Jung: "Product mix is an important element in market share and we make it known to a company if we think it has the wrong balance between domestic and third party repertoire. I am a firm believer in domestic repertoire as the main money-maker so I want to see a strong emphasis on building our own national repertoires. I urge companies to invest all the money they can afford in local product.

"This is not to deny the importance of third party material, but our policy here is to resist country-by-country deals. We have a powerful position in Europe and we are not naive enough to believe that we can survive only on our own repertoire. We can offer an unmatched service, in terms of promotion and distribution in Europe, to third party companies and we have achieved excellent results with Motown, Arista, Rocket and Rak. But at this point in our development we would prefer to develop our own talent resources and to resist the temptation to expand our third party affiliations.

"If our managing directors are offered repertoire deals, we try to secure the catalogs for ALL our European territories. In fact recent negotiations with a major U.S. company failed only because the company did not wish to do a blanket license deal

(Continued on page 71)

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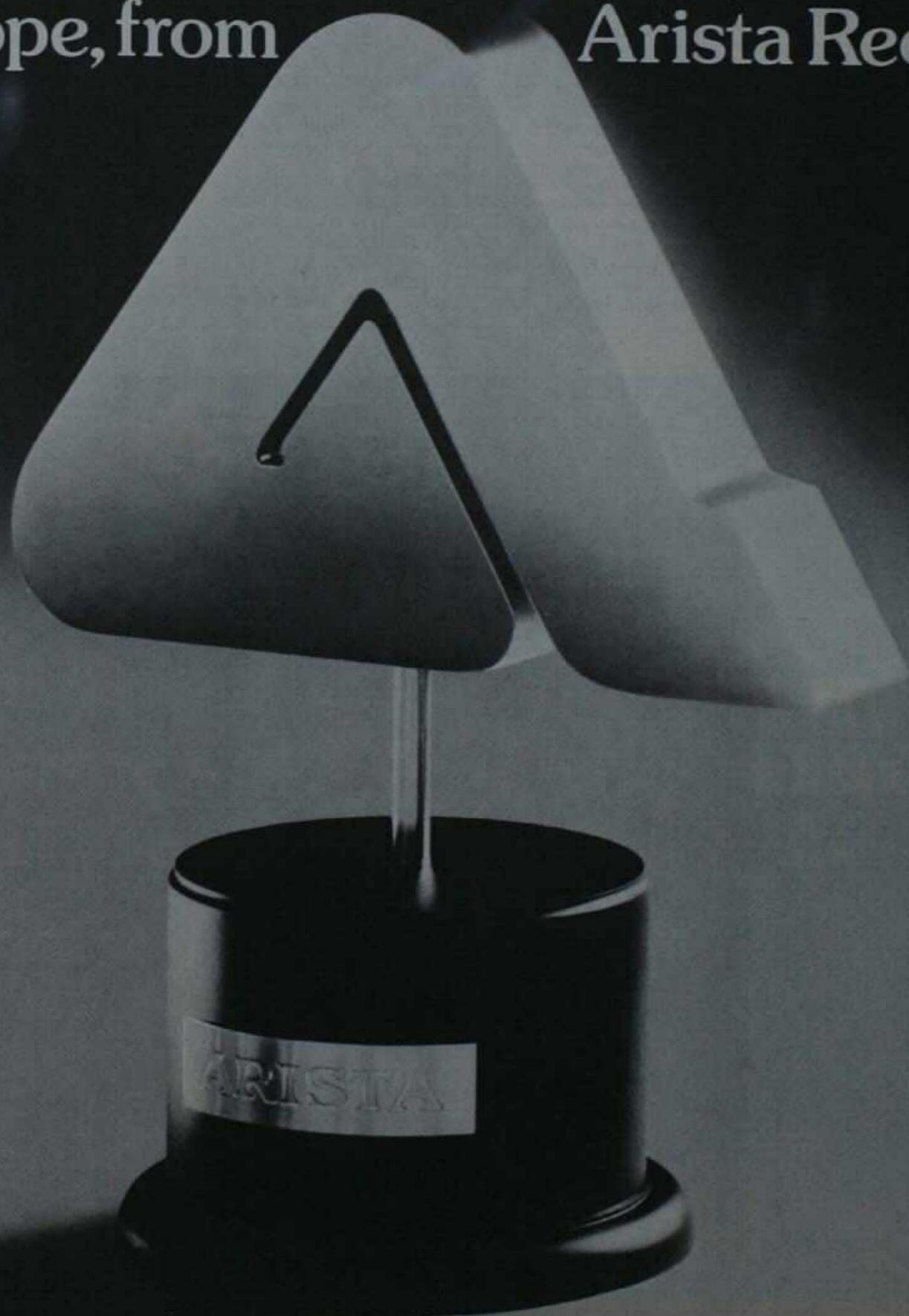
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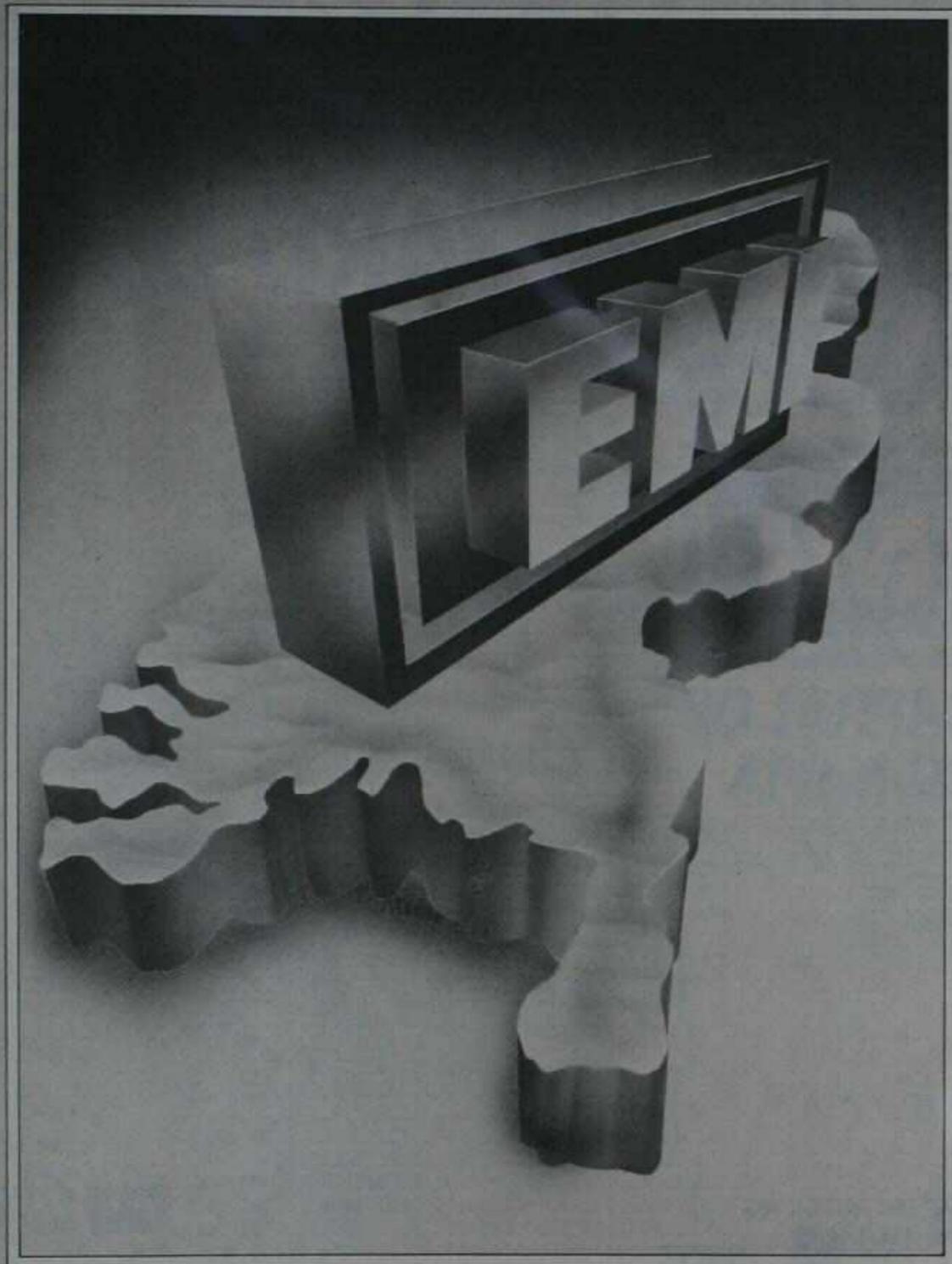
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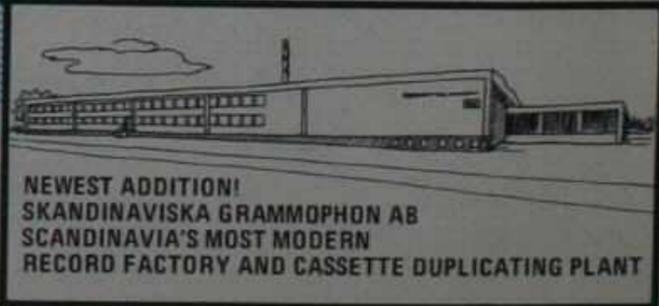
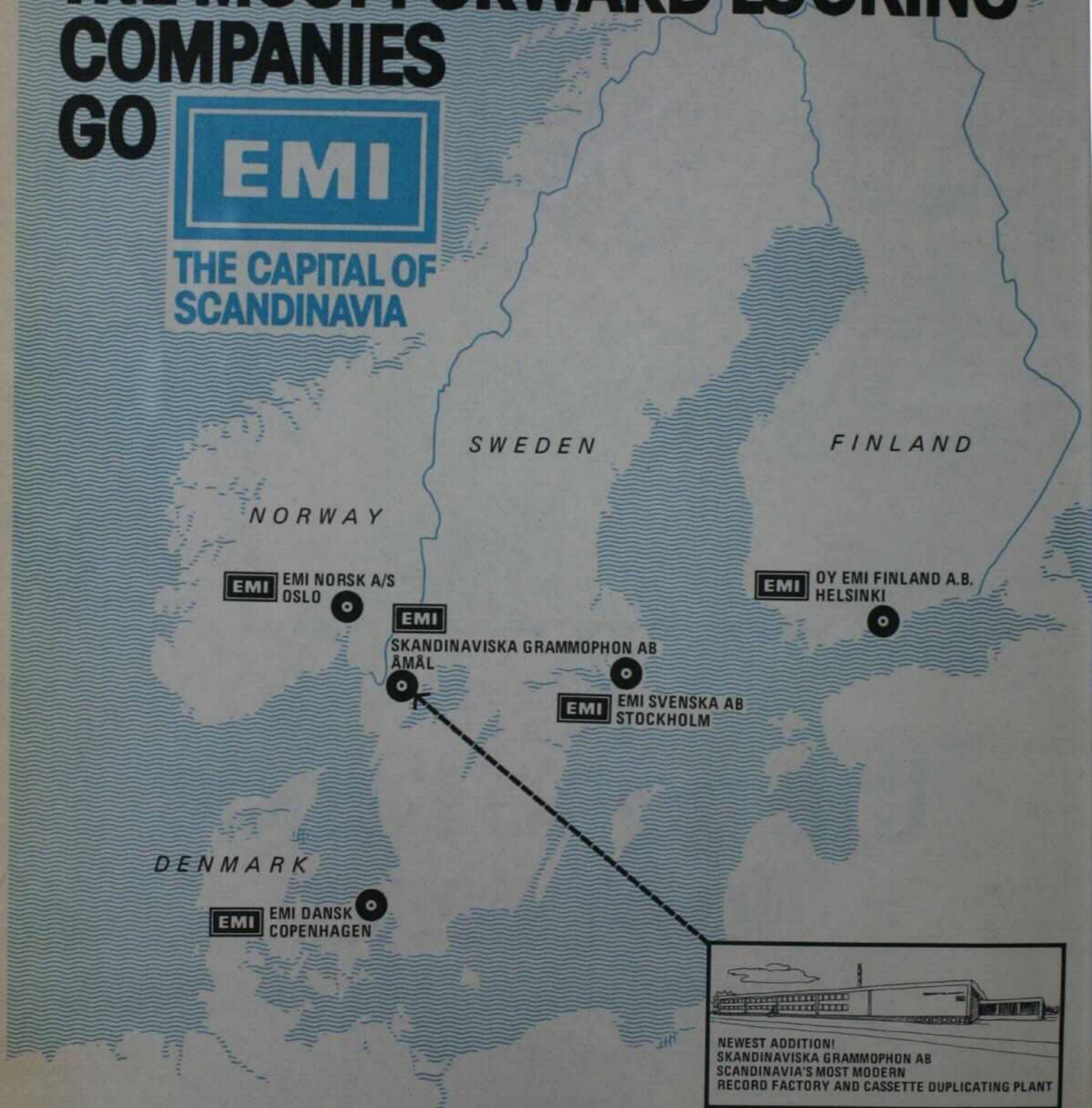
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Continuing Growth; Influence

Continued from page 67

for all European territories. There are exceptions, of course, to the general rule—for example we have Abba only in Denmark and Harmonia Mundi in only Benelux, Scandinavia and the German-speaking countries and United Artists for only a few of our territories. But, as a rule, we are not in favor of country-by-country deals, if only because of the problems that can be created by parallel imports. Another important factor is that with a blanket European deal we can coordinate marketing and promotion."

Jung's appointment last year as EMI's European music supreme coincided with a significant development in the continental territories, the emergence of European product with true international potential; it is a development which Jung regards as eminently salutary.

"At one time we on the continent used to depend on the U.K. for between 60% and 70% of our sales," he says. "Now that has changed dramatically. Of course U.K./U.S. product is still predominant in countries like Germany, Holland and Sweden, but there is an undeniable resurgence of national repertoire and the best of it has great export potential as has been proved by such European acts as George Baker, Silver Convention, Pussycat, Abba, Demis Roussos, Boney M., and others.

"This important development is reflected in EMI's EAR—European a&r—operation which was founded in Holland 18 months ago under Roel Kruize to develop and exploit EMI continental talent with international potential. EAR has made enormous progress in a relatively short time and being located in Holland—the most international market in Europe and an acknowledged creative center—gives it great advantages and immense potential."

EMI's commitment to Europe can be gauged by the fact that the group has invested more than £23 million (\$39 million) in European facilities and product over the last three financial years. One major project is the new complex at Uden in Holland, an £8 million (\$13.6 million) pressing and duplicating plant which will bring EMI's total European pressing capacity annually up to 27 million singles, 62 million LPs and 30 million cassettes.

"The cassette capacity is, however, entirely insufficient," says Jung, "and we intend to increase the output of our duplicating plants by between 30% and 40% by installing extra machines and increasing the speed of duplication."

In 1977-78 EMI Europe is projecting total net sales of records and tapes in the region of £255 million (\$436 million) which, says Oscar Hamilton, represent enormous progress "even allowing for inflation." The minimum target for the division is an increase in profitability from year to year of 10% which, Hamilton considers, requires an increase in volume of around 27%.

One area earmarked for significant expansion in the years ahead is that of music publishing. Says Jung: "Now that we have Screen Gems, I think we might be regarded as the No. 1 music publishing group in Europe. We want to continue expanding in this area all over Europe and to close the gaps. We have, at present, no publishing outlet in Austria, for example."

But at Zug the greatest priority of all is accorded to the question of management talent. Hamilton and Jung set great store by the quality of their personnel. "People," says Jung, "are the lifeblood of the operation and we spend two or three hours at every meeting talking about management recruitment. Good personnel is the most important single element in any music business operation, and like all big corporations we have problems in recruiting new management personnel."

However, the problems don't appear to be as acute as all that, since all the national sales graphs that line the walls of the Zug conference room show decidedly healthy upward trajectories.

Industry Of Human Happiness

Continued from page 59

may have made it difficult for one generation to understand the next, I think the historians would be well advised to listen to the songs and melodies of the various periods about which they are planning to write before recording on paper their opinions of what actually happened, and why.

A music business operator today has to be a Dr. Jekyll and Mr. Hyde in that he has to be active, enthusiastic, artistic, and at the same time he has to apply all the hard business rules relating to finance, administration and return on capital invested.

We are all looking to the future, and this future will, I believe, bring new developments in the music field. There will be new sound, a new approach to presentation, and certainly new techniques of recording and reproduction. There will be new stars born (they are probably already born now), and there will be an ever increasing interest in recorded music.

Our own continental a&r division "EAR" is dedicated to this creativity.

We will also actively pursue the publishing end of our business to ensure that we have large and important catalogs of songs to be presented to the public by our artists.

We are further energetically pursuing television film production, since this represents a most valuable aid in promotion and also lays down the basic catalog for the future development of audio-visual product.

My enthusiasm for the music industry remains as unremitting as ever and I can only hope to be associated with this great enterprise of music for a few more years to come.

Development Of the 'A & R'

Continued from page 61

certainly will be developed further in continental Europe. Many countries are now concentrating on delivering product for exploitation outside the home country. Frequently nowadays a European artist will record a song both in his own language for the home audience and in foreign language versions for international exploitation.

In the last 10 years an increasing number of artists are recording directly in English to penetrate other markets more quickly. George Baker's "Una Paloma Blanca" was never even recorded in his own language and sold many copies outside his own country.

Very often, European pop music, though packaged to break into the international markets, contains many national elements. Artists from Spain, Italy or France have different approaches to songs and production from artists emerging from Germany, Holland or Sweden. It is easier to break a Dutch act in Germany than in France because its cultural heritage is very similar. Europe is divided into four or five "taste zones" and it is still possible that a particular artist will only sell in one or two.

In Europe, an international music concept does not truly exist. In many cases a talent has to be brought to the top of the home market before the artist can be taken to other countries. Only in a few cases do European artists record directly for the international market. But increasingly nowadays the international aspects of European product are taken into consideration in the early stages of an artist's career.

In European a&r the song is as important as, if not more important than, the artist. It is our belief that one cannot go without the other. In other words, finding the right song or concept for the right artist is the key to the kind of success from which an act can be further developed. Europe's biggest challenge is artist development through continuity because in Europe, as everywhere else, it's a fact of life that a recording artist or producer is as good as his next record.

Artist management and career direction are other aspects still underdeveloped in many areas.

From a technical point of view, European studios have dramatically improved their quality and standards to produce sounds that are fully comparable with recordings from the U.K. or U.S. studios. Many British and American acts prefer to record in Europe.

To achieve success in other markets is a long process of hard, dedicated work. One cannot always follow the same marketing principles. The structure of the media varies considerably within a range of a few hundred miles, so substantial sums of money and, above all, a lot of energy have to be expended.

There is hardly any commercial radio and television; most stations are government-controlled and those that are not often espouse political creeds which compel our promotional staff to tread carefully if they are to tread at all. Despite all these difficulties, acts from EMI Europe have delivered exploitable product to world markets and certainly to the total European market in the last few years.

Harpo, Pussycat, Blue Swede, Kraftwerk, Adamo, Gilbert Becaud, Teach-In, the Cats, the George Baker Selection, Daniel Santacruz, Santabarbara and Julien Clerc are recent examples. EMI in Europe believes in its own talent for worldwide exploitation and that the mainland of Europe is poised to join the U.S. and U.K. as a very important creative product source. That is why we now have regular a&r meetings in practically all the key cities in Europe, attended by the a&r managers of all the European EMI companies.

Based on their decisions, an international office has been established, called EMI EAR (European a&r) whose brief is to design an international strategy for talents signed to the various European EMI companies and to be instrumental in their international careers.

The key tactics and strategies of EMI EAR can be described as follows:

EMI EAR artists are usually well established in their home markets, but a thorough career guidance, repertoire and marketing policy is designed to continue to satisfy the need for commercial repertoire.

EMI EAR aims first at the Top 40 market in Europe and other parts of the world with pop, soul, disco or whatever kind of popular music, utilizing all available creative power by exchanging producers, studios, arrangers and so on.

Close cooperation between the a&r divisions of the EMI group companies and EMI EAR ensures the development of new talent.

A recording jumps to life when launched by the promotion and marketing departments of the various companies. EMI EAR will initiate these aspects of the product released in consultation with those departments.

EMI EAR is in the business of artist development, and artist coaching and styling is a vital part of this. Promotional support for artists is channelled through EMI EAR's public relations department, which defines promotion in its widest context. The recognition of potential international talent is one of the major tasks of EMI EAR.

In addition to the activities of EMI EAR, all EMI a&r departments are constantly on the move to find suitable acts to satisfy their local markets, and always with an eye to an artist's possible international future.

EMI Europe will play an important role in the further development of EMI as a worldwide recording organization that believes in its own creative skills.

New names to watch out for are Gilly Mason, Breeze, Il Etait Une Fois, Nicolas Peyrac, Marion, Bjorn Skifs and Spooky and Sue.

Three Quarters Of a Century

Continued from page 65

with its huge international facilities acting as a draw for star names and the expertise of its individual companies fulfilling local requirements.

Peter Andry joined EMI in 1956, a trained musician with commercial flair, and he has seen the classical business grow steadily over the years, even in the face of the enormous pop explosions which have occurred from time to time. He has been general manager of the ICD since 1970 and it has been his continued aim to provide EMI with the complete classical service so that the local efforts are given maximum support and opportunities are opened for world growth. The steadily rising graph for sales is only outdone by the one for profits.

Douglas Pudney, who handles the ICD repertoire activities, says: "With our roster of great artists like Karajan, Giulini, Barenboim, Previn, Nuti and Rostropovitch, it would be foolish not to record, and even re-record, such great musicians in the standard repertoire which the public will always buy. At the same time we take the opportunity of widening the recorded repertoire. Good examples of this have been world premiere recordings of operas like Rossini's 'William Tell' and Weber's 'Euryanthe,' not to mention a complete edition of Nielsen's orchestral music."

Underdeveloped Radio Mart

Continued from page 63

Created in 1933, our federation is active in defending the interests of record companies. IFPI is always present at international conventions and close cooperation with authors', publishers', artists' and musicians' societies and broadcasting organizations has led to the signing of agreements with them. For instance, the Convention for the protection of performers, producers of phonograms and broadcasting organizations, adopted at Rome in 1961 secured rights to reasonable remuneration for the reproduction of records.

And later, in 1971, the Geneva Convention gave additional protection against piracy. However, further actions still remain to be taken. For instance, protection against private copies which are increasing so rapidly. These and other concerns relate to the general theme and major aim of IFPI, which wants to secure recognition of sound recording as a cultural medium, not only by the public which is not always "au fait" with our activities, but also by governments for the effective protection of all concerned.

This is, of course, of international interest, but our national group SNEPA (Syndicat National de l'Edition Phonographique et Audio-Visuelle) maintains constant efforts for the reduction of the French deluxe Value Added Tax rate, the highest in the world at 33% of gross price.

Also, since the Rome Convention was not ratified by our country, French record companies have to try and secure from broadcasting organizations an equitable remuneration for the use of their records.

It is also our hope that France will be given more than four pop radio stations for its 52 million inhabitants. This considerable discrepancy makes our country one of the most underdeveloped as far as the exposure of new recordings and talent is concerned, so greatly handicapping the development of "La Chanson Francaise" locally and abroad.

Endless Fascination Of Italy

Continued from page 61

but is constantly improving and developing. Promotional media are multiplying even if the explosive growth of independent radio and television is, as yet, somewhat chaotic.

We in EMI Italiana believe Italy is still a market for expansion, of opportunities to be taken, of creative talent. To our international friends I would say: be patient with our many real problems. You have given us much to be excited about this year: the huge impact of Pink Floyd, the success of Stevie Wonder and Diana Ross, hits for Eric Carmen and Jose Feliciano, the arrival of Kraftwerk and Tavares, the talent of Elton John and much more besides.

To my Italian colleagues, thank you for three monster hits and impressive album sales. I am confident there is much more to come. On a personal note, you have survived over the last 1,000 years invasion by Arabs, Normans, Spaniards, Germans, Frenchmen and Austrians. I'm sure you can survive one lone Englishman's assault upon your historic culture and language. In fact, I am about to surrender.

Scandinavia And Finland

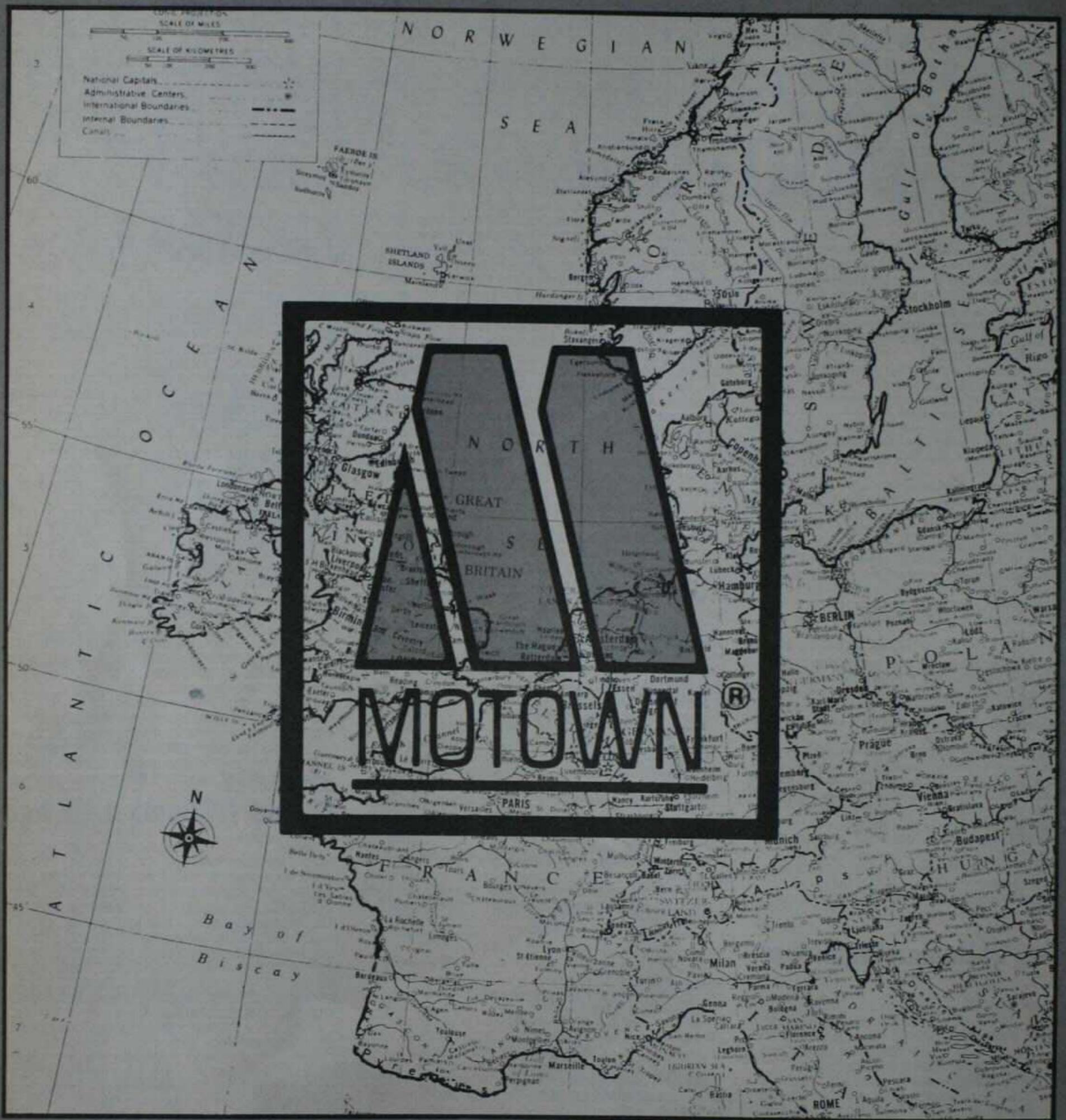
Continued from page 63

An additional difficulty in the past for Scandinavian record companies has been continuity of supply and this has also been to the advantage of the parallel importer. But EMI has recently opened an ultra-modern factory in Amal (Sweden) which, operating under the original name used by EMI in Scandinavia, Skandinaviska Grammophon AB, has an annual capacity of 6 million records and 1.5 million cassettes. The new plant is now geared up and in full production, supplying not only EMI companies but other customers throughout Europe with top quality product.

CREDITS

Editor, Earl Paige. Editorial direction, Mike Hennessey, European Editorial Director and Peter Jones, U.K. News Director. Art, Lee Wigand.

Thanks EMI



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our mark in Europe.**

Motown Records



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 Billboard SPECIAL SURVEY For Week Ending 4/23/77
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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

Rank	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	6		WHEN I NEED YOU Leo Sayer, Warner Bros. WBS8332 (Unichappell/Begonia Melodies/Albert Hammond, ASCAP)
2	1	11		RIGHT TIME OF THE NIGHT Jimmie Barnes, Arista 0223 (American Broadcasting, ASCAP)
3	2	11		DON'T GIVE UP ON US David Soul, Private Stock 45129 (Macaulay, ASCAP)
4	6	5		HELLO STRANGER Yvonne Elliman, RSO 871 (Polydor) (Cotillion/Braintree/Lovelane, BMI)
5	16	3		HOOKED ON YOU Bread, Elektra 45389 (Kipahulu, ASCAP)
6	4	12		SOUTHERN NIGHTS Glen Campbell, Capitol 4376 (Warner-Tamerlane/Marsaint, BMI)
7	8	7		SING Tony Orlando & Dawn, Elektra 45387 (Churn, ASCAP)
8	5	13		SAM Olivia Newton-John, MCA 40670 (John Farrar, BMI/Blue Gum/Dejamus, ASCAP)
9	7	16		SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 8-50308 (Dick James, BMI)
10	9	20		Love Theme From "A STAR IS BORN" (Evergreen) Barbra Streisand, Columbia 3-10450 (First Artists/Emanuel/20th Century, ASCAP)
11	12	7		SO IN TO YOU Atlanta Rhythm Section, Polydor 14373 (Low-Sol, BMI)
12	14	4		CAN'T STOP DANCING Captain & Tennille, A&M 1912 (Ahab, BMI)
13	15	4		MY SWEET LADY John Denver, RCA 10911 (Cherry Lane, ASCAP)
14	27	3		I WANNA GET NEXT TO YOU Rose Royce, MCA 40662 (Duchess, BMI)
15	10	7		HOTEL CALIFORNIA Eagles, Asylum 45386 (Not Listed)
16	13	9		ME AND THE ELEPHANTS Bobby Goldsboro, Epic 8-50342 (Younggun, BMI)
17	11	7		GOODBYE OLD BUDDIES Seals & Crofts, Warner Bros. 8330 (Dawnbreaker, BMI)
18	25	3		ANGEL IN YOUR ARMS Hot, Big Tree 16085 (Atlantic) (Song Tailors, BMI)
19	42	2		YOU'RE MY WORLD Helen Reddy, Capitol 4418 (Chappell, ASCAP) Gruppo Editoriale Aristo, BMI)
20	NEW ENTRY			SIR DUKE Stevie Wonder, Tamla 54281 (Jobete/Black Bull, ASCAP)
21	17	11		DISCO LUCY (I Love Lucy Theme) Wilton Place Street Band, Island 078 (Desilu, ASCAP)
22	24	9		YOU'RE MOVING OUT Bette Midler, Atlantic 3379 (Dawnbreaker, BMI)
23	38	4		THEME FROM "CHARLIE'S ANGELS" Henry Mancini & His Orchestra, RCA 10888 (Spell/Gold, BMI)
24	NEW ENTRY			LUCILLE Kenny Rogers, United Artists 929 (Brougham Hall/Andie Invasion, BMI)
25	28	3		TRYING TO LOVE TWO William Bell, Mercury 73839 (Phonogram) (Bell-Kat, BMI)
26	22	6		NEVER HAVE TO SAY GOODBYE Deardorff & Joseph, Arista AS0230 (Chicken Key/Dawnbreaker, BMI)
27	21	10		SPRING RAIN Silvetti, Salsoul 2414 (Barnegat, BMI)
28	33	4		MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefers, BMI)
29	NEW ENTRY			I BELIEVE IN MIRACLES Engelbert Humperdinck, Epic 8-50365 (Silver Blue/Barry Mason, ASCAP)
30	20	8		RACE AMONG THE RUINS Gordon Lightfoot, Reprise 1380 (Warner Bros.) (Moose, CAPAC)
31	48	2		EVERYBODY OUGHT TO BE IN LOVE Frank Sinatra, Warner/Reprise 1386 (Pauline, BMI)
32	29	4		LOVING YOU, LOSING YOU Johnny Mathis, Columbia 3-10495 (Mighty Three, BMI)
33	18	12		I JUST CAN'T SAY NO TO YOU Farker McGee, Big Tree 16082 (Atlantic) (Dawnbreaker, BMI)
34	34	7		DON'T THROW IT ALL AWAY Dave & Sugar, RCA 10876 (Famous, ASCAP)
35	NEW ENTRY			EASILY Frankie Valli, Private Stock 45140 (Nessi/New Seasons, BMI)
36	NEW ENTRY			RHAPSODY IN BLUE Walter Murphy & The Big Apple Band, Private Stock 45146 (New World, ASCAP)
37	37	3		YOUR LOVE Marilyn McCoo & Billy Davis Jr., ABC 12262 (El Patricio, BMI)
38	35	4		CINDERELLA Fleetall, Atlantic 3392 (Powder, ASCAP)
39	23	16		YEAR OF THE CAT Al Stewart, Janus 256 (Dejamus/Purple Pepper/Unichappell, ASCAP)
40	41	3		LOVE'S GROWN DEEP Kenny Nolan, 20th Century 2331 (Sound Of Nolan/Chloesa, BMI)
41	19	9		WINTER MELODY Donna Summer, Casablanca 874 (Rick's, BMI)
42	32	9		I'M SCARED Burton Cummings, Portrait/CBS 70002 (Shillelagh, BMI)
43	NEW ENTRY			ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
44	NEW ENTRY			YOU ARE ON MY MIND Chicago, Columbia 310523 (Big Elk/Mike Me Smile, ASCAP)
45	47	2		I'VE GOT LOVE ON MY MIND Natalie Cole, Capitol 4360 (Jay's Enterprises/Chappell, ASCAP)
46	46	4		ONLY LOVE CAN BREAK A HEART Donna Warwick, Musicor 6303 (Arc, BMI)
47	49	2		BROOKLYN Cody Jameson, Ato 7073 (Dar-Jen, BMI)
48	NEW ENTRY			THIS GIRL Mary MacGregor, Ariola America 7662 (Silver Dawn, ASCAP)
49	50	2		SLEEP WELL, MY SON Mike Douglas, Image 3031 (Colgems/Tiny Tiger, ASCAP)
50	45	6		FREE Deniece Williams, Columbia 3-10429 (Kee-Drick, BMI)

Classical



HAYDN RARITY—An ensemble piece engages all seven soloists during the recording of Haydn's "La vera costanza," issued this month by Philips. It's the second to be released in a series of Haydn operas planned by the label, all under the musical direction of Antal Dorati. An equal rarity, "Orlando Paladino," is due out in the fall. Singers, from left, are Wladimiro Ganzarolli, Domenico Trimarchi, Helen Donath, Kari Lovaas, Jessye Norman, Claes Ahnsjo and Anthony Rolfe Johnson.

'LIBRARY CONCEPT' Giant Direct Market Drive Precedes Move Into Retail

By IS HOROWITZ

NEW YORK—A major direct marketing program of promotional classical recordings, now being pushed via ads in more than a half-dozen national publications, is serving as the test arena for the planned entry of the line into retail channels next fall.

Magnetic Video Corp., Michigan-based audio and video tape duplicating firm, is advertising a 24-album library of standard classical titles in such periodicals as Atlantic Monthly, the Smithsonian, Harper's, Psychology Today, the New York Times Book Review, and Playboy, with Reader's Digest to come next month.

Earlier test ads ran in Newsweek and Saturday Review.

The library concept and advertising approach, strangely, is patterned largely after marketing techniques developed by E-C Tapes, a company hit several times for unauthorized tape duplication. David Heilman, E-C president, has recently been indicted on 26 counts of copyright infringement and 10 counts of mail fraud (Billboard, April 16, 1977).

"You might say we are a kind of legal E-C Tapes," says Jan Bohusch, Magnetic Video marketing manager, who some years back was employed by E-C.

Bohusch says the material appearing on the company's The Classics label is licensed from Beatt International in London.

Titles include the more familiar symphonies and concertos of such

composers as Beethoven, Mozart, Schubert, etc., in addition to many shorter pieces. Performances are credited to orchestras listed as the South German Orchestra, the Nuremberg Symphony and the Vienna Opera Orchestra, among others.

Repertoire is grouped in 24 two-record sets or double-play tapes (cassette and 8-track) with each package listing at \$6.98.

Prices for the complete library are among the areas being tested in the campaign. In some publications the entire group of 24 is being offered at \$99.95; in others at \$125.

Bohusch claims the ad program to date, already responsible for considerable volume, has cost the company "nearly \$200,000." More advertising is planned.

The national ads, he says, are designed to pave the way for introduction of the line through retailers. The company plans to retain the \$6.98 list price, but will discount the line to allow resale at \$4.98 "and still provide a healthy markup." An advertising allowance will also be given, says Bohusch.

He expects to find a ready market among racked accounts, but will push the line to full-line stores as well.

Orders so far received by Magnetic Video are heavily weighted toward tape, says Bohusch. He gives the typical breakdown as 40% cassette, 30% 8-track, and 30% disk.

The company duplicates its own tapes. Records are pressed by Allentown.

MORE PAVAROTTI? Never Enough: London

NEW YORK—Is there a saturation point for Pavarotti product?

Not likely, thinks London Records. The label is readying still more albums by the tenor to join his active catalog of 23 titles, five of which were spotted along last week's best-selling classical chart.

In the No. 1 position, after only its second appearance on the list, was the "The Great Pavarotti."

London views this as a particularly significant indicator of the singer's consumer pull, for the album, in effect a sampler, consists entirely of material from earlier sets, many of which are presumably already in the hands of collectors.

Pavarotti will be heard in a new edition of Verdi's "Il Travatore," due for release in the fall, and is starred in a production of Donizetti's "La Favorita," recently recorded but still unscheduled.

Other single LPs are also in the works, a London spokesman says.

Latest opera disk to feature the tenor is Puccini's "La Boheme," which vaulted into the chart last week at number 15. This represents one of his fastest-selling titles, says London, with a strong promotional boost coming from Pavarotti's participation last month in the live Metropolitan Opera telecast of the work, aired coast-to-coast via PBS.

London \$1 Boost Leaves Columbia Alone At \$6.98

NEW YORK—The suggested list price for top-line classics is only a single major label away from an industry standard of \$7.98.

London Records last week began informing distributors and prime dealers that all \$6.98 classical product on the label moves up to the new level April 26.

Columbia Masterworks remains the sole holdout among majors at \$6.98, at least for the moment. A company spokesman admits that the pricing situation is under consideration, but a decision has not yet been reached.

RCA Records advanced its Red Seal list early this year, followed shortly by Angel, with both joining Deutsche Grammophon and Philips at the \$7.98 plateau.

At London, the budget Treasury line remains at \$3.98 and there is no advance in the list of classical cassettes. Latter stay at \$7.95.

Prior notice of London's price rise permits dealers a near two-week buy-in period at the old price. The label's April release, now shipping, goes out at \$6.98.

Increased costs of doing business at all levels, as well as rising shipping expenses for the imported records are cited by London as impelling the price increase.

Classical Notes

APRIL 23, 1977 / BILLBOARD

Daniel Barenboim ending his current conducting stint with the New York Philharmonic two weeks earlier than planned to be with his cellist wife Jacqueline DuPre in London. She has been ill with multiple sclerosis. Barenboim's dates in New York will be filled by Andrew Davis, David Gilbert and Neville Marriner. Papers and memorabilia of retired contralto Marian Anderson find a permanent place in the Univ. of Pennsylvania's Van Pelt Library in Philadelphia.

Pianist Lorin Hollander will be guest soloist with five visiting orchestras participating in the first festival of youth orchestras, to be held in Washington, D.C. June 26 to July 3. Event is a joint project of the National Park Service and the Symphony Orchestra League. Almost 50 contestants from nine countries to take part in the 12th Montreal International Competition May 31 to June 14. Contest this year is for singers, with \$22,500 in prizes to be divided among the winners.

John S. Sweeney appointed manager of Associated Music Publishers, a subsidiary of G. Schirmer, replacing Ben Grasso, who retired in February. Sweeney was a pianist and conductor before entering the music publishing business.

Richard L. Walker named director of Education and community services for North Carolina Symphony. He had served the orchestra as librarian. Richard Stoltz joins the New York City Opera as director of development. Main function of the post is fund raising.

Thomas Schippers, music director of the Cincinnati Symphony, takes on an unaccustomed role this week as pianist during a pair of concerts with the Chamber Music Society of Lincoln Center in New York. Vintage Anna Molto performances made for EMI in the late 1950s resumed this month in an excerpt album on Seraphim. Togetherness goes a long way with the Quartetto Italiano, formed 31 years ago and still going strong. They record for Philips.

A new realization of Bach's "Art of Fugue" by William Malloch will receive its debut performance in Hollywood next month. Lukas Foss will conduct an ensemble of 40 players in both the concert and subsequent recording. Direct-to-disk process may be used. Aspiring arts administrators will attend a summer workshop program at the Univ. of California July 24-29. This is the program's 12th year.

Lotte Lenya has added to the New York Library's archive of Kurt Weill material by donating an autograph orchestral score of her late husband's song ballet "The Seven Deadly Sins."

UNPRECEDENTED RALLY

U.K. Sales In First Quarter Surge

• Continued from page 3

ketting at CBS, says: "The industry as a whole expected a decline in sales during the first two months of this year. And contrary to that theory, the fact we enjoyed a good Christmas hasn't meant we had to pay for it in the first quarter of 1977."

He adds there is a definite upturn as far as singles are concerned, with a No. 1 hit selling a lot more now than it did even six months ago. On albums, the enormous number of pre-Christmas tv campaigns had not created the expected trough in the market.

"The theory was that once Christmas was over, most of the tv packages would be dead, but even now there are anything from 10-15 in the charts."

For CBS, the first quarter this year has been sparked by big-selling albums from Boston, Johnny Mathis and Abba. Woolcott says the link between top-selling albums and cassettes is still very strong.

Ray Howarth, WEA sales manager, claiming a 70% upturn for the first quarter this year over 1976, says that last year in turn showed a unit sales increase of 65% over the 1975 figures. But he points out that at this time last year WEA did not have Elektra-Asylum among its labels.

He adds: "It is hard to say why there is this trend, but probably one reason is the quality of product around. For instance, our Sinatra package has already shipped platinum. There seems more general awareness about records. People who used to buy just tv-promoted albums have now become bona-fide record buyers, their minds open to other product."

Greek Listeners Name Favorites In Radio Survey

ATHENS—Listeners to the top-rated radio show "Pop Club," broadcast five times a week by ERT-Radio on AM and FM in Greece, have voted their top albums and singles choices of the past year. Only international product was included in the list of winners.

Singles: 1) "Don't Go Breaking My Heart," Elton John/Kiki Dee (Rocket); 2) "Disco Duck," Rick Dees (RSO); 3) "Silly Love Songs," Wings (Capitol); 4) "You Should Be Dancing," Bee Gees (RSO); 5) "Fernando," Abba (Music Box); 6) "Fifth Of Beethoven," W. Murphy (Private Stock); 7) "Sorrow," Mort Shuman (Philips); 8) "Evil Woman," ELO (Polydor); 9) "Show Me The Way," Peter Frampton (A&M); 10) "Daddy Cool," Boney M. (Music Box).

Albums: 1) "Trick Of The Tail," Genesis (Charisma); 2) "Tales Of Mystery and Imagination," Alan Parsons (Philips); 3) "Black And Blue," Rolling Stones (Rolling Stones); 4) "Fly Like An Eagle," Steve Miller Band (Mercury); 5) "Frampton Comes Alive" Peter Frampton; 6) "Presence," Led Zeppelin (Swan); 7) "Best Of Abba," Abba (Music Box); 8) "Risin' Rainbow," Ritchie Blackmore (Oyster); 9) "At The Speed Of Sound," Wings (Capitol); 10) "A Night At The Opera," Queen (EMI).

Howarth finds catalog items still prosper, with albums by Yes, Led Zeppelin and Rod Stewart doing well. Tape sales are on the increase, though via cassettes rather than 8-track. New managing director John Fruin wanted a 15% market increase inside three years, but Howarth feels this can be achieved in a much shorter time.

For RCA, Gerry Oord, managing director, says first-quarter figures will show it to have been the best quarter for records in the history of RCA in the U.K., with March emerging as the best-ever month.

"We had originally projected quite a high turnover for January-March in view of the albums being released, but we have far exceeded that figure. First-quarter figures are 100% up on last year," he says.

RCA bestsellers include David Bowie's "Low" album (more than 200,000 units), volume two of "The Best Of John Denver" (200,000) and the Glenn Miller TV package, which has shipped 300,000 in advance.

Product by Jack Jones, John Oates and Daryl Hall and Elvis Presley has gone well, two Presley singles creating a resurgence of back-catalog interest. Classical albums have also sold well, including "The Snowgoose" and product by Julian Bream.

Barry Green, of EMI, also predicts a final first-quarter figure showing 70% increase in sales. "The pattern started in mid-October and has never let up since. It is one reason why we've had problems about the stock situation. In my 12 years in the business, I've never experienced record sales like this for the first quarter of a year."

Apart from sales for established acts such as Pink Floyd, EMI has scored with newcomers like Mary McGreggor and Mr. Big. Says Green: "Teenagers are more aware of pop again and are finding their way back into the shops."

Previously announced in New York by Arista was the fact that in February, biggest month in company history, the U.K. operation contributed a record-breaking show via product from Showaddywaddy, the Drifters, Heart, Burlesque and Bandit.

United Artists U.K. captured three first-quarter gold disks via Shirley Bassey, Slim Whitman and Electric Light Orchestra. Dennis Knowles, marketing manager, says: "Plain reason for everyone's success is that there is a most positive approach to advertising in general. Company executives have become better and more professional in marketing techniques."

'STRANGULATION'

Horrible Sounds Lure Beautiful Sales Action

LONDON—"Death And Horror," a BBC sound-effects album which has been roundly condemned for its "violence" by various public morals guardians here, is reported selling nearly 100,000 copies a week and is the first sound-effects album to make the U.K. Top 100.

Track listing includes titles like: "Strangulation," "Head Chopped Off," and "Red Hot Poker Into Eye." Some excerpts have been issued as one side of a hi fi test single.

Roy Tempest, BBC Records managing director, says: "If the sales continue at this rate it will beat the all-time best," another sound-effects album which carried such innocuous sounds as whistles, trains, the wind and rain.

Mrs. Mary Whitehouse, a noted U.K. campaigner against sex and violence in entertainment media, said of "Death And Horror" that she was horrified at the BBC's "sense of utter irresponsibility."

Her intervention brought considerable satisfaction to Tempest and his team who suspected that her anger would give the album a sales boost. Indeed, sales figures did shoot up within days of Mrs. Whitehouse drawing attention to the album.

Tempest emphasizes that accusations of the BBC wasting public

money were incorrect because BBC Records was a self-supporting and profitable area of the BBC and was using its own money.

As to whether the corporation should have made such a record at all, he says: "It is important to point out that it is the latest in a series of sound-effects albums we are putting out for a specific market of amateur dramatics and home movie people. It is not something just put out for a laugh. We had many requests for eerie and horrific effects for stage thrillers."

"Death And Horror" was commissioned by the BBC from staff man Ian Richardson. He decided which effects would be used and recorded most of them himself. Most of the highly evocative sounds involve, he says, "mistreating large white cabbages."

British Industry Awards In Bow As Centenary Event

LONDON—For the first time in the history of the British recording industry, special awards are to be given to recording artists, producers and other outstanding figures in the business.

They are made by the British Phonographic Industry and linked with the Queen's Silver Jubilee celebrations and the centenary of the invention of recorded sound.

The Britannia Awards, which take the form of Britannia as she appears on the 'B' side of a genuine 1877 penny, the year when Edison and Cros invented sound recording, will be handed over at a televised event Oct. 19. Each of the 85 member companies of the BPI are asked to submit first, second and third choices in each of the categories comprising disks and artists.

TEST CASE LOOMS

Rights Society Stalks Non-Paying Retailers

By PETER JONES

LONDON—Warnings from the Performing Right Society's lawyers have been sent to U.K. record dealers who acquired music performance rights licenses in January, 1976, but have not responded to reminders that payment for 1977 is now due.

But many retailers find the situation confused. On the one hand, the PRS insists that all dealers who play music in-store (other than in sound-proof booths) must be licensed; and on the other hand, the Music Trades Assn. is disputing the entire basis for the license demand.

In the opinion of the MTA legal advisor, the PRS is not entitled to claim a license fee when music is being played "for demonstration with view to sale, for education of staff or for the detection of faults."

PARISIAN MUSIC GOES UNDERGROUND

PARIS—For one week, recently, musicians were allowed to give impromptu concerts in the subways of the Paris Metro. A film of the experiment has been made and a poll taken to test public reaction. If it proves a success, then "music in the Metro" will become a regular feature of Parisian life.

First reactions have been favorable, though some older folk complained they could not escape the intensity of the "noise." Programs, starting at 3 p.m., included free jazz in the center of the town as well as symphonies and "chanson Française."

The idea originated from a growth in the number of musicians who played in the corridors of the Metro. Though not officially permitted under the regulations, the authorities generally took little notice. Now the situation could be regularized, though musicians wishing to play in the Metro will have to prove mastery of their instruments.

The day of the "down-and-out" players are over, with licenses issued to those acceptable players.

It is likely that full-scale concerts will be organized, with record companies keeping an ear open for likely new talent.

Some dealers are licensed and are paying the fee when required. Others are licensed but regard the matter as still very much in the balance. Others have refused to take out a license. Among those refusing are three big retail chains—the London-based Harlequin and Virgin shops and the Liverpool company of Rushworth and Dreaper—which have now been served with writs by the PRS.

It is likely that Harlequin will test case and that the others will a stay of proceedings pending outcome. MTA secretary Adm. Fry says it is unlikely the case will go to court quickly, partly because of the pressure on the courts' time, also "because neither side will want to go to court until it thinks it has a watertight case."

Dealers seeking MTA guidance have been told of the pending case and advised to consult their own lawyers.

Anthony Hirst, assistant to PRS legal advisor Dennis de Freitas, has been asked about the problem facing dealers who are licensed but have not paid the 1977 fee and have been warned to pay up or face proceedings.

He says such proceedings would be a straightforward claim for non-payment of debt. The writs issued against the major chains were for infringement but there was "no question of a test case, because there is no uncertainty about the law."

Both Hirst and Marshall Lee, PRS licenses controller, note that a considerable number of dealers, including leading multiples like Boots, Woolworth, W. H. Smith, Tesco and Menzies have been licensed.

The license fee was set at approximately 21 cents a square meter of shop space last year but, being linked to the retail index, is now some 15% higher.

German Publishers Blast Choir Copiers

FRANKFURT—Some 10 billion copies of sheet music have been photostated over the years in Germany to meet rehearsal requirements of choirs. So claims a report issued by the German Music Publishers Association.

Now the publishers are urging law against this practice on the grounds that it has become unprofitable to print sheet music. German publishers are investing more than 32% of turnover in new sheet music product.

Turnover of music instrument-sheet music shops here had a sales upturn of 7.3% in 1976 with total sales of \$176 million, and exports were up by 13% over the previous year.

Intersong And Rumpf Form Joint Venture

HAMBURG—Intersong Musikverlage here has set up a joint company with Inga Rumpf to operate a UHU Music. It will represent home and international exploitation of copyrights of Rumpf, lead singer and founder of several top German groups over the years, including Frumpy and Atlantic.

The singer is currently in the U.S. closing a deal for record representation there.

GEMA Meets In June

BERLIN—The annual general meeting of copyright society GEMA is to be held here June 13-15 in the Congress Hall at the John Foster Dulles Hall. Members will discuss problems on copyrighting in the international scene.

BILLBOARD IS BIG INTERNATIONALLY

International

DRAW CHART ACTION

Double Albums Multiply In Britain

• Continued from page 4

A number also appreciate that a "live" double is one of the best means of fulfilling the terms of an old recording contract, prior to negotiating a new and generally better one.

But the record companies show no signs of resistance and consumers appear not to balk at the high price tags which doubles inevitably carry.

Key Maliphant, marketing director of Phonogram, says: "If the musical concept is valid, then people will find the money to buy two-disk sets. Live sessions, such as the Status

Quo set are certainly valid where a twin-pack of 20 new and unconnected songs by an artist may be merely self-indulgent and a sales deterrent."

Maliphant has no doubt that artists are more project-orientated today and look to doubles to present those projects properly. However, he admits two-record packs involve extra handling costs in production, do not lend themselves to automation and require more care in quality control.

Julian Moore, EMI Motown general manager at the time of the Stevie Wonder double "Songs In The Key Of Life," agrees and the point about production and notes that such packages have to be bagged by hand. Additional costs come through insertion of booklets, posters or other superstar paraphernalia.

Price was also a concern for Moore (now label group manager at RCA) over the Wonder package as there was nothing similar on the market with which to make retail comparisons. The eventual price tag, he says, did not seem to have harmed sales.

Similar worries hit Motown over "An Evening With Diana Ross," with three single albums by her out in the previous 15 months, and Marvin Gaye's "Live At The London Palladium" because his U.K. sales are solid, but not necessarily strong enough to sustain a double.

Other companies offer mixed-bag reasons for their acts' double albums. For Emerson, Lake and Palmer, the records contain one solo side by each of the musicians, with the fourth showcasing the group. With Led Zeppelin, the music is the complete soundtrack from the movie "The Song Remains The Same." The Warwick/Hayes package offers solos as well as duet work.

In the repackaging areas, doubles have long been used to push old repertoire in various permutations. And "old" often means price flexibility, which record companies do not always have with new superstar product.

Biggest selling double in the U.K. has been Frank Sinatra's compilation recently, while similar sets featuring the Four Seasons, Ted Nugent and the Amboy Dukes, and the Beatles have also charted.

SEEK IDENTITY

Labels Sprout In U.K.

LONDON—New label projects continue to mushroom in the U.K. Recent additions to the industry include a new operation founded by ex-Buk Records chief Paul Murphy; Tabitha, a national debut for an Exter-based outfit; a punk-rock enterprise via Polydor, Step Forward; and Image, a new outlet from Phil Solomon.

Murphy's company is Honey Bee Records and a deal has been signed with EMI International for initial product to be released on that label, but carrying a Honey Bee label. Murphy expects it will develop its own full-label identity in time.

First releases are by Crisp and a previous Buk act, Enid. Honey Bee retains the rights to Buk back catalog and distribution deals have been made in Germany, the Benelux countries, Austria and Switzerland,

with talks in progress with a major U.S. outfit.

Tabitha is the brainchild of professional musician Graham Selater and is the extension of a small label and music publishing outfit he launched from Exeter, in the west of England, a year ago.

Shannon handles national distribution and product includes releases from local singer-writer Annie Noel and country singer Frank Yonco, who has a growing club following in the U.K., and Red Express, a Cambridge-based band.

Selater has placed other masters with other companies and has set a deal for Tabitha's own label identity with Barclay of France for the Benelux countries.

Step Forward is a production company set up by executives behind the punk-rock monthly magazine "Sniffin' Glue." It will specialize in new-wave groups, going through Polydor with its own identity, and first signings are two groups, Chelsea and the Cortinas. The company is headed by Mark Perry, with advisor Harry Murlowski and BTM Records president Miles Copeland.

Image, the latest Phil Solomon label project, is said to be rock-oriented and being shaped for a launch within the next month or so.

K-tel Folk Album In Austrian TV Drive

VIENNA—K-tel has started a tv campaign for an album of 20 folk songs by Slavko Avsenik and his Original Oberkrainer. Wolfgang Simon, general manager, says it was created specially for the Austrian market, the material bought from Teldec in Germany.

"The advance order, 40,000, was enormous by our standards. We hope eventually for sales of 70,000 on our first folk album here," he says.

In December, K-tel in Austria sold nearly 64,000 albums and cassettes of "Disco-Rocket." Early this year came "Musikkarussell" with 50,000, and "Disco-Express" with 46,000 sales, though final figures will not be known until May when returns are accounted for.



GOLDEN DEBUT—With its first album going gold for the Aussie group Air Supply. William Smith, managing director of CBS Records Australia, is obviously pleased as he presents the awards to group members, from left, Graham Russell, Russell Hitchcock and Jeremy Paul.

Campaign On '62 Beatles Set Gathers Momentum

LONDON—With no further legal block against its O.K. release, "The Beatles Live At The Star Club, Hamburg" set is to be rushed out here before the end of April on the Lingasong label.

Paul Murphy, Lingasong chief, says he is taking television advertising to promote the product and that it will be marketed for about \$9.

The album is also to appear in cassette form. Murphy denies his sales campaign will conflict with EMI's upcoming promotion on the Beatles' "Live At The Hollywood Bowl" album, and adds: "Our set will be marketed as a collector's item and we are aiming for sales of at least 150,000 units in Britain. We are pressing in the U.K., but copies may come in from Germany early on.

Murphy has heard of no further legal repercussions from the Beatles or from Apple following his series of high Court legal successes over them (Billboard, April 16, 1977).

In Germany, 150,000 copies have been shipped out to shops. The al-

Belgian Industry Asks Adoption Of Intl Conventions

BRUSSELS—SIBESA, the syndicate of the Belgian Industry of Sound and Audio-Visual Recordings, is continuing its fight for ratification by the Belgian Parliament of the Geneva Convention.

This obliges countries involved to take legal action against pirating or irregular copying of existing phonographic recordings.

The convention has been ratified by the chamber of representatives here but it still awaits action by the senate. The record industry syndicate hopes to step up its campaign after constitution of a new government.

Concerning ratification, there are two problems. One is the length of time the protection is offered. The chamber of representatives has asked for 50 years.

Second problem concerns punishment of offenders. SIBESA has asked for heavy fines or prison sentences. The chamber has agreed, but the senate as yet proposes only civil punishment.

SIBESA is also working hard for ratification by Parliament of the Rome Convention. This recognizes so-called neighboring rights, providing compensation for the use of recordings for commercial purposes to performers and record companies.

bum is being released in Japan on Victor, in France on RCA, and deals are being negotiated for Holland and Scandinavia.

In the U.S., where release is expected in early summer, it will be supported by tv and mail-order campaigns and marketed as a complete historical package, with a book of Beatle folklore, handled by the Double H Licensing Corp.

Ariola In Mexico; Plans Latin Push

MUNICH—The setting up of Ariola-Mexico is just a first step for the company's involvement in the South American record industry, according to Montu Luefner, managing director of Ariola-Eurodisc. He says that Mexico will get repertoire from Ariola in Spain as well as producing its own records.

Reinhard Mohn, head of the Bertelsmann company, which owns Ariola, says he sees very wide horizons in South American territories, and is to expand the music and television production sector there. Bertelsmann had a turnover of some \$85 million on music, film and tv product in 1976.

From The Music Capitals Of The World

LONDON

Though lead guitarist and key character Wilko Johnson has left the highly successful Dr. Feelgood group after completing its new UA album, the other three members, Lee Brilleaux, Spargo and The Figure, will continue working until a new guitarist is fully rehearsed. . . . This year's PRS Ivor Novello Awards for composers to be awarded at a Grosvenor House Hotel lunch May 12.

First product from Nigel Grainge's new Ensign label is "Hey Saint Peter" by Australian group Flash And The Pan and a new signing for the ex-Phonogram product manager is Dublin-based group the Boomtown Rats. . . . Big promotion campaign via WEA for the Detroit Spinners tour (starting April 22) with a new "Smash Hits" album by the band.

DJM here to use sale-or-return for the first time in an effort to break new records, with the Horslips and Johnny Guitar Watson among the first artists to benefit from the company's change of heart in this area. . . . Marinella, top Greek singer, bigger reportedly in Greece than Demis Roussos or Nana Mouskouri, in on a rare visit for London concerts. . . . New professional manager for Screen Gems-EMI Music here is Brian Freshwater, formerly involved in the management of the Jailbait and Fabulous Poodles groups.

Johnny Mathis returns April 27 for his fourth U.K. tour in five years, with a week-long engage-

ment at the London Palladium included. . . . Satril has signed Swedish group Stardust to a worldwide recording and publishing deal, with a first single "Got To See Mississippi" as a product start. . . . Larry Page's Penny Farthing outfit has a three-year licensing deal with Reveille Records of South Africa, first product being Daniel Boone's "Remember" and Johnny Pearson's "Sleepy Shores."

A new campaign against the 1967 Marine Offences Act (Broadcasting) has been launched—the bill outlawed offshore radio stations—with a series of discotheque events. . . . Sheila Ferguson rushed to hospital after taking accidental overdose of sleeping tablets, but the Three Degrees' member recovered quickly. . . . Ex-Matt the Hoople front man Ian Hunter to tour with his new band, in May, his first U.K. appearances in two years. . . . Oscar-winning composer John Barry, one-time rock group trumpet player, to settle in the U.S., having bought 50 acres of land at Fresno, Calif.

Hysterical fans greeted David Soul, of "Star-sky And Hutch" when he arrived at London Airport to make a movie. . . . Chart return of T. Rex with single "Soul Of My Suit" and album "Dandy In The Underworld" gives Marc Bolan a satisfying return to popularity here.

PETER JONES

VIENNA

Amadeo to release in April the debut album of Philadelphia-born pop singer Julie Parson,

(Continued on page 85)

JUNO

1977

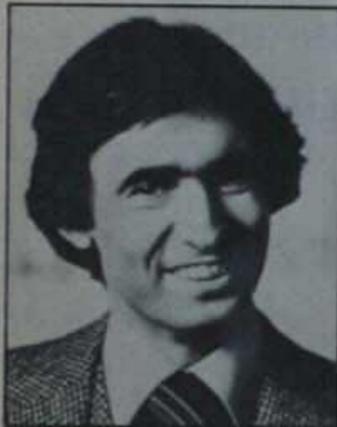
A Juno Report



Burton Cummings accepts his Juno award as best male vocalist. Gordon Lightfoot and Liona Boyd (at right), who presented the award to him.



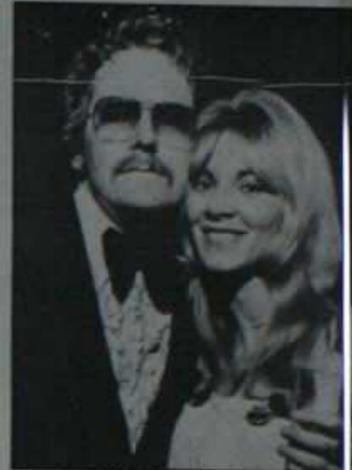
Patsy Gallant (left), the winner of the Juno for best female vocalist, is seen here being congratulated by Suzanne Stevens, one of the presenters.



Comedian David Steinberg was the host of the Juno awards presentations this year and did an excellent job.



Andre Gagnon was a surprise winner of a Juno in the category of best selling album for his LP "Neiges."



Gordon Lightfoot, winner of Juno as composer of the year and folk singer of the year is seen here being congratulated by classical guitarist Liona Boyd.



Following the presentation of the 1976 Juno awards at which Colleen Peterson won the award for the best new female vocalist, friends gathered to congratulate her. From left, Arnold Gosewich, president of Capitol Records-EMI of Canada, Ltd.; Colleen Peterson; Paul White, vice president in charge of a&r for Capitol Records; and Richard Landis, a& acquisition East Coast Capitol Record Industries.

APRIL 23, 1977, BILLBOARD

French Act Award Tops Surprises

By MARTIN MELHUISH

The eighth annual Juno Awards presentation, the third to be televised live over the CBC television network, proved a memorable night for Burton Cummings, Gordon Lightfoot, Heart and Patsy Gallant, Canadian acts that each accounted for two Juno Awards. The awards presentation, held March 16 in the Canadian Room of the Royal York Hotel before a capacity crowd of Canadian recording artists and music business executives and hosted by comedian David Steinberg, was not without surprises.

In the categories based on sales, Andre Gagnon, one of the few French Canadian acts to be nominated in this year's awards due to the split from the Junos last year by the Quebecois industry, came out of nowhere to pick up a Juno for his "Neiges" LP in the category of best selling album against such formidable opposition as Bachman-Turner Overdrive, Gordon Lightfoot and Heart. As an artist, Gagnon is relatively unknown outside of Quebec by the general public, once again indicating the tremendous record sales potential in the Quebec market. Hagood Hardy and Patricia Dahlquist were the presenters.

Vancouver-based Sweeney Todd picked up a Juno in the category of best selling single for its hit "Roxy Roller." The award, which was presented to the band by talk show hosts Bob McLean and Al Hamel, represents a significant milestone for the act as it was for its first single.

Both Gagnon and Sweeney Todd are on the London Records label and both come from areas which have traditionally complained about their lack of representation in Canadian music industry events such as the Junos.

In the categories of best selling international album and best selling international single, the former went to Peter Frampton for his A&M sales blockbuster "Frampton Comes Alive" and the latter went to Tina Charles' CBS single "I Love To Love," one of the many singles that broke this year through play in Canadian discotheques, especially in Montreal.

Another major surprise of the night was the awarding

(Continued on page 78)

THE ANNUAL

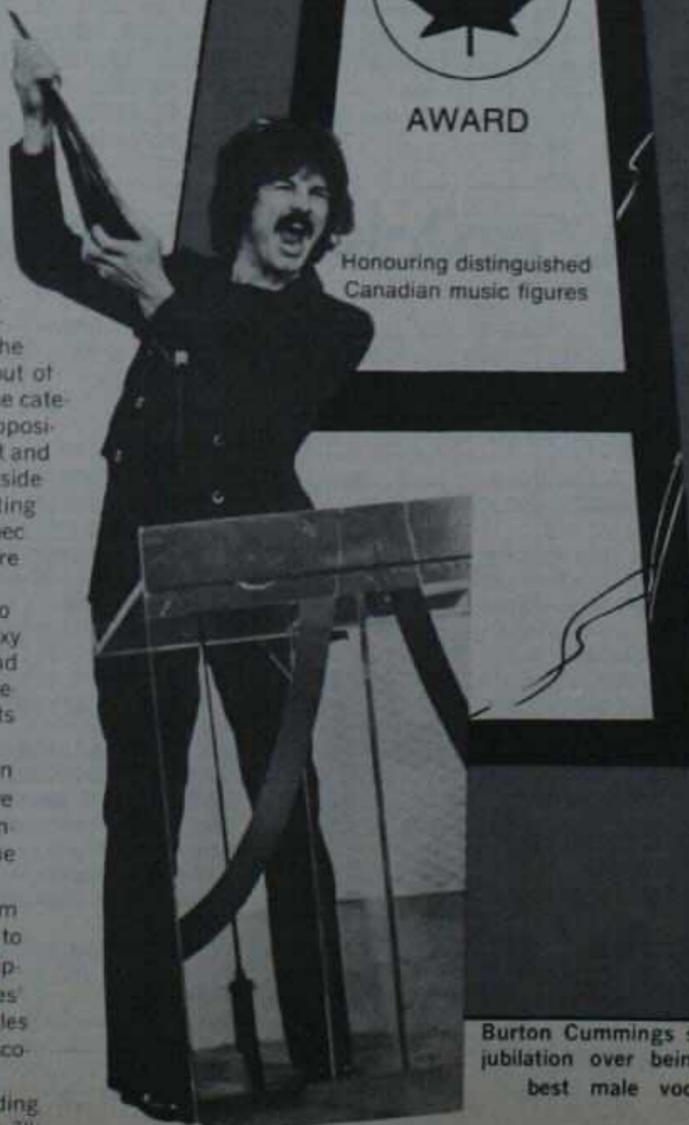
RPM

GOLD LEAF



AWARD

Honouring distinguished Canadian music figures



Burton Cummings shows his jubilation over being named best male vocalist.

Juno's Controversial History

The creation of an awards system in Canada has been an evolutionary process not without its share of feudin', fussin' and fightin' along the way.

The beginnings of this current award system can be traced back to May 18, 1964 when a small announcement appeared in a Canadian music trade publication indicating that publication's intention to present awards to deserving members of the Canadian music industry, both in the artistic and business end of things.

There were seven categories initially: recording artist of the year, content single of the year, content LP of the year, radio personality of the year, Canadian man of the year and Canadian radio station of the year, awarded to the radio station that has done the most to promote Canadian talent, but as it turned out, they were scrapped and when the voting started it was expanded to 16 categories.

Each category was voted on by the subscribers to RPM and the awards presentations were made Dec. 31 of that year.

The awards continued along these lines with a few changes in the categories each year until 1968. Then, as there was no official body in Canada charged with the responsibility of certifying the sales of records, RPM set up a system whereby record manufacturers were allowed to purchase a Gold Leaf award when they reached the required sales figures for an album or single to qualify as a "million seller" in this country. The money that was collected from the sale of these plaques was put into a trust fund set up to partially finance the annual award's dinner and presentation.

In 1969, it was decided by RPM's editor and publisher Walt Grealis that a contest be held to name the pyramid-shaped Gold Leaf awards. When the contest entries came in the name that caught everyone's fancy was Juno. The fact that it was

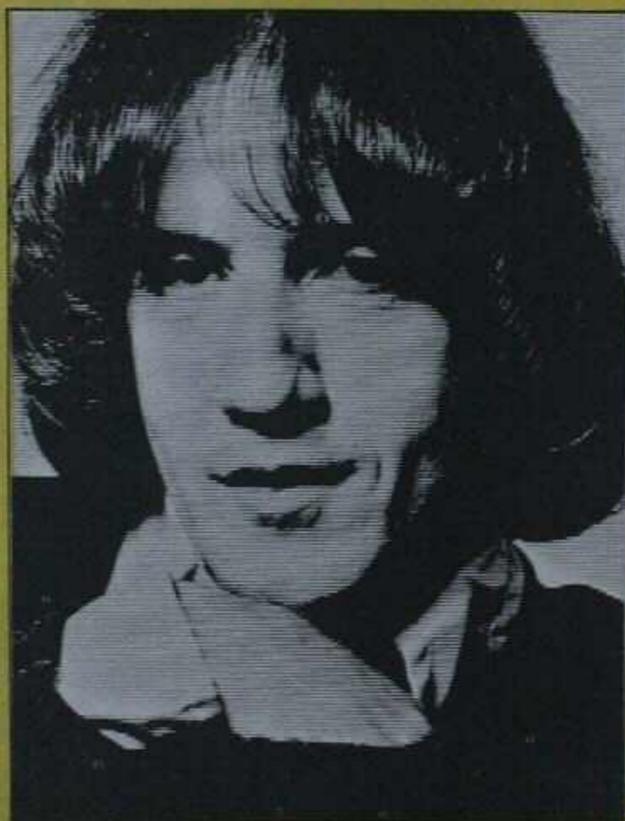
(Continued on page 78)

What artist won the Juno Award for the best selling Canadian album of the year?

Nominations:

Best of B.T.O. Bachman Turner Overdrive
Head On Bachman Turner Overdrive
Neiges André Gagnon
Dreamboat Annie Heart
Summertime Gordon Lightfoot

WINNER:



ANDRE GAGNON.

Congratulations from

LONDON® & *LONDON*®
RECORDS of Canada RECORDS & TAPES of U.S.A.

P.S. WATCH FOR HIS FORTHCOMING ALBUM RELEASE IN THE U.S. "SURPRISE"
Includes his "Surprise" disco hit. SP 44277



JUNO 1977

Steve Fossen, the bass player of Heart, accepts the band's Juno as group of the year.

French Act Tops Surprises

• *Continued from page 76*

of a Juno to Quebec-star-turned-international-entirety Patsy Gallant, who picked up a Juno as best female vocalist from presenters Bobby Curtola and Andre Gagnon. Gallant, who has been a significant record seller in her home province of Quebec singing in French, hit the top of the national charts last year with the single "From New York To L.A.," a translated version of the Gilles Vigneault song "Mon Pays" which some consider to be the unofficial anthem for Quebec. Gallant also had a hit in Quebec with a discofied version of "Mon Pays." Her engineer Paul Page won a Juno as best recording engineer for his work on Gallant's LP "Are You Ready For Love?"

Gallant, who records for the Canadian independent label Attic Records, was as surprised as anyone at having beat out such artists as Joni Mitchell, Anne Murray, Carrol Baker and Charity Brown and was in tears as she came to the podium to accept the honor.

A few moments before, Gallant had been standing in the same spot with Charity Brown presenting the male vocalist of the year award to Burton Cummings, his second Juno of the night. His first, which had been presented to him by Gordon Lightfoot and Liona Boyd, was for best new male vocalist and the irony of the situation did not escape Cummings who accepted with the quip, "Don't let people say that things don't happen fast in Canada. In 45 minutes I went from best new male vocalist to best male vocalist."

The best new male vocalist award, which Cummings won over a slate of relative unknowns that included Danny

(Continued on page 80)

A Juno Report



Terry Lynd, the president of CBS Records of Canada, presents Burton Cummings with a gold single for "Stand Tall" and a platinum album for his first solo LP "Burton Cummings" at a party following the Juno presentations.



Gino Vannelli, who was nominated as best male vocalist, was on hand for the Juno presentations. Shown giving a Canadian record retailer a big hug following the show. To the left is Vannelli's new manager Marvin Lerman.

APRIL 23, 1977, BILLBOARD



Gerry Lacoursiere, the president of A&M Records of Canada, accepted the Juno for the best selling international album "Peter Frampton Comes Alive!" at this year's Juno awards.



Hagood Hardy won his second consecutive Juno as instrumentalist of the year.



Pictured are (from left) Claire Lawrence, Geoff Eyre, Robbie King, Jerry Moss, Doug Edwards and a crosslegged Shari Ulrich. Moss visited the Hometown Band during its 1977 national tour with Valdy.

Controversial History

• *Continued from page 76*

also the homonym for the name of the former chairman of the Canadian Radio and Television Commission, Pierre Juneau, who was instrumental in the instigation of the 30% Canadian content regulations for Canadian AM radio stations, was an added bonus.

In early 1974, after a period of disagreement between the Canadian Recording Industry Assn. then headed up by Arnold Gosewich, the president of Capitol Records-EMI of Canada, and RPM, as to the advisability of presenting the awards on television, the CRIA announced its intention to take a new awards program to be known as the Maple Music Awards to the public by way of a one-hour television special to be produced on one of the major Canadian networks.

The awards, which were to be based on the highest sales achievement in each category, were to be determined by each company submitting their choices to an independent auditing firm. The remaining categories were to be voted on by a national jury of music broadcasters and a selected list of popular music critics and journalists.

The idea of the new awards was to create a more viable star system for Canada by making the public more aware of the calibre of talent that existed in Canada.

Unexpectedly, most of the major artists in Canada did not warm to the idea of being presented on tv as part of a pre-packaged one-hour special as the CRIA had suggested and many even indicated that they would boycott any awards presentation that was set up in competition with the Junos.

Ultimately, the CRIA abandoned the idea of a separate awards event and moved to set up a closer liaison with the existing Juno awards, having reached an agreement with Grealis that meetings would be held between the CRIA, other industry organizations and RPM to study ways and means of bringing the Junos to the public via tv.

In March of 1975, the awards presentations, which were

(Continued on page 80)



Anton Kuerti accepts his Juno for Best Classical Recording. Kuerti won for "The Beethoven Sonatas—Volumes 1, 2 and 3" on the CBS distributed Aquitaine label.



Margaret Good, the sister of the Good Brothers, accepts its award for best country group.

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ORCHESTRA**
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RCA

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Vocalist of the Year



RCA

**GOOD
BROTHERS**
COUNTRY GROUP
of the year



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CARROLL BAKER
"IT'S MY PARTY"

#1 ON CANADIAN
COUNTRY CHARTS

"THE GOOD
BROTHERS"

TOP 10 "BEST SELLING"
COUNTRY ALBUM CHARTS

RCA Records and Tapes

Continued from page 78

Hooper, Nestor Pistor, Wayne St. John and Roger Doucet, the person who sings the Canadian national anthem at all Montreal Canadian hockey games at the Forum, was surprising as Cummings had been the lead vocalist for the Guess Who for some 10 years prior to his current solo career.

The Juno for best new female vocalist was presented to Capitol artist Colleen Peterson by Enrico Farina, Suzanne Stevens and Robbie Lane. This award also had a strange twist to it. In 1967, Peterson won a Gold Leaf Award (the forerunner to the Junos) as most promising vocalist. Peterson assured the crowd, who had watched her open the awards' entertainment and set the professional tone of the evening with a fine vocal performance accompanied by renowned Canadian fiddler Al Cherny, that she was still "promising."

The Juno for the best new group went to RCA act the THP Orchestra whose producers Willi Morrison and Ian Guenther accepted the award from presenters Randy Bachman, Gail Dahms and Sharon Lee Williams. The win by the THP Orchestra caused some adverse industry reaction as they felt that a group made up of studio musicians should not be eligible for the award. While it is true that at the time of their hit record "Theme From SWAT" there was no official band in existence, following the success of the follow-up single "Fighting On the Side Of Love" featuring vocalist Wayne St. John, a band was put together and actually debuted at the Zodiac I club in Toronto.

Also causing some raised eye-

brows was the Juno presented to Mushroom Records' act Heart and accepted by the band's bass player, Steve Fossen, from presenters Tommy Stewart and Ra McGuire, two members of the Vancouver-based Legend Records' act Trooper. As most of the members of the band are from Seattle, many people felt that the band was ineligible for the Junos. The fact is, the American members of the band are landed immigrants, and that, under the existing rules of eligibility for the Junos, is enough, according to Mel Shaw, the outgoing president of the Canadian Academy Of Recording Arts and Sciences, the industry association that oversees the annual Juno Awards presentations.

The award for producer of the year went to Heart's Mike Flicker, whose recent departure from Mushroom Records raised the legal question recently of whether that move gave Heart the grounds to break its contract with Mushroom and accept a lucrative recording offer from CBS' Portrait label.

Gordon Lightfoot, who has figured strongly in both the Gold Leaf Awards and the Junos since 1965, picked up another two Junos this year as folksinger of the year and composer of the year. Canadian record retailer Sam Sniderman presented Lightfoot with his composer award and Bruce Murray and John Allan Cameron, last year's presentations host, were on hand to present him with a Juno as top folksinger.

In the country division of the Junos the winners included a couple of new faces and one set of newcomers to the awards. Carroll Baker, whose vocal performance

was one of the highlights of last year's Juno awards with her rendition of "I've Never Been This Far Before," took the Juno this year as best female country vocalist and also gave another stirring vocal performance as an entertainer on the show. Cathy Young and Ken Tobias presented Baker with her award.

Baker was also on hand to announce that Murray McLauchlan won the Juno as best male country vocalist for the second consecutive year. McLauchlan was not present to pick up his award.

The Juno for country group of the year went to RCA band, the Good Brothers, which was presented its award by Colleen Peterson and Al Cherny. Margaret Good, a sister of the brothers, accepted the award for the group, which was playing in Vancouver that night.

For the second year in a row, Attic Records Hagood Hardy won the Juno as instrumental artist of the year and Hardy was on hand to accept the award from presenters Jim

(Continued on page 83)

Juno's Controversial History

Continued from page 78

held at the Queen Elizabeth Theatre on the grounds of the Canadian National Exhibition, were broadcast live over the CBC television network amidst controversy within the industry as to whether the Junos were actually ready for tv.

The industry had set up a new organization known as the Canadian Academy Of Recording Arts and Sciences with Mel Shaw as its president to oversee the planning and presentation of the annual awards. RPM still had control over the awards set up through its newly incorporated company Juno Awards Presentations Ltd. but it was reportedly agreed that RPM would eventually give up their control of the awards to CARAS after a period of time.

With the new setup, the awards are voted on by the members of CARAS rather than by RPM subscribers as was the case in the past.

Last year, the Junos were held at the Ryerson Theatre in Toronto, and still there was the almost traditional controversy over ways and means. The major rhubarb to emerge from the presentation of the 1975 Juno awards was the lack of representation of French-Canadian acts. Though many of the top selling acts from Quebec received a number of nominations in all categories, they were almost totally ignored when it came time for the awards to be given out on nationwide tv.

It is important to note here that most top Quebecois acts often sell thousands more records than the

top acts in the rest of Canada just in their own province. The lack of representation of those acts at the Junos brought a feeling of anger to most of the music community in Quebec. As David Freeston wrote in the Montreal Star last year following the Junos, "The Quebec music industry people I've spoken to have almost unanimously expressed emotions ranging from incredulity to indignation. It is, in short, a scandal; the feeling prevails that, yet once more, the rest of Canada has snubbed or at least overlooked Quebec's achievements."

The feeling ran so high that eventually the Assn. Quebecoise des Producteurs de Disques Inc. (the Quebec Assn. of Record Producers) headed by Yvan Dufresne pulled out of the Junos and moved to set up its own awards program under the name Le Grand Prix de Disque Quebecois.

The Quebec awards system was not ready this year but currently a committee is being set up by Yvan Dufresne and a number of other music industry executives in the province of Quebec with the goal of holding the first awards presentations in the fall of this year.

Though CARAS was not happy with the split, they have indicated their willingness to lend expertise and human resources to the Quebec association to help institute an equitable voting procedure for an awards system in Quebec.

Prior to this year's awards show, the industry was surprised to find splashed across the entertainment pages of most of the papers in Canada a story in which Walt Grealis was quoted describing the Junos as

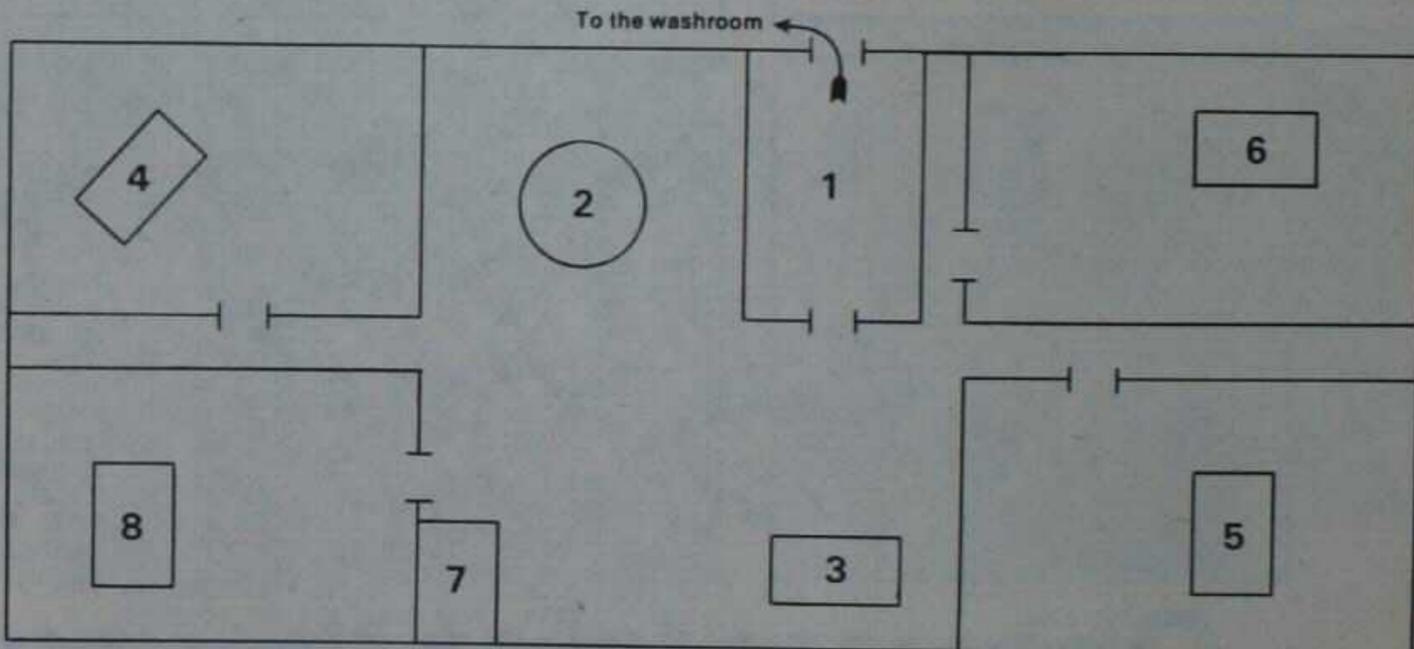
(Continued on page 83)

A Juno Report

APRIL 23, 1977, BILLBOARD

THE THIRTY SECOND ATTIC GRAND TOUR

(Especially for you, Joe)



These are our offices. They're not as beautiful as yours, Joe, but they're almost as efficient and they're certainly as warm and friendly.

1 This is our reception area. Don't worry about all of Canada's top artists being there. We don't keep them waiting long, they're very important to us.

2 We call Rena Brohm our receptionist, but she really doesn't have a lot of time to do any receptioning. Right now she's busy keeping up with the chart action on new singles by Shirley Eikhard, Hagood Hardy, Ken Tobias, Patsy Gallant and Major Ursus. Major Ursus?

3 This is Lorraine Hume, the newly appointed Professional Manager of our publishing companies. She's busy getting covers on tunes by our own writers, as well as sending out myriad dubs of songs from

the catalogues and writers we represent (Maclen, ATV, Robbie Robertson's Medicine Hat Music and our newest association Arista / Careers Music).

4 Heather Murray is our Ontario Promotion Manager. She's not in today. She's in the stores making sure that Hagood Hardy's "Maybe Tomorrow" and Patsy Gallant's "Are You Ready For Love" LP's are getting stickered with "Juno Award Winner". (You did hear, didn't you Joe, that Patsy won Top Female Vocalist over Joni Mitchell and Anne Murray, and that Hagood is the Top Instrumental Artist for the second year in a row?)

5 This is our Vice-President, Tom Williams. He's calling our Canadian distributor (London Records) to make sure they have lots of stock on hand. He's also

calling stores in San Antonio to see how they're doing with the Triumph albums to back up their sensational (5,000 people) appearance there. He's a pretty busy guy but you can usually reach him at the office, or in Newfoundland, or in Texas or in Vancouver, or in Los Angeles or in ...

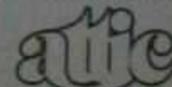
6 This office is not empty. Usually one of our artists or managers are using it. If you visit us, Joe, feel free to use the desk, or the phone, or the adding machine.

7 These are the filing cabinets upon which rest most of our awards. As well as several Junos, you might spot Hagood Hardy's Billboard No. 1 award as the Top Singles Instrumentalist of 1976, and the Canadian Music Industry Awards to Attic as Best Independent Record Company, Best Publisher, and Best Company in Canadian Content.

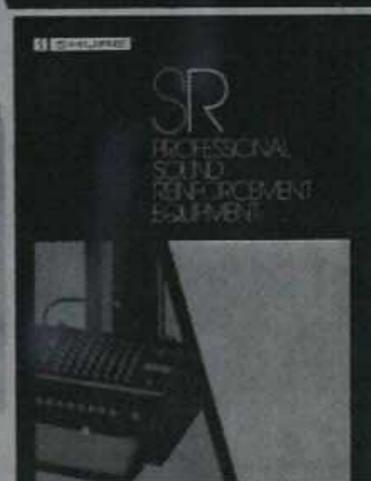
8 This is the Pres. Alexander Mair is calling people all over the world, looking after our far flung publishing and recording interests. Or, maybe he's listening to a demo tape. Or maybe he's arranging for Canadian rights to an artist (like Deep Purple's David Coverdale, or Eddie Hardin, or maybe England's top selling Wurzels). His washroom is out in the hallway, and he lets us use it.

I hope you enjoyed your tour of the offices, Joe. If you're in the neighborhood why don't you drop in? The coffee's good and the music's the best you're going to hear around these parts.

Oh yeah, if some day you or Mo or Ahmet aren't using the button, we sure would like to borrow it.



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Canada

Anglo Audience Finding Harmonium Harmonious

TORONTO—Quebecois act Harmonium became one of the first acts from French-speaking Canada to make any significant impact on Anglo-Canadian audiences with a sold-out concert at Convocation Hall here April 3. On the same leg of its tour, the band also played the National Arts Centre in Ottawa.

Harmonium's musical style is the soft progressive folk-rock that is so popular in Quebec at the moment. It

had its CBS double record set at "L'Heptade" go gold in that province. Its first album, which was on Quality Records, sold close to 125,000 copies in 1974 and since then the band has continued to increase in popularity.

The only other act of equal stature in this progressive folk-rock music idiom in Quebec is Beau Dommage. There is an album planned which will combine the talents of Serge Fiori of Harmonium and Richard Seguin and Michel Rivard of Beau Dommage.

In an interview with Wilder Penfield III of the Toronto Sun, Fiori indicated his frustration with the language barrier in Canada.

"No English group speaks French and I feel funny about that. There are so many good English musicians and they look at all of us but they don't get involved. The closest anyone comes is Bruce Cockburn.

"A lot of English Canada thinks it's just a Quebec movement, because Quebec needs a movement. But we don't do well in Quebec just because we come from Quebec. The respect and silence of the English audience tonight was proof and it was very special. We feel so personal about what we do we just want to go everywhere and share it with people."

Coming up is a tour of Europe with a date in London and then a new album which will feature some of the songwriting of the band's new member, Monique Fauteux.

Musexpo-Bound Quebec Firms Given Gov't. Aid

NEW YORK—The Quebec government will sponsor a special performance of Andre Gagnon, one of Canada's leading composers, producers, and artists, as part of its involvement at Musexpo '77, scheduled for Oct. 28-Nov. 1 at Miami Beach.

This marks the third consecutive year of the Quebec's government participation in the show, as well as its continuing financial sponsorship of Quebec record/publishing companies, producers and music-related firms which exhibit at Musexpo.

The Quebec government is one of several foreign governments providing financial support to companies of their respective countries wanting to participate in Musexpo. Others include the Canadian Federal government, and the governments of England and Australia.

More Canadians For Grandstand

TORONTO—The Bay City Rollers, Joni Mitchell, The Beach Boys, Paul Anka, Neil Sedaka, Burton Cummings, The Irish Rovers and Vera Lynn have been contacted to appear at Canadian National Exhibition Grandstand shows this year.

After the previous years' controversy over the lack of Canadian acts at the Grandstand, the list seems to indicate that the CNE is making an attempt to up the Canadian content in its bookings.

Cockburn Returns From U.S. Gigs

TORONTO—Bruce Cockburn, who played two concerts at Massey Hall here on April 7 and 8, recently returned from two New York City concerts at the Alice Tully Hall.

Prior to his New York appearances Cockburn made a tour of Quebec to sell-out crowds at most of the venues. His French appeal has in part to do with the fact that Cockburn has taken the time to translate the lyrics of his songs on his album jackets.

Cockburn's performances at the Alice Tully Hall and Massey Hall were recorded and it is likely that the results of those sessions will appear on a live album to be released this summer.

Also in the summer, Cockburn will set out on a Japanese tour with

his True North Records label mate Murray McLauchlan. They will begin the nine-date tour on July 1.

Cockburn's current album, "In the Falling Dark," is on Island Records in the U.S. In Canada, Cockburn records for True North, distributed by CBS.

Canada Turntable

A new addition to the CBS Canada staff is **Elsie Hetherman**, joining as operations manager for the Toronto branch following her departure from Axe Records where she was involved in promotion, sales and marketing. Prior to that she had worked in promotion at London Records of Canada.

Harmonium Sells Out

MONTREAL—With the sales of its third album "L'Heptade," for CBS Disques running well over the 75,000 unit mark, Quebecois act Harmonium has just completed a sold-out, 10-day stand at the Outremont Theatre in Montreal.

CBS held a special dinner for the press and radio people in the city on the band's opening night.

The band is made up of Louis Valois on bass, Robert Stanley on drums, Serge Locat and Monique Fauteux on keyboards, Denis Farmer on lead guitar, Libert Subirana on reeds with Serge Fiori handling vocals.

From The Music Capitals Of The World

MONTREAL

In a recent development, **Yvan Dufresne** of Teban Records in Quebec has acquired the worldwide rights from French singer **Johnny Hallyday** to the **Nanette Workman** LP featuring **Peter Frampton** on guitar and background vocals; **Mike Kelly** formerly with **Spooky Tooth** on drums; and **Andy Bown**, formerly with **Frampton** and the **Herd** on keyboards and bass. The LP also contains material especially-written for Workman by **Keith Richards** of the **Rolling Stones**, **Gary Wright**, **Peter Frampton** and **Andy Bown** plus originals by Workman himself.

Amber recording artist **Mike Graham** made an appearance on the Opry North network show on March 12 and then guested with **Ray Griff** at the **Hook and Ladder Club** in Toronto. On March 30, Graham was featured on the **Bob Maclean** show and on April 9 appeared on **WWVA Jamboree** from Wheeling, West Virginia with **Faron Young**.

TO OUR 1977 JUNO AWARD WINNERS:

BEST MALE VOCALIST
Burton Cummings
PORTRAIT RECORDS

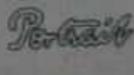
BEST SELLING INTERNATIONAL SINGLE
"I Love To Love You," Tina Charles
COLUMBIA RECORDS

BEST CLASSICAL RECORDING
"The Complete Beethoven Sonatas," Anton Kuerti
AQUITAINE

COUNTRY MALE VOCALIST
Murray McLauchlan
TRUE NORTH

BEST NEW MALE VOCALIST
Burton Cummings
PORTRAIT

Congratulations from your record companies.



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Anne Murray In Tour, Sets TV

TORONTO—Anne Murray has been announced as the opening attraction for the Ontario Place Forum this year. Murray will appear with a 25-piece orchestra on May 21-23.

The Forum kicks off a rather heavy schedule of personal appearances for Murray which will include a 10-day, seven-concert Japanese tour, her first in that country.

From March 17-20, Murray headlined at Nevada's Sahara Tahoe nightclub with 28 Ice Follies skaters. In March 15, she appeared on the Wolfman Jack television show.

As her last CBS TV show "Keeping In Touch" beat the "Six Million Dollar Man" and "Sonny & Cher" in the ratings, Murray is negotiating with the CBC for three more specials over the next 18 months. The first will be taped in July throughout Nova Scotia and Prince Edward Island. In one segment, she'll perform for 12,000 Boy Scouts attending a North American Jamboree in Cabot Park.

Summer School Sets Orchestras

TORONTO — The Summer School of the Performing Arts, under the auspices of the George Brown College of Applied Art, has announced the launching of a new career-oriented program in the performing arts in addition to its regular music and dance programs.

The summer semester program will be based on the forming of two symphony orchestras. One of the orchestras will become the only North American symphony youth orchestra to participate in the U.K.'s International Festival of Youth Orchestras.

These orchestras will be trained by an international faculty recruited from the finest performing artist/coaches in the music field. Both orchestras will be composed of talented and dedicated student musicians.

Classes and rehearsals will take place on the Casa Loma Campus of the college. Students and performers for the Youth Orchestra (ages 16 to 25) will be chosen through auditions from applicants from colleges and music schools across Canada and the U.S.

French Act Award Tops Surprises

• *Continued from page 80*

Millican, the host of the CBC radio network show "90 Minutes With A Bullet," and Neil Peart, drummer for Rush.

In the remaining awards, "The Atlantic Suite" by Phil Nimmons' N Nine Plus Six on the Sackville label won a Juno as the best jazz album; "The Beethoven Sonatas, Vols. 1, 2 & 3" by Anton Kuerti on the CBS-distributed Aquitaine label won in the category of best classical recording; and Michael Bowness won a Juno for best album graphics for his work on Ian Tamblyn's debut album for Harvey Glatt's Posterity label.

Much of the credit for the show's cohesion this year has to go to David Steinberg, who did a yeoman's job as host of a show that has traditionally taken a lambasting from the critics. He was consistently funny and acted as a kind of "crazy glue" in holding the proceedings together.

Also impressive on this year's show were the performances by the various artists chosen to entertain. Colleen Peterson picked up a number of fans across the country with her vocal performance backed by

fiddler Al Cherny as did Keith Barrie with his moving dissertation backed by music entitled "On Being Canadian"; Montreal-based band the Lavender Hill Mob; Andre Gagnon, who played his hit "Wow" backed by the orchestra conducted by the show's musical director Jimmy Dale; and Patsy Gallant, who ran through a well choreographed dance routine with the Eddy Toussaint Dancers while lip-syncing her hit "From New York To L.A."

Also reaffirming their entertaining talents this year were Carroll Baker and Ian Tyson who sang a song entitled "Summer Wages." Disappointing was the dance routine performed by the Soul Express to the backing of the THP Orchestra single "Theme From SWAT" which looked as if it had been totally unrehearsed.

A regular feature of the Juno Awards now is the involvement of a number of radio personalities in the show who basically share MC duties with the host. This year the Juno show included appearances by Roy Hennessey of CKLG-FM in Vancouver, who explained the Juno setup to the tv audience; Jay Nelson of CHUM-AM in Toronto; Ralph Lockwood of CKGM in Montreal;



Jim Millican, host of the CBC radio network show "90 Minutes With A Bullet"; Bob Burns of CKY in Winnipeg; and Len Theusen from the Moffat chain of stations.

The show was directed by Ron Meraska and produced for the CBC television network by Paddy Sampson in association with Mel Shaw and Brian Robertson of the Canadian Academy of Recording Arts and Sciences.

CREDITS

Editor, Earl Paige. Writer, Martin Melhuish. Art, Lee Waigand.

A Juno Report

Juno's History

• *Continued from page 80*

"first rate awards that we give to a bunch of nobodies."

Grealis, who indicated he felt that the Junos have outgrown their usefulness, also stated that, "We have bush-league artists receiving awards that they don't deserve."

He continued, "We haven't got any real stars in Canada. Who have we got? Anne Murray, Gordon Lightfoot and Bachman-Turner Overdrive. And they're not exactly setting the world on fire."

Calling the televised coverage of the awards "a non-event," Grealis suggested that many of the top artists refuse to perform live on the show "because they're simply not good enough. They don't want people to see how terrible they are on live tv."

Almost contradicting, Grealis was quoted as saying, "Our lack of stars is symptomatic of our inferiority complex as Canadians as a whole. If we start believing in ourselves, we might start believing in our musicians, singers, writers, artists and so on, instead of apologizing for them all the time."

Grealis, along with Stan Klees, a director of the Juno Awards, was in Ottawa to promote the CBC Juno Awards tv special and these quotes attributed to Grealis appeared in an article written by Ian Haysom of the Ottawa Journal that was picked up by Canadian Press for nationwide distribution.

During the three days of the Juno festivities this year at the Hotel Toronto here, badges were handed out with a picture of Grealis under which was printed the word "Misquoted."

Most music industry executives were not amused at the whole affair and there was the suggestion by one of them that in fact the matter should go to the courts if somebody feels that he has been wronged.

The televised awards this year were significantly more entertaining and professionally presented than in the past two years. With time and imaginative production, the annual televised Juno Awards show could well become the vanguard of a star system in English Canada.



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APRIL 23, 1977, BILLBOARD

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 4/23/77

Number of LPs reviewed this week 60 Last week 47

Pop

SWEET—On The Record, Capitol STA011636. Capitol is advancing the not unreasonable argument that Sweet has been the U.K. rock group possibly most consistent with U.S. hit singles during the past few years, with such hits as "Ballroom Blitz," "Fox On The Run" and "Action." Here, Sweet's demotivated, heavy-beat, typically English hard rock style is again harnessed to shortish, well-constructed songs with lots of openly waiting lyrical and melodic hooks. Lead vocalist Brian Connolly remains well able to alternate his energetic delivery between pure rock material and more teen-AM styles. Sweet has made great strides as a U.S. concert and album attraction in recent years. The group's latest effort shows it understands perfectly what is needed for more of the same.

Best cuts: "Fever Of Love," "Lost Angels," "Funk It Up," "Midnight To Daylight."

Dealers: Outstanding display graphics on LP jacket showing extreme closeup drawing of an LP on a turntable.

Soul

TAVARES—Love Storm, Capitol STA011628. Group efforts are particularly pleasing. Several tunes are arranged where the singers sound much like instruments, clear and precise. Instruments while evident and catchy are not overbearing. Big orchestral instrumental sections are heard throughout this LP. Drummer James Gadson is outstanding and Freda Payne is a pleasant addition on "I Wanna See You Soon." This album is more mellow than the group's last "Sky-High" LP and tunes are arranged where individual members are showcased. Tunes range from ballads to disco, all produced by Freddie Perren.

Best cuts: "Whodunit," "I Wanna See You Soon," "One Step Away," "The Going Ups & Coming Downs."

Dealers: This group has mass audience appeal.

Disco

T-CONNECTION—Magic, T.K. D30004. This disco-oriented, self-contained seven-man ensemble offers funky percussion, fair vocals and impressively blended instrumental arrangements. All tunes were written or co-written by group members. While this LP is highly disco, instruments are easily identifiable. An occasional ballad is tossed in but still carries the disco rhythms. This album is more instrumental than vocal, about 80% and 20%.

Best cuts: "Do What Ya Wanna Do," "Disco Magic," "Mothers Love," "Peace Line."

Dealers: Display with both disco and r&b groups.

Country

HANK WILLIAMS, JR.—One Night Stands, Warner Bros./Curb BS2988. This release confirms Williams' drift into a more progressive country style—a trend noticed in his last LP. Recorded in Muscle Shoals and utilizing some of that area's premier talents, Williams offers an exceptionally well-balanced album. Excellent production comes from Terry Woodford, Clayton Ivey and Williams himself. Guest musicians such as Toy Caldwell of the Marshall Tucker Band, Charlie Daniels, Sue Richards, Ava Aldridge, Pete Carr and the Muscle Shoals Horns add their energies to this landmark LP in the rising career of this vocalist. Styles range from country to rock to a down home jazzy version of "I'm Not Responsible" and a tender, touching version of "She's The Star (On The Stage Of My Mind)." Williams sums up the direction of his career in the song "Daddy" that praises his late father but insists on Hank, Jr.'s own identity: "I don't sing it like my Daddy did, but you know I still do all right."

Best cuts: "One Night Stands," "Angels Get Lonesome Sometimes," "I'm Not Responsible," "She's The Star (On The Stage Of My Mind)," "Cherokee," "Daddy."

Dealers: The Williams name could spread its magic from country bins to pop.

First Time Around

DETECTIVE—Swan Song, SS8417 (Atlantic). Like Bad Company, which rocketed to success its first time on record, Detective is a group composed of veterans of various-level

Spotlight



BEACH BOYS—Love You, Warner Bros. MSK2258. The second Beach Boys album since Brian Wilson's return to musical creativity is something of a return to square one, in the most positive sense of the phrase. Without any overt surfing or auto racing songs, this LP brings back the direct, almost childlike naturalness of the quintet in its classic early period before it tried to get as significant and meaningful as all of the other major groups passing through the tailend of psychedelic rock. The album provides no less than 14 short, cheerful songs of bouncy love or other good experiences such as watching the host of the "Tonight Show" do his thing or playing with a baby. The basic rhythm tracks tend towards chugging keyboard-guitar figures that are as irresistible as they are unpretentious. The lyrics may not win any prizes for cleverness or profundity but the chirpy melodies and angelic vocal harmonies make their own in-depth statements. Welcome back, Brian.

Best cuts: "Mona," "I'll Bet He's Nice," "I Wanna Pick You Up," "The Night Was So Young."

Dealers: This kind of unashamedly entertaining album is exactly right for the contemporary market.



DAVE MASON—Let It Flow, Columbia PC34680. Mason is one hit away from being a commercial titan. Somewhat like Boz Scaggs 18 months ago, he still remains a not fully appreciated mature and sophisticated artist of rock. Perhaps his most unique and winning characteristic is his ability to sing with warmth and tenderness over rhythm tracks that rock with power and intensity. Guitarist-singer-writer-producer Mason with the aid of top studio backup vocalists and a guest appearance by Stephen Stills actually sounds rather like the entire Crosby, Stills, Nash & Young classic soft-rock group on the slower numbers. Tasteful insertion of string and horn fills adds to the wide-ranging sound coloration. Perhaps the most instantly accessible Mason LP yet, this follows the veteran rocker's widely successful previous tour and album, building on commercial breakthroughs of last year. This is Grammy-quality work and the product that Mason's long-time and increasing following have felt was in him all along.

Best cuts: "We Just Disagree," "So High," "Mystic Traveler," "Let It Go, Let It Flow."

Dealers: The disk is on clear blue vinyl and packaged with an outstanding surreal jacket and inner sleeve perfect for various visual displays.

Jazz

BENNIE MAUPIN—Slow Traffic To the Right, Mercury SRM11148. Multi-reed expert Maupin offers a small group setting for his six workouts, four of which are his own compositions. His versatility with a variety of saxes, flutes and synthesizers is showcased in this San Francisco based project. Patrice Rushen, the new "in" hen of the piano world guests on acoustic and electric keyboards. There is a relaxed flowing feel to the music, made all the more comfortable by the lack of dissonant harmonics and overbearing contemporary effect rhythms. This is a fine collective work in which Maupin's various instruments carry the banner for modern jazz. Side two gets into the more funky, commercial endeavors.

Best cuts: "Water Torture," "You Know The Deal," "Quasar."

Dealers: Maupin has been associated with Miles Davis and Herbie Hancock and thus has a good association with these seminal players. Today's listeners know him from these two relationships.

JOHN TROPEA—Short Trip To Space, Marlin 2204 (TK). This is a fine mellow modern day jazz album from Tropea, who plays the guitar. A whole array of fine session men appear with him as well as strings, horns, backing vocals and hand clappers. The percussion is handled by Ralph MacDonald and Rubens Dassini who keep things bubbling along very nicely.

Best cuts: "Can't Hide Love," "Short Trip To Space."

Dealers: T.K. has put a pop surrealistic double pocket cover on this.

Billboard's Recommended LPs

pop

SONS OF CHAMPLIN—Loving Is Why, Ariola America ST50017. Bill Champlin's distinctive, evocative rock voice may have its best packaging ever in this Caribou-recorded LP that makes the Sons into a temporary horn band with a section including big-name guests like Tom Scott, Jim Horn and Chuck Findley. Relaxed mid-volume rock of fine quality. **Best cuts:** "Saved By The Grace Of Your Love," "Loving Is Why," "Time Will Bring You Love," "Don't It For Love."

TIM MOORE—White Shadows, Asylum 7E1088. Moore means best known as writer of the Art Garfunkel hit "Suzanne Avenue" and first big winner of the American Song Festival. Yet again here he displays a fine voice and a well-rounded writing gift that expresses itself best in flowing midtempo ballads with distinctive melodies that lend themselves clean orchestrations. **Best cuts:** "The Light Of You," "In The Middle," "To Cry For Love," "Love Overnight."

SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real, Epic PE34668. Lots of work apparently went into the production, which seems far too grand for what is basically a collection of garden variety rock tunes played to a hit with orchestral backing and vocals on two cuts by The Coasters and the Five Satins. Three Bruce Springsteen penned songs should garner FM play. **Best cuts:** "This Time It's For Real," "When You Dance."

JOHN CALE—Guts, Island ILPS9459. The majority of cuts on tracks from previously released Cale solo efforts. The assortment is good—mostly down-to-earth rockers—and a reminder of how proficient the founder of the Velvet Underground is on guitar, bass, keyboards and percussion. **Best cuts:** "Guts," "Mary Lou," "Dirtyest Rock 'N' Roll," "Heartbreak Hotel."

STREETWALKERS—Vicious But Fair, Mercury SRM11125. Solid, lyrically impressive British rock from a sextet featuring singer-writer Roger Chapman, a familiar name from prior to energetic rocking, with Chapman sounding at times like Roy Stewart of Dr. Hook or Rod Stewart. **Best cuts:** "Dice Man," "But You're Beautiful," "Mama Was Mad."

HOLLYWOOD STARS—Arista 4119. Semi-punk, semi-glitter, the Hollywood Stars have been surviving on the L.A. club circuit for some years and had an LP on another label. At this point, the quintet provides impressive bad-boy rock featuring unusually tight songs and production somewhat like the early Alice Cooper group but with far more musical control. **Best cuts:** "All The Kids On The Street," "Weekend Love," "Stay The Way You Are."

PERSUASIONS—Chirpin', Elektra 7E1099. The premier artists of unaccompanied a cappella rock find themselves comfortably at home on a sympathetic new label. The foursome provides its usual impeccable vocal assembly of rock oldies, soul, gospel, and well-chosen originals. An unusual first for a Persuasions recording is that this time the group's handclap and foot-stamps are on the tape, adding to the excitement noticeably and showing how it maintains the beat without rhythm section. **Best cuts:** "Looking For An Echo," "If Gonna Rain Again," "Papa Oom Mow Mow."

GALE FORCE, Fantasy F9527. Len and Ken Gale, writing-singing brothers are a rock duo that sounds a bit like Creedence Clearwater in its heavy riffing uptempo bag and is produced by ex-Crusader jazzman Wayne Henderson. The Brothers Gale are a promising, energetic pair that could use just a shade more individuality in lyrics and stance. **Best cuts:** "Turn On The Blue Lights," "Reach On Out," "Would You Like To Be Home."

FIRESIGN THEATRE—Just Folks . . . A Firesign Chat, Butterfield, FY001. An irreverent, satiric look at a cross section of American people and culture with the comedy sustained throughout. This is the first LP these pioneers of hip humour have put out in several years. **Best cuts:** "A Stiff Idiot Is The Worst Kind," "The Truck Stops Here," "Ben Bland's All Night Matinee," "Any More Rocket Fuel For You Hardhats."

WOODY GUTHRIE—A Legendary Performer, RCA CPL12099. This is an attractively packaged LP containing Guthrie's Duane Bowl vocal ballads with liner notes by scholar Dr. Guy Logsdon. Renewed interest in Guthrie via "Bound For Glory" film could stir sales. **Best cuts:** "Tom Joad," "Blowin' Down The Road."

BILLY VERA—Out Of The Darkness, Midsong BKL12219. Streamlined rockabilly done to perfection by Nashville studio stalwarts. Vera's voice and self-penned tunes are catchy, commercial and somewhere between the Big Bopper and Crash Craddock. **Best cuts:** "Big Legged Mama," "Big Chief," "You Come And Go," "Private Clown."

(Continued on page 90)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tengel, Gerry Wood, Is Horowitz, Ed Harrison, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurrz, Roman Kozak, Dick Nunez, Jim McCullough.

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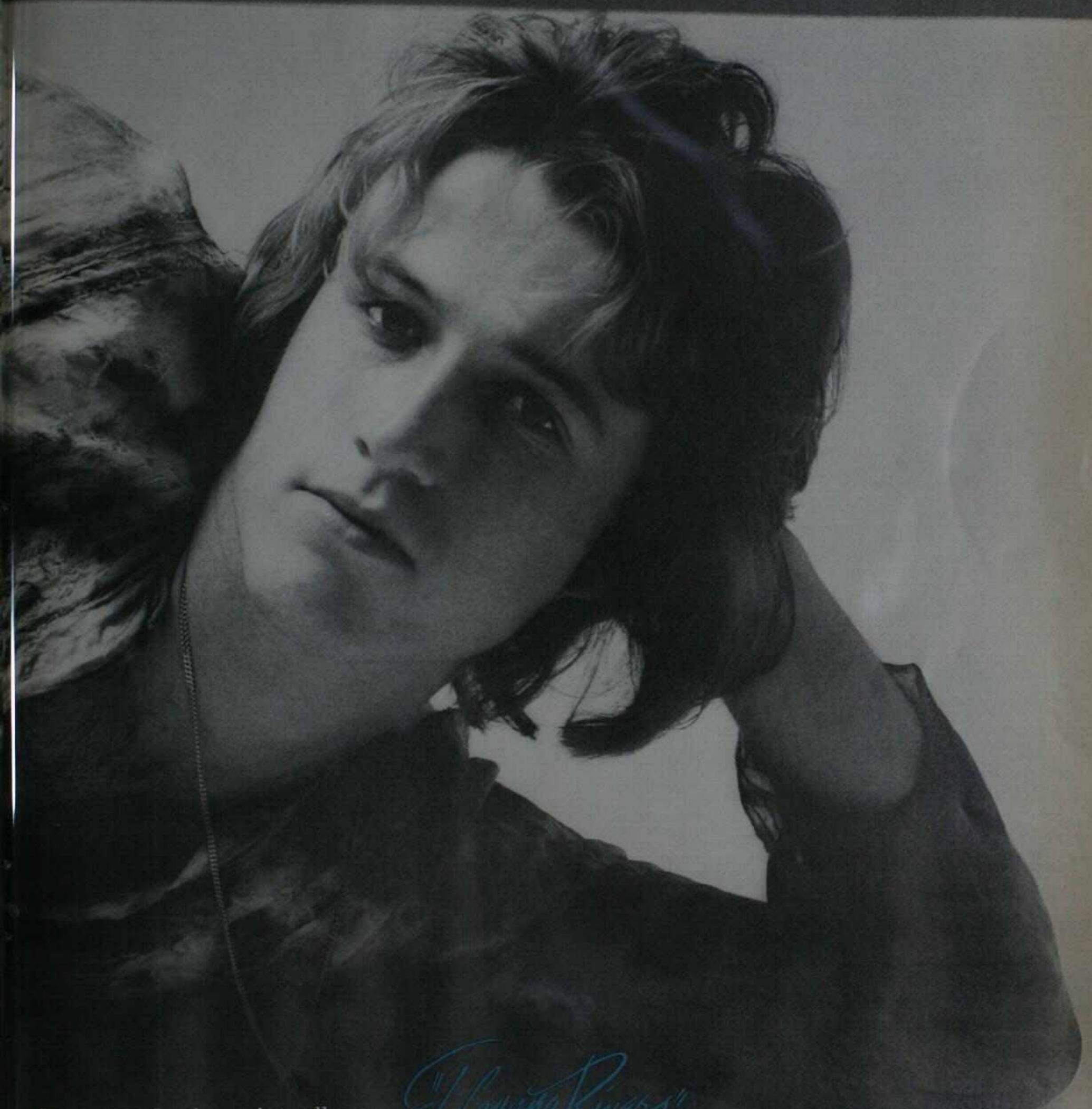
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Number of singles reviewed
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Pop

ALICE COOPER—You And Me (3:25); producer: Bob Ezrin; writers: Alice Cooper, Dick Wagner; publishers: Ezra/Early Frost, BMI, Warner Bros. WBS8349. Three in a row surprisingly thoughtful, evocative ballads with full orchestral coloration from the former No. 1 bad boy of teen-rock. This one is perhaps even more touching and universal than "Only Women Bleed" and "I Never Cry" in its detailed description of the differences between real-life everyday love and the passionate fantasies of fictional romance. Real life comes off pretty well in Alice's sensitive vocal.

MANFRED MANN'S EARTH BAND—Spirit In The Night (3:20); producer: Manfred Mann and Earth Band; writer: Bruce Springsteen; publisher: Laurel Canyon, ASCAP, Warner Bros. WBS8355. This is a reissue of Mann's first Bruce Springsteen cover from a previous LP, except that current Earth Band vocalist Chris Thompson has been dubbed in on the lead singing track. Mann of course had a comeback No. 1 single on Springsteen's "Blinded By The Light" recently and this rocking but ELO-classical treatment of an equally strong surrealistic song is a natural second time-around followup. The crop beat moves in and out of busy string riffs.

AMERICA—God Of The Sun (3:11); producer: George Martin; writer: G. Beckley; publisher: WB, ASCAP, Warner Bros. WBS8373. A subdued, almost Beach Boys basic harmonizing ballad is the new single from America's Hawaii-recorded "Harbor" album. A simple piano-bass pattern supports a "good times today" bright lyric and gradually expands into a fuller rhythmic and choral effect which then subsides to an understated instrumental fadeout with the starting theme.

recommended

JANIS IAN—I Want To Make You Love Me (3:20); producers: Janis Ian, Ron Frangipane; writer: Janis Ian; publisher: Mine, ASCAP, Columbia 310526.

BAD COMPANY—Burnin' Sky (3:28); producer: Bad Company; writer: Rodgers; publisher: Badco, ASCAP, Swan Song 70112 (Atlantic).

SANTANA—Give Me Love (3:17); producer: David Rubinson & Friends; writer: P. Tellez; publisher: Light, BMI, Columbia 310524.

JOURNEY—Spaceman (3:13); producer: Journey; writers: G. Role, A. Dunbar; publisher: Weed High Nightmare, BMI, Columbia 310522.

STYX—Crystal Ball (4:10); producer: Styx; writer: T. Shaw; publishers: Almo/Stygian, ASCAP, A&M 19315.

SANFORD/TOWNSEND BAND—Smoke From A Distant Fire (3:30); producers: Jerry Wexler, Barry Beckett; writers: Sanford, Townsend, Stewart; publishers: Salmon/Muhon/Unichappel/Turkey Tunes, BMI, Warner Bros. WBS8370.

DUANE EDDY—You Are My Sunshine (4:50); producers: Mother Texas, Duane Eddy; writers: Jimmy Davis, Charles Mitchell; publisher: Peer International, BMI, Elektra E45359A.

MICHAEL FRANKS—The Lady Wants To Know (3:25); producer: Tommy LiPuma; writer: Michael Franks; publishers: Warner-Tamerlane/Mississippi Mud, BMI, Warner Bros. WBS8368.

PARKER MCGEE—A Little Love And Understanding (3:24); producer: Kyle Lehning; writers: Beaud, Amade, Stelman; publishers: EMA/Burlington, ASCAP, Big Tree BT16091 (Atlantic).

BECKY HOBBS—Everyday (2:59); producer: Steve Dorff; writers: N. Petty, C. Hardin; publisher: Peer International, BMI, Tattoo JH10919 (RCA).

COON ELDER BAND FEATURING BRENDA PATTERSON—What Does It Take (To Win Your Love) (2:51); producer: Jim Ed Norman; writers: J. Bristol, H. Guqua, V. Bullock; publishers: Jobete, ASCAP/Stone Agate, BMI, Mercury 73904.

CORKY LAING—See Me Through (2:58); producer: John Sandlin; writers: C. Laing, F. Conroy; publisher: Youngbuck, ASCAP, Elektra E45393.

JOE BECK—Stand Up And Be Somebody (3:25); producer: Jack Richardson; writers: Joe Beck, George Flame; publisher: Tellurian, ASCAP, Polydor PD14384.

PERSUASIONS—Papa Oom Mow Mow (2:18); producer: David Dashev; writers: A. Frazier, C. White, T. Wilson Jr., J. Harris; publisher: Beechwood, BMI, Elektra E45396A.

LARRY SANTOS—Don't Let The Music Stop (3:48); producer: Don Davis; writer: Larry Santos; publishers: Conquistador/Ragweed, ASCAP, Casablanca NB881.

BOBBY LEE TRAMMELL—It's All Your Fault (2:30); producer: Tom McConnell; writer: Bobby Lee Trammell; publishers: Shelby Singleton/Fear, BMI, Sun SI-1135 (Shelby Singleton).



Soul

ARETHA FRANKLIN—Break It To Me Gently (3:19); producers: Marvin Hamlisch, Carol Sager; writers: Marvin Hamlisch, Carol Sager; publishers: Red Bullet, ASCAP/Begonia Melodies/Unichappel/Fedora, BMI, Atlantic 3393. As expected, the high quality of Aretha's long-praised vocals is maintained on this new single. Departing from the ordinary is Aretha's collaboration with producer Hamlisch. The tune goes through tempo changes from the tender, plaintive plea for mercy from Aretha's departing lover to the final exuberant declaration of need with a glistening string backing.

FUNKADELIC—Smokey (3:25); producer: George Clinton; writers: G. Clinton, G. Shider; publisher: Malibu, BMI, Warner Bros. WBS8367. This single comes on the heels of a successful tour. It is heavy funk in the group's accustomed vein, highlighted by a harmonica segment that evokes the opening of "Little" Stevie Wonder's "Fingertips." The lead singer and a wailing vocal chorus play off each other throughout the tune.

HAROLD MELVIN & THE BLUE NOTES—After You Love Me, Why Do You Leave Me (3:29); producer: Harold Melvin; writers: Harold Melvin, Kenny Gamble; publishers: Hal-Mel/Mighty Three, BMI, ABC AB12268. This is a relaxed, medium-tempo number bolstered by a prominent conga, sweetened with strings and punctuated with horns. Sharon Page and a vocal chorus repeat the catchy title phrase while Melvin delivers his soulful lead. A strong single on the group's new label.

recommended

OHIO PLAYERS—Body Vibes (3:28); producer: Ohio Players; writers: W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner; publishers: Play One/Unichappel, BMI, Mercury 73913.

CURTIS MAYFIELD—Show Me Love (3:44); producer: Curtis Mayfield; writer: Curtis Mayfield; publisher: Mayfield, BMI, Curfom CMS 0125 (Warner Bros.).

PHILIPPE WYNNE—Hats On To Mama (3:35); producer: Philippe Wynne; writer: Philippe Wynne; publisher: Wynn's World, BMI, Cotillion 44217.

TOUCH OF CLASS—You Got To Know Better (3:25); producer: John Davis; writers: P. Jackson, G. Jackson; publishers: Diagonal/Askme, BMI, Midland International JH10754 (RCA).

FIRST CLASS—This Is It (3:00); producer: Tommy Keith; writers: T. Keith, F. Prescod; publisher: Gambi, BMI, All Platinum AP2368A.

EDDIE HOLMAN—This Will Be A Night To Remember (2:53); producer: Ron Baker; writers: Ron Tyson, Ron Baker; publishers: Lucky Three/Burma East, BMI, Salsoul S22026.

DETROIT EMERALDS—Feel The Need (3:26); producer: Abrim Tilmon; writer: Abrim Tilmon; publisher: Bridgeport, BMI, Westbound WB55401 (Atlantic).

FREDERICK KNIGHT—Staying Power (3:20); producer: Fredrick Knight; writer: Fredrick Knight; publisher: Two Knight, BMI, Juana J3411A (T.K.).

LEE MITCHELL—Best Shot (2:44); producer: Hemphill Williams; writer: Fredrick Knight; publisher: Low Bam, BMI, Full Speed Ahead TDR771110.



Country

STATLER BROTHERS—I Was There (2:44); producer: Jerry Kennedy; writer: Don Reid; publisher: American Cowboy, BMI, Mercury DJ490. Smooth harmony from the Statlers on a beguiling number that's hopeful and lonesome at the same time. Flawless production from Kennedy emphasizes strings and guitar.

TOMMY OVERSTREET—Don't Go City Girl On Me (2:41); producer: Ron Chancey; writers: M. Kasser, R. Van Hoy; publisher: Tree, BMI, ABC/Dot D017697. Overstreet's ode to the ways of a wanton country woman who's going city is an up-tempo item with some lively upfront guitar work. It's pulled from his "Vintage '77" LP.

DONNA FARGO—How Close You Came (To Being Gone) (3:12); producer: Stan Silver; writer: Donna Fargo; publisher: Prima-Donna, BMI, ABC/Dot D017692. This is the week for Fargo product as two labels release singles on her. This is the more traditional Fargo number—a love ballad—as opposed to the recitation "That Was Yesterday," the starred side of her WB single. Fargo's hot, and she'll likely enjoy two chart climbing records at once—and perhaps three chart songs, since many programmers are likely to go with the B side of her WB release, "The Cricket Song."

recommended

DONNA FARGO—The Cricket Song (2:37); producer: Stan Silver; writer: R. Thames; publisher: Prima-Donna, BMI, Warner Bros. WBS8375. Flip: **That Was Yesterday (3:17);** producer: Donna Fargo; all other info same as above.

CAL SMITH—Come See About Me (2:30); producer: Walter Haynes; writer: Conway Twitty; publisher: Twitty Bird, BMI, MCA MCA40714.

CATES SISTERS—Can't Help It (2:46); producers: Joe H. Hunter/Roger J. LaBlanc; writers: Joe H. Hunter/Roger J. LeBlanc; publisher: Sound, ASCAP, Caprice CA2032.

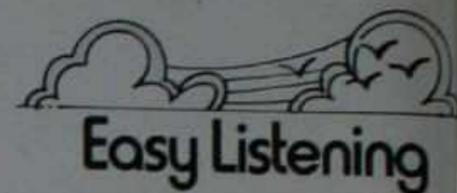
SUSAN RAYE—Saturday Night To Sunday Quiet (3:12); producer: George Richey; writer: J. Shweers; publisher: Chess, ASCAP, United Artists UAXW976Y.

HANK THOMPSON—Just An Old Flame (3:09); producer: Tommy Allsup; writers: Hank Thompson/Bob Robinson; publisher: Brazos Valley, BMI, ABC/Dot D017695.

MARIE OWENS—Burning (2:27); producer: Johnny Morris; writers: Jerry Foster-Bill Rice; publisher: Jack and Bill, ASCAP, MMI 1013.

DURWOOD—You Loved Me So Good (That's Why I Miss You So Bad) (2:37); producer: Earl P. Ball; writer: Durwood Haddock; publisher: Curtis Wood, Eagle International E11138.

CLAUDE KING—Cotton Dan (3:00); producer: Howard Knight; writer: Dan Tyler; publisher: Crooked Creek, BMI, True T103.



Easy Listening

MORRIS ALBERT—Conversation (3:34); producers: Tai Scaranani, Morris Albert; writer: Morris Albert; publisher: Bevorada, ASCAP, RCA JH10958. Brazilian Albert comes close to duplicating his successful "Feelings" with this light, flowing ballad. Albert's soothing vocals and a mellow orchestration give this love theme a pleasant whispery feel.



Disco

recommended

CHARISMA BAND—Boogie People (3:20); producer: Ben deCoteaux; writer: R. Thomas; publishers: Blackwood/Amrahic, BMI, Columbia 310529.

I.R.T.—Lullaby of Broadway (5:22); producers: Denny DiMatteo, Allen Levy; writers: H. Warren, A. Dubin; publisher: Warner Bros., ASCAP, United Artists UADW970C.

JANE OLIVOR—Some Enchanted Evening (3:15); producer: Charlie Calello; writers: O. Hammerstein, R. Rodgers; publisher: Williamson, ASCAP, Columbia 310527.

CARDI WILLIAMS—Come Back (3:39); producer: Vincent Montana Jr.; writers: Vincent Montana Jr., Carol Williams; publishers: Lucky Three/Anatom, BMI, Salsoul S22024.

J.A.L.N. BAND—Disco Music/I Like It (3:15); producer: Fine silver & Whitehouse; writer: R.G. Hemmings; publisher: Magnet, United Artists UAXW971Y.

MOMENT OF TRUTH—Lovin' You Is Killin' Me (3:25); producers: Reid Whitelaw, Norman Bergen; writers: Reid Whitelaw, Norman Bergen; publishers: Salsoul/Brookside/Ceberg, ASCAP, Salsoul S22027.

WILLIE BOBO—Kojak Theme (3:15); producers: Stan Silverberg, Willie Bobo; writer: B. Goldenberg; publisher: Duchess, BMI, Blue Note BNWX977Y (United Artists).

BONEY M—Sunny (3:59); producer: Frank Farian; writer: Hebb; publishers: Portable, MRC, BMI, Atco 7080 (Atlantic).

CELI BEE & THE BUZZY BUNCH—Superman (5:09); producer: P.L. Soto; writer: P.L. Soto; publisher: Peer International, BMI, T.K. Disco TKD37A.

GRACE JONES—I Need A Man (7:30); producer: Tom Moulton; writers: P. Slade, P. Papadimitriou; publisher: Beam Junction, BMI, Beam Junction 12B11004A.



First Time Around

ANDY GIBB—I Just Want To Be Your Everything (3:32); producers: Alby Galuten, Karl Richardson; writers: Andy Gibb, Barry Gibb; publishers: Red Cow/Andy Gibb/Joy/Hugh & Barbara, ASCAP, Stigwood, BMI, RSO RS872 (Polydor). This debut single by the youngest Gibb brother reflects the patented Bee Gee sound with a catchy hook snaring vocal and harmony. The tempo is light and bouncy allowing for Gibb's voice to sway up and down with the melodic beat.

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.

Billboard's Recommended LPs

• Continued from page 86

soul

DELLS—They Said It Couldn't Be Done, But We Did It, Mercury SRM1145. This group celebrating its 25th year together hasn't changed its style, only its material, which tends to be more uptempo contemporary with large string sections. Lead vocals are powerful, particularly with ballads, which also show off the group's harmony. This LP is well produced by Norman Harris. **Best cuts:** "Teaser," "They Said It Couldn't Be Done (But We Did It)," "Could It Be," "Waiting For You."

ARTHUR ADAMS—Midnight Serenade, Fantasy F9523. Produced by Wayne Henderson who contributes some compositions, this LP offers a stylistic spectrum from jumpy funk to subtle jazz to disco/reggae. Guitarist Adams leads a 10-man group featuring, in addition, a vocal chorus on some dance-

oriented tunes. **Best cuts:** "Beale Street," "Midnight Serenade."

MOMENT OF TRUTH, Salsoul S25509. Very facile charts and a vocal and instrumental approach akin to the Four Tops make this quartet a sound investment. Orchestral oomph adds to disco appeal. **Best cuts:** "Chained To Your Love," "Come On In."

jazz

AL DI MEOLA—Elegant Gypsy, Columbia 34461. Guitarists, and there are lots of them out there, will get a kick of this instrumental LP. Di Meola drives some top New York sessionmen with fancy licks and gypsy wah-wah to heights of frantic music-making. **Best cuts:** "Flight Over Rio," "Midnight Tango," "Race With Devil On Spanish Highway."

JOHN LEWIS & HELEN MERRILL—Mercury SRM1-1150. The venerable MJQ pianist and singer Merrill establish a delightful intimacy on nine tracks, three of which are augmented by Connie Kay, Hubert Laws and Richard Davis. It's all served up easily; participants are all cool and emotionally disciplined but Merrill's lyrics come across effectively in nice interplay with Lewis' piano. **Best cuts:** "Alone Together," "How Long Has This Been Going On," "I Didn't Know What Time It Was."

PHIL WOOD SIX—Live From The Showboat, RCA BGL22202. There is about 100 minutes of music on this double album. Wood fronts the proceedings on alto and soprano saxophones. The six musicians on this have played a long time together and it shows. **Best cuts:** "Django's Castle," "Superwoman (Where Were You When I Needed You?)," "Brazilian Affair."

RED NICHOLS—And His Pennies, Jump 121. Recorded at 78

r.p.m. in the '40s, these 15 standards reflect the superb musicianship of a spirited six-man combo which expired with Nichols' death in 1965. Joe Rushton's booming bass saxophone adds an attractively odd sound to a program which is strictly instrumental and unencumbered with 1977 synthesizers and freak electronic effects. **Best cuts:** Medley of "How Am I To Know" & "How High The Moon," "Dallas Blues," "Love Walked In" & "Someone To Watch Over Me."

ROSY McHARGUE—Ragtimers, Jump 122. Leader was a star with Ted Weems, Kay Kyser and other big bands of the swing era but here he blows great gusty gusts of solo clarinet with a bright and tightly disciplined dixie combo which also sports first rate Moe Schneider trombone and trumpet by Bob Higgins. Tunes are all oldies and all 12 come off strong, providing a neat sample of music which has become increasingly hard to find on LP. **Best cuts:** "Singin' The Blues," "Night Wind," "Hangover Rag."

LYNYRD SKYNYRD

The road home

Apr. 19 Columbus, Georgia
Apr. 20 Dothan, Alabama
Apr. 22 Johnson City, Tennessee
Apr. 23 Louisville, Kentucky
Apr. 24 Dayton, Ohio
Apr. 26 Wheeling, W. Virginia

Apr. 27 Richmond, Virginia
Apr. 29 Charlotte, S. Carolina
Apr. 30 Fayetteville, N. Carolina
May 1 Charleston, W. Virginia
May 3 Knoxville, Tennessee
May 4 Montgomery, Alabama

May 7 Huntsville, Alabama
May 8 Athens, Georgia
May 10 Roanoke, Virginia
May 11 Columbia, S. Carolina
May 13 Greensboro, N. Carolina
May 14 Savannah, Georgia



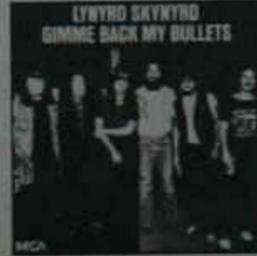
MCA-363



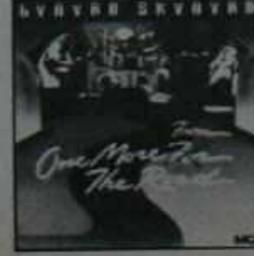
MCA-413



MCA-2157



MCA-2170



MCA2-6001

John Lodge Natural Avenue

John Lodge's "Natural Avenue" has taken him from bass player/vocalist/writer with the Moody Blues to the highly successful "Blue Jays," and now, a superb solo debut album—"Natural Avenue."



Lyrics & music by John Lodge.

PS 683

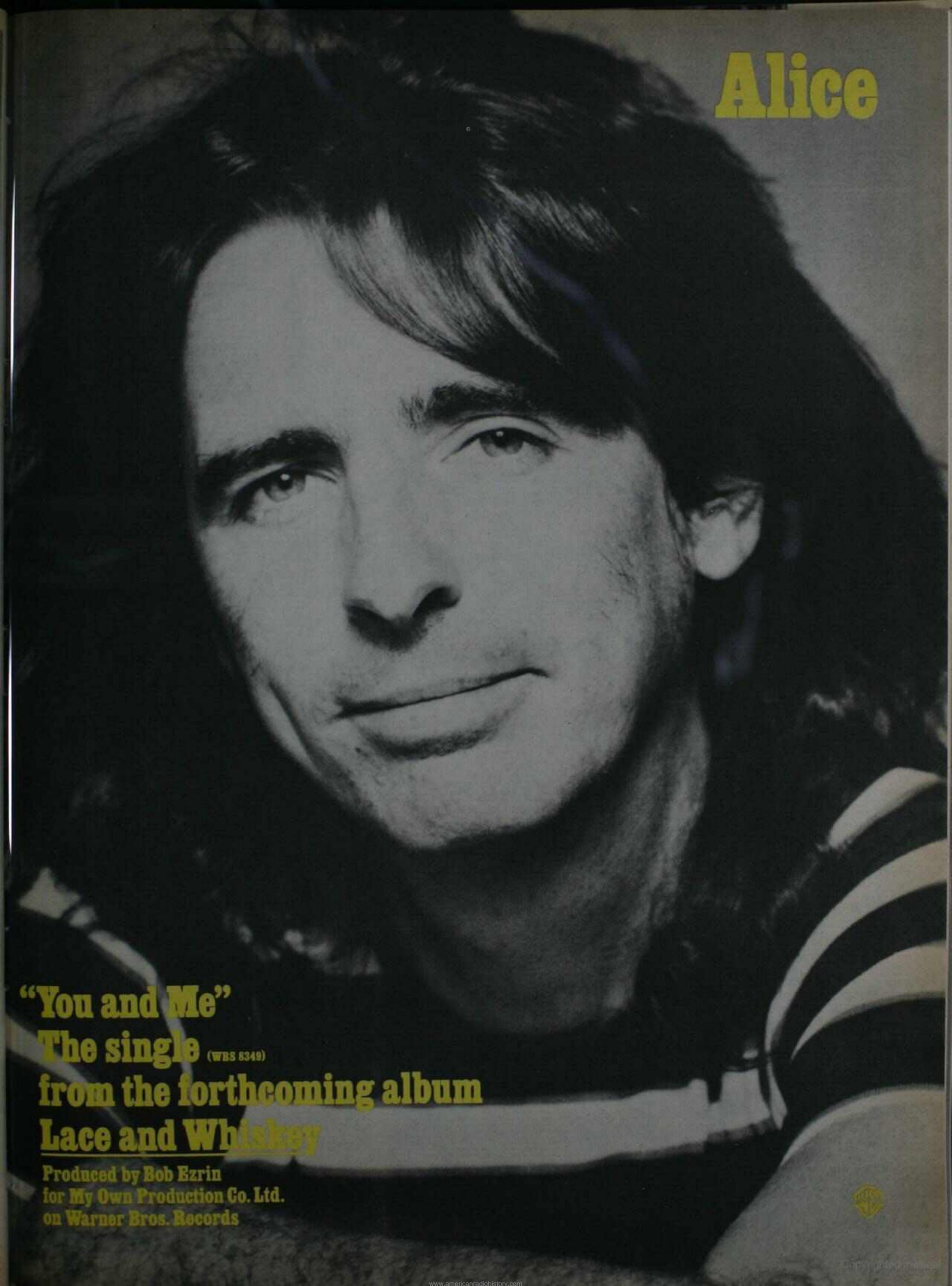


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Jerry Weintraub, Management III

Produced by Tony Clarke

LONDON
RECORDS & TAPES



Alice

“You and Me”

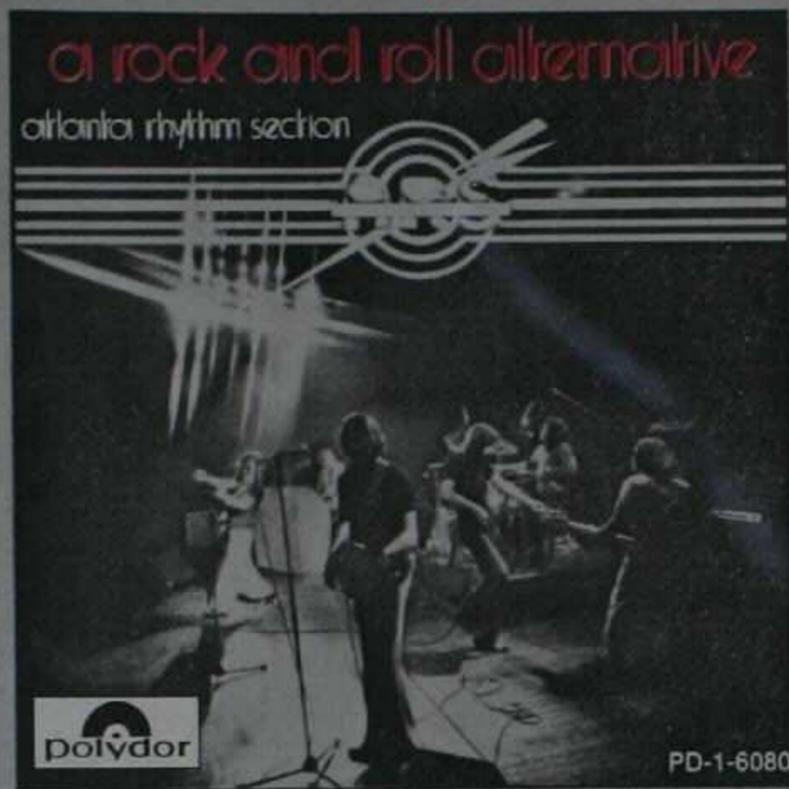
The single (WBS 8349)

from the forthcoming album

Lace and Whiskey

Produced by Bob Ezrin
for My Own Production Co. Ltd.
on Warner Bros. Records





gold*

The Atlanta Rhythm Section and the Polydor Marketing Section, on the same track!

*RIAA certified, 4/12/77

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TASK FORCE ON THE MOVE

Tapes Seized At 2 Calif. Swap Meets

By AGUSTIN GURZA

LOS ANGELES—Two separate swap meets in Calexico were raided Saturday (9) by a team of 130 law enforcement officers which confiscated 1,000 8-track tapes believed to be pirated material.

Imperial County, Calif. Sheriff J. Leonard Speer says the raid (which he prefers to call "inspections") was carried out by a team of officers representing 35 different agencies throughout the state.

The Calexico raid was the 11th such action carried out by a group called the Swap Meet Task Force which was organized by the State Dept. of Justice 1 1/2 years ago to fight the sale of pirated music product and other stolen goods at swap meets.

Sheriffs and police departments throughout California along with the FBI, the Border Patrol, the La-

bor Dept., the State Dept. of Justice, and the RIAA cooperate in the Task Force, Speer says.

Speer explains that a team of officers from participating agencies is assembled to carry out raids in different parts of the state.

Of all the raids conducted by the Task Force, Speer says, the Calexico action netted the smallest amount of allegedly pirated tape product. Previous raids have netted up to 10,000 units, Speer claims.

With the large team, Speer says, the task of inspecting the 150 stalls at one location and simultaneously the 25 stalls in another was completed in a little more than two hours.

Speer says the confiscated product is being processed to identify it positively as illegal material.

No arrests were made in relation to the allegedly pirated material.

Expect Cable TV Royalties Increase

WASHINGTON — Although cable television royalty payments under the compulsory licensing granted in the Copyright Revision are not expected to amount to much at the start, copyright owners and music licensors clearly expect more from the future growth of the cable industry.

Spokesmen for ASCAP, SESAC and motion picture producers fought hard for strict, detailed reporting requirements for cable systems at a Tuesday (12) Copyright Office hearing on rulemaking to implement the reporting requirements of the cable systems.

Among requests strongly contested by cable tv spokesmen were ASCAP's demand that each individual FM radio station carried by a cable system be identified by call letters and ownership. Cable spokesmen protested that most systems carry the whole FM band in their area, and do not have data on individual stations, but ASCAP said it needs the information when distributing performance royalties to its members.

Another sore point for cable tv interests is the ASCAP argument that cable tv should pay filing fees to offset such administration costs as verification of the reporting and accounting data. Otherwise, these costs come out of the royalty pool, as do any costs for settlements of disputes over shares by the Copyright Royalty Tribunal.

CBS Promo

Continued from page 1

felt that the new language provides a more solid legal foundation or punitive action against offenders.

The new advisory reads: "For Promotion Only. Ownership Reserved By CBS. Sale Is Unlawful."

While the changes come on the recommendation of the CBS legal department, the attorneys have declined to comment on their reasoning.

Another reason for the change speculated upon by trade observers has to do with mechanical royalty obligations. Under the new copyright law, which goes into effect Jan. 1, 1978, royalties must be paid on recordings which a manufacturer has "voluntarily and permanently relinquished."

By retaining ownership, CBS apparently feels it can parry those infrequent requests for mechanicals demanded from time to time by publishers on promotional records.

"The record companies don't really care that much about the royalties on promotional LP," says one independent legal source. "At 2 1/2 cents mechanical rate they just don't give away that many of them to make that much difference. What they really care about is the promotional albums that they give away which find their way into the record stores and sell for as much as regular albums. What CBS is trying to do is clean up the market a little bit."

"There is a whole little underground market in promotional records," says one record company source. "There are people who have been in the business long enough to get on everybody's promotional list. And if you figure there may be 20,000 records released every year, at \$1 a record, you do all right."

Suits Heat Up

Continued from page 14

Campbell Record Sales, Fresno Record Sales, Anaheim Record Sales and Westwood Record Sales, all portions of the MTS empire, which operates Tower.

In the second amended complaint approved by Judge Harris in late 1976, the Zoslaws accuse defendants of giving chains price breaks without cost justification, supplying product notwithstanding the enormity of past due delinquency, providing special discounts and extended dating for new chain store openings.

Defendants are: CBS, WEA, ABC, MCA, Warehouse, Tower, Capitol, Phonodisc and Robertson Advertising. Late in 1976, the plaintiffs beefed to Judge Harris, charging ABC with failing to cooperate in providing requested data.

BREWER GOES TO ROMANIA

LOS ANGELES—Teresa Brewer has been invited to appear in a series of concerts in Romania between May 5 and 19, a period highlighted by the country's centennial independence celebration May 9.

The vocalist, backed on the tour by the Mysterious Flying Orchestra, was invited to perform in Romania by President Nicolai Ceausescu. He and his wife will meet with Brewer during the tour.

Russ Regan, who recently parted with 20th Century Records as its president, is starting his own label. It will be distributed through independent distributors with outside financing. . . . Brian Robbins has replaced Johnathan Gordon as chief of the national investigation of the record/tape industry being conducted by the antitrust division of the Justice Dept. in its Los Angeles office. Gordon entered private law practice. . . . The long-time jazz liaison between the Jos. Schlitz Brewing Co. and George Wein, Ben Barkin, veteran Milwaukee publicist, has his son, Coleman, in the field. The youngster is program coordinator for this year's Newport Jazz Festival.

Ken Edington of Berkeley, Calif., has joined the office in the festival division. The Beach Boys appear headed for a CBS Custom deal for its Brothers label, possibly via a dual logo arrangement with James William Guercio's Caribou label. They reportedly still owe Warner Bros. one more album. Group is also supposedly negotiating to remove Mike Love's brother, Steve, from its management. . . . Larry Fitzgerald, who split from Caribou, is traveling and spent several days with Steve Popovich of Cleveland International Records. . . . Will Alan Bernard sell his share in BNB to remaining principals Mace Neufeld and Sherwin Bash? . . . Milwaukee County Stadium has no exclusives. It is open to all eligible promoters and attractions.

How will the switch to the metric system in the U.S. affect songs like "Sixteen Tons," "100 Pounds of Clay" and "Five-Foot Two, Eyes Of Blue"? . . . What was discussed at the luncheon meeting between A&M brass and Minneapolis Pickwick toppers Friday (15)? . . . The rumors about the monster salary-three-year binder awaiting Steve Wax if he goes with David Geffen's new label are starting again. . . . Neil Bogart was out of town Thursday (14) when the Jerry Rubenstein split with ABC Records occurred. Bogart has been rumored taking Casablanca Records to ABC, where he would helm the new deal. Bogart was in New York, attending the funeral of his maternal grandmother. Sal Forlenza, who operates the monthly LP cover release, 12 X 12, was also in New York, where his father passed away. . . . Bob Siner, vice president and advertising director of MCA Records, has been invited to speak at a Univ. of Chicago record merchandising forum. It would be pertinent if the Midway school invited Irwin H. Steinberg to helm it all. He's the school's top executive alumnus in the industry.

Harry Ascola is in Los Angeles, working on a best and worst of "The Gong Show," which producer/emcee place in an Amsterdam venue and will be televised by TROS-TV in Holland. Billboard will launch the opening night of IMIC with a cocktail reception following registration. On the evening of May 16 the International Federation of Phonographic Industries (IFPI) will host a party for all IMIC registrants. An activity-jammed agenda is also scheduled for spouses. Spouse registration will include entrance to all IMIC social functions plus tours of the Zaanse Schans windmill village, the city of Edam, lunch in Monnikendam and the island of Marken. All ladies in attendance will be presented with a gift. The registration fee is \$400 per participant which includes all sessions, meals, workbook materials and special events. Spouse registration is \$150. IMIC Conference headquarters will be at the Okura Hotel. All correspondence regarding registration fees and hotel accommodations should be directed to Diane Kirkland, conference coordinator, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

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IMIC '77

Continued from page 1

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Horn Virtuoso Dies

NEW YORK—One of the first French horn virtuosos in jazz, Julius Watkins, died at St. Barnabas Hospital here April 4. He was 55.

Watkins recorded prolifically in the period following World War II and for a time was featured with George Shearing. He is survived by the widow, a son, a daughter and two stepchildren.

Chuck Barris would distribute through RCA. . . . If the voice on the Sunday (17) PBS soccer show sounded familiar, it was Derek Church, advertising/merchandise chief for Motown, doing the color with Mario Machado. . . . Conway Twitty's scheduled appearance at the Wembley Festival in England was aborted when he was forced to evacuate his Hendersonville, Tenn., offices by a bomb threat. Because he didn't want to leave his family until thorough search was made, he missed his jet. No bomb was found. . . . David Lewis is chairman of the American Music Assn. formed at Utica College of Syracuse, N.Y. The purpose of the group is to learn as much as possible about the record/tape industry. Materials should be sent to South Hall, Box 62, Utica, N.Y. 13502.

Lawrence Welk will be featured in a display of memorabilia and books associated with his career from May (18) to May 20 at the main library downtown in Los Angeles. . . . Record Industry Record: Sheila Hafner been executive secretary to WEA president Joel Friedman 14 years. Friedman was creative services director of the then embryonic Warner Bros. label when she joined the company. MCA is the first label in many moons to come up with a clever platinum record presentation. Realizing country sales are rough, the label gifted pianist Jerry Clower with one for a cumulative 1 million unit sales on his five albums. . . . Ron Martin of KG Los Angeles, running for president of the Academy of Country Music. . . . Capitol Records hired two 130-pound Sumo wrestlers to guard Anne Murray on her May Japanese hejira. . . . Frank Sinatra and his attorney Mickey Rudin, expected to make their move to get a 10% Webb stock foothold soonest. . . . Late addition to the ABC Records' presidential race: Clive Davis hinted going westward.

Alice Cooper arrested and confined to his Sydney, Australia, hotel room for two hours while legal hassles stemming from his aborted 1975 trip were ironed out. Cooper posted a \$59,632 bond, the same sum paid by HGM Attractions as a binder for the 1975 junket. He was released pending a court decision on who was to blame for scuttling the 1975 itinerary. Cooper had just presented a concert to 40,000 in Sydney before the arrest. It was believed to be the largest concert crowd there ever. . . . Kenny Rankin warbles the theme for the new Norman Lear-syndicated tv series, "All That Glitters." It was penned by the Bergmans.

Executive Turntable

Continued from page 4

from MCA, who will cover sales in the Cincinnati and Indianapolis areas. Tom Parmenter, who will handle sales in the Chicago and Milwaukee territories. Rich Sudakoff will manage radio promotion in the area. . . . Harry Sternberg appointed director of publicity at London Records, New York. S comes from Chappell Music. . . . Ron Townsend appointed vice president promotion and marketing at Village Records, Indianapolis. . . . Danny M named vice president in charge of sales for Country International Records, a jukebox-oriented label, Chicago. . . . Phillip Chiang joins ABC Records, Los Angeles as graphic designer. He has been doing freelance work throughout the record industry.

Pickwick Selling WEA LPs At Catalog Price

LOS ANGELES—The nation's largest retailer, Pickwick International, whose store holdings represent more than 260 Musicland, Discount and other-named outlets, has surprisingly ordered all WEA album product to be sold at regular catalog prices.

Ironically, the order to boost WEA's collective album inventory comes at a time when that catalog is grabbing the largest share of chart activity (see separate story and graph).

Chief operating officer, Chuck Smith and second-in-command, Gene Patch were unavailable for comment to explain the retail ukase.

A check of two of Pickwick's rack accounts, Montgomery Ward and Sear's, indicated neither one had any knowledge of any price change being advocated by Pickwick. Dave Birkett, Montgomery Ward's buyer, says he conferred a full day last week with Bill Hall, Pickwick's national account executive, but the subject never came up.

Caedmon Sales

Continued from page 16

priced at \$6.98 retail, containing 90 selections from Caedmon classics over the years, is being pushed. It features a 12-page booklet of photos of leading authors and performing artists reading classic poetry, fiction and drama for the label.

One third of Caedmon's sales in dollars comes from cassette users, with schools comprising 90% of that tape market.

Caedmon was founded in 1952 by Barbara Holdridge and Marianne Mantel, who had backgrounds in classical music and publishing. Dylan Thomas was the first artist on the label. Caedmon was acquired by the Raytheon Corp. in 1970, a billion-dollar-a-year conglomerate. Holdridge and Mantel retired several years ago, leaving Haubert and executive producer Ward Botsford in charge.

Bob Knos is marketing and sales director, and there are two full-time engineers working in Caedmon's studio-office on Manhattan's Eighth Ave. A national staff of 13 salesmen covers the country.



Five of the world's most important musicians.
Together for the first time.



Produced by Steve Smith, David Byron & Clem Clempson.
Manufactured and Distributed by Island Records, Inc.

Gold by
Manfred Mann's
Earth Band
and
Bronze Records



The Roaring Silence

Produced by Manfred Mann
and The Earth Band
Distributed by Warner Bros. Records

