

# Billboard

DECEMBER 9, 1972 • \$1.25

A BILLBOARD PUBLICATION

SEVENTY-EIGHTH YEAR

The International  
Music-Record-Tape  
Newsweekly

TAPE/AUDIO/VIDEO PAGE 31

HOT 100 PAGE 48

TOP LP'S PAGES 50, 52

## NARM Sets Up New Chicago Summit Meet

By JOHN SIPPEL

LOS ANGELES—Jules Malamud, executive director of National Association of Record Merchandisers, last week was drum-beating another summit meeting of independent distributors to be held Friday (8) at the Regency O'Hare Hyatt House, Chicago.

This hotel was the one in which key NARM members conferred Aug. 9 to discuss the eroding profit margins, resulting from price increases imposed upon subdistributors by manufacturers (Billboard, Aug. 26).

Malamud could not be reached for comment at press time, but Jack White, partner in Summit Dist., Chicago, was understood to be doing much phoning, inviting participants to the conclave. Jack Solinger, Independent Music Sales, San Francisco, was said to be shepherding the west coast contingent.

The meeting is the outgrowth of a mounting tension on the part  
(Continued on page 54)

## GE Audio Executive Scores Defective 45's

By EARL PAIGE

CHICAGO — Manufacturers of both software and hardware are responding to the criticism of defective and poorly-pressed 45 rpm records, the most vociferous of which has come from jukebox operators. In what is probably a precedential move, an official of General Electric has written a letter to 1,200 labels listed in Billboard's annual Buyer's Guide.

GE audio products engineering manager C. E. Bedford, however, is complaining about 45's sold to home users of automatic phonographs. He said they slip when

stacked and cause excessive wow.

Joe Wells, of RCA's engineering staff in Indianapolis, has called for industry-wide adoption of Record Industry Association of America (RIAA) standards for manufacturing singles. Wells said he became concerned after reading several Billboard articles about jukebox programmers' complaints.

Bedford, headquartered in Decatur, Ill., told labels: "We have found that a serious incompatibility problem exists between many  
(Continued on page 36)

## 1st ABC Rock Special Ratings Spawn 3 More

By NAT FREEDLAND

LOS ANGELES—ABC Television's first "In Concert" late night 90-minute rock special aired Nov. 24 nearly doubled Dick Cavett's regular overnight Nielsen Ratings in the same network 11:30-1 a.m. time slot.

Bob Shanks, ABC-TV vice president in charge of late night programming, has signed Don Kirshner Entertainment to produce two more "In Concert" segments, following the show already taped for broadcast Friday (8).

The premiere rock special, headlining Alice Cooper, won a 6.7 Nielsen as compared to Cavett's average 3.1. Audience share on the Nielsen scale was 19, compared to Cavett's 12.

"ABC network rock concert simulcasts are an experiment that seems to be working so far," said Shanks.

To promote the premiere "In Concert," ABC-TV for the first time serviced underground music publications with publicity releases. Also a press screening of the concert film with full stereo sound reproduction was held by the network in New York.

(Continued on page 6)

## Yule Scene Bright As Sales Countdown Begins

NEW YORK—The Christmas sales outlook, in both records and tapes, is highly encouraging, according to an early December survey of key markets across the nation. Highlighting the survey were such disclosures that tape sales were reported strong despite illegal duplication, that premium records at banks and service stations "are eating into" Yule sales, and that the manufacturer is stepping up dating and discount deals for the holiday season.

### New York

David Rothfeld, Korvette vice president, divisional merchandise manager, declined to set specific expectations, but did agree with other area retailers that this holiday season should see an increase in overall sales volumes for both records and tapes.

"Judging from what is happening, sales should be up, despite the fact that last year's gift buyers had a 'Bangla Dosh' set. Still, there's a good deal of strong product," Rothfeld cited such recent releases as the new albums by Joni Mitchell, James Taylor and Carly Simon as representative of current product.

Marvin Saines of Discount Records' main office in Scarsdale, N.Y., agreed that strong product was behind the expected sales increase. While Saines, like Rothfeld, was reluctant to set specific sales goals, he stated, "The buying period seems to have started a little earlier this year," noting that the day after Thanksgiving had brought in usually brisk business.

"A lot of hot new releases are pulling customers into the store," Saines continued, noting strong sales patterns for the new Lou Adler production of "Tommy," "Europe '72" by the Grateful Dead, the new Loggins & Messina album and the latest release by Santana as just the beginning. Saines said tape and records should both go up proportionately.

Ben Karol

Ben Karol of the King Karol record chain stated



THE MEMPHIS HORNS/HORNS FOR EVERYTHING. Now here's an album that reads like a who's who of top Memphis musicians. You are on the threshold of discovering the fantasies of sound by the Memphis Horns. A group made up of more than just musicians, they're a combination of fantastic riffs and soulful sounds. Now you've got a chance to get an oversized, well done, home cooked dishin' of pure soul from THE GREAT MEMPHIS HORNS ON MILLICEN RECORDS. (Advertisement)

that the low-priced Christmas albums purchased through banks, service stations and supermarkets are eating into the sales of manufacturers' priced Christmas product. "I see people walking out of the major banks with these \$1.49 Christmas courtesy albums under their arms and realize that these folks have made their Christmas record purchase for the year," he went on. Karol so far reports not strong but steady sales on Christmas product. "For this period of time, it's gratifying to see the action we've been receiving. Since there is hardly any new holiday product out this year, again it's the old war-horses that are doing the job. Right now we're hot on the Jackson 5, Nat "King" Cole, Lynn Anderson's country Christmas LP  
(Continued on page 54)

## Programming Forum Slated For LA in Aug.

LOS ANGELES—The sixth annual Billboard Radio Programming Forum will be Aug. 16-19, 1973, at the Century Plaza Hotel here—the same site as last year's successful event that drew the nation's leading program directors and general managers from coast-to-coast and abroad. In a move designed to give radio and the record industries a greater voice in the entire organization and outcome of the Forum, David Moorhead, general manager of KMET-FM in Los Angeles, has been named chairman of an advisory board comprised of executives from all segments of records and radio. Working with Moorhead on the advisory panel will be Joe Smith, president of Warner Bros. Records, Los Angeles; George Duncan, president of Metro-media Radio, headquartered in New York; J. Robert Wood, program director of CHUM-AM, Toronto, Canada; John Lund, program director of WGAR-AM, Cleveland; Dave Klemm, Blair Radio, New York; George Wilson, national program director, Bartell Broadcasting, headquartered in New York; Gary Owens, air personality of KMPC-AM, Los Angeles; Don Day, operations manager of WBAP-AM in Fort Worth; Chuck Blore, president of Chuck Blore Creative Services, Los Angeles; Pat Whitney, program di-  
(Continued on page 16)

## Tokyo Dealers Swing Discrete

By CLAUDE HALL

TOKYO—The software business in Japan has done a flipflop from matrix records to discrete records, according to a canvass of dealers here in the Ginza area. And one of the major reasons is a dealer promotion drive launched recently by the Victor Company of Japan Ltd. which has helped 500 major dealers install demonstration discrete record systems and displays in their stores.

M. Takahashi, president of Shintoku-Denki Co., an appliance store which has a huge record hardware department that attracts more than 6,000 potential  
(Continued on page 6)

(Advertisement)

GREATEST HITS  
THE FRIENDS OF DISTINCTION

THE JIMMY CASTOR  
BUNCH  
PHASE TWO

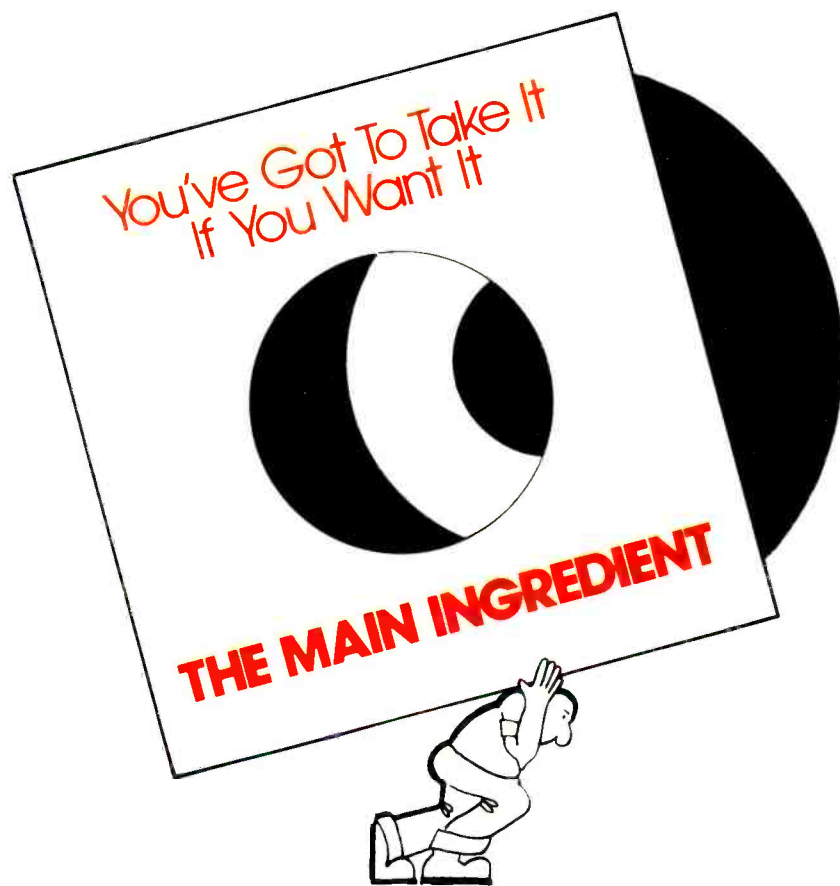
THE MAIN INGREDIENT  
SWEET

It is beautiful on RCA.

RCA Records and Tapes



"You've Got to Take It  
(If You Want It)." (74-0856)



And you'll want it  
as soon as you hear it.

A new single by The Main Ingredient. Tremendous airplay response forced it out of their album "Bitter Sweet"—that's the same album their previous hit single, "Everybody Plays the Fool," came from. And that single went gold.

"You've Got to Take It (If You Want It)." You already know where it's going.

The Main Ingredient is part of The RCA Experience.

**RCA** Records and Tapes

# MIDEM a Sellout —20 Firms Wait

PARIS — MIDEM 1973 is already a sellout, with 20 companies on the waiting list for booth space. "It is the first time in seven years," MIDEM chief Bernard Chevry told Billboard last week. "that the event has achieved a sellout situation so early. We have had to put 21 booths in what was

formerly the press club and moved the club next door to the Malmison. We can still take new registrations without office space, but the hotels are filling up fast. And incidentally, I'm happy to say that hotel prices are the same this year as last year."

Chevry announced that the event this year would include a presentation of quadruphony by Sansui, a meeting of the International Publishers Association, and the inaugural meeting of a new promoters' organization—the Syndicat International des Agents de Spectacles de France.

Well over 4,000 people are expected to attend MIDEM No. 7 as participants and there will be, in addition, an attendance of more than 10,000 people at the Pop Night. There will be three galas in the Palais des Festivals, two of

(Continued on page 38)

# Judges Reject Shaab Appeal

WASHINGTON—The constitutionality of the federal antipiracy act conferring copyright on recordings was confirmed last week when the Ronald Shaab appeal for a Supreme Court test of the new record copyright law was rejected. The same three-judge panel of the U.S. District Court that had turned down the challenge of the unlicensed tape duplicator in June, ruled that Shaab had failed to file his appeal properly within the allowed time.

The federal court here had already rejected Shaab's attempt to have the new law held in abeyance, pending an appeal to the Supreme Court. Motions to dismiss the high court appeal were made by government defense, and by intervening Record Industry Association of America (RIAA) through their Washington attorneys. No counter plea was entered, and the case was dismissed.

Oral argument was held before the U.S. three-judge panel here in March, and was followed by the court's decision, in June, that the new law providing copyright for recordings made on or after Feb. 15, 1972, was constitutional. The court agreed with government defense and intervenor RIAA that sound recordings do constitute authorship properly qualified for copyright under the constitution. The three-judge court also rejected the argument of the New

(Continued on page 8)

# Yamaha Prize To N.J. Organist

NEW YORK—Rocco Ferrante Jr., 16, has won a Grand Prix Award in the 1972 Yamaha International Electone contest. The young organist is the son of a New Jersey police captain. The finals took place on Oct. 30 at Yamaha's music camp, Nemu-no-Sato, Japan. The prize carries the Grand Prix trophy plus \$1,000 in cash, which was presented by Genichi Kawakami, president of Nippon Gakki Co., Yamaha's parent company.

# GTM Pushing Paper-Mate Pens to Boost Brown Single

LOS ANGELES — Paper-Mate Pens has approved a \$37,000 radio barter campaign which will trade bulk lots of giveaway ballpoint pens to 70 stations in exchange for airtime on ex-"Laugh-In" comic Johnny Brown's "Write On, Brother" commercial. The early

1973 campaign will also promote Brown's GTM single of the song.

GTM Productions, operated by Marshall Lieb and John De Marco, set a custom label deal with MGM in February and spent most of the contract's first year signing acts. MGM/GTM product is due in the first quarter of 1973 from R.B. Greaves, Michael Parks, Lalo Schifrin, the Olympics and a San Francisco Latin band, La Clave.

The Johnny Brown pen-commercial single is not covered by the original five-act GTM deal with MGM. GTM, which stands for Get The Money, also has publishing and management set-ups. Co-owners Lieb is a veteran rock musician and producer, De Marco entered record production by way of broadcasting. The team met while working for Don Ho's music companies.

# Coast ASCAP Adds 4 to Unit

NEW YORK—Four new members have been appointed to ASCAP's West Coast writer's advisory committee, according to Stanley Adams, ASCAP president. Joining the committee are Robert I. Russell, pop and country songwriter; William Kraft, symphonic composer; Johnny Mandel, composer, and Ray Evans, composer-lyricist-publisher.

# BASF Sets Sights on Big Users' Market

BEDFORD, Mass.—BASF Systems Inc. is making a major thrust into the mass merchandise market with a complete line of blank loaded cassettes, 8-track cartridges, and open reel tapes.

The drive moves into high gear for the Christmas buying season, and BASF has allocated an additional \$1 million to its advertising and promotion budget to support the project.

To insure the success of the push, the firm has restructured the framework of its sales organization to include personnel with mass merchandising expertise. It has also established branch offices in San Francisco, Atlanta, and Columbus.

(Continued on page 31)

# Howe Returns to Jazz Roots

LOS ANGELES — Producer Bones Howe has gone back to his jazz roots in working on one of his exclusive projects for Bell Records. He is recording vocalist/writer Cherie Ernst in an ad lib, improvised environment, working on one song per day until her LP is completed.

This project is different from those he's done with the Fifth Dimension or the Association which required lots of planning and production control.

The Ernst album is being done one song in three hours because it is her first album and "it's important she not be pressed," Howe explains. She is a jazz-flavored singer by Howe's definition, and he started out as a top engineer of jazz dates at the Radio Recorders Studio many years ago.

Having worked on the LP two weeks, Howe says it's not yet completed. But under his pact with Bell he delivers finished goods to them and expects to produce around five acts for them within his first year of their affiliation which began last March.

He just produced and engineered Shirley Jones' new single, "Ain't Love Easy" and, of course, works with the Fifth Dimension. Miss Ernst has been a writer with his publishing firm, Hello There Music, for four years, and the LP, "Always Beginning," marks the public debut of her works.

Howe hired several local rhythm players to gig with the vocalist's own pianist and bassist, and each afternoon from 2-6 p.m. they work out the tunes in The Village Recorder.

Howe is doing this project in 8-track because "there's not enough to fill out 16-track," although he's been using 16 since 1970.

Howe chose this particular stu-

dio because of its particular warm and quiet feeling—something he wanted to match the feeling of the sessions. "One three-hour session every day lets you concentrate," he says. "And it's all very relaxed."

He plans limiting himself to no more than five acts because he doesn't believe "anyone can do a good job for more."

# Shoals Pair In Production

MUSCLE SHOALS, Ala. — Formation of Wishbone Productions Inc., has been announced here by Terry Woodford, former president of Muscle Shoals Sound Publishing Company.

Woodford has resigned from his publishing firm to team with Clayton Ivey, a freelance musician, to form the new independent production company.

Wishbone already has five acts under contract: Ernie Shelby, leased to Polydor; J.J. Williams, leased to Capitol; Bobby Sheen, leased to Warner Brothers; Reuben Howell, leased to Motown, and the Pree Sisters, leased to Capitol.

Woodford and Ivey have ceased their song-writing activities for Muscle Shoals Sound and are in the preliminary stages of forming their own publishing firm, Short Bone Music, Inc. Woodford, an established writer, has had his compositions recorded by Delaney & Bonnie, Wilson Pickett, Bobby Womack, Lulu, The Osmonds and Clarence Carter.

Ivey has played on most of the Rick Hall hits over the past couple of years and was part of the Alabama State Troopers group which toured California last year.

Woodford said that even though the rhythm tracks are cut here, the tracks are not typical of the Muscle Shoals sound.

"The sweetening is done in Memphis, Los Angeles, Miami and Birmingham," he said. "By sweetening in other areas we are able to get a better pop sound." He added that the production firm is going primarily after the Top 40 singles market.

# MacDERMOT FORMS LABEL

NEW YORK — Galt MacDermot, writer/producer of "Hair," among other credits, has formed a label, Kilmarnock Records. First single is "Happy Song" from "Dude," backed by "Say What You Want to Say." The artist is Salome Bey.

# Record Store Provides Bonus FM Station Site

By BOB KIRSCH

LOS ANGELES—While many are talking about the demise of the independent free-standing record, tape and audio outlets, Record City, Tampa, F.T.C. Brewer, of Pensacola, both under the same ownership, are covering all three areas as well as being involved in FM radio stations and a background music firm.

Both outlets are owned by F.T.C. Brewer, a former naval officer. The Pensacola store combines audio equipment, accessories and Radio Station WMEZ-FM in its 10,000 square feet. The Tampa outlet mixes records, tapes, accessories and audio equipment in 900 square feet.

According to Jim Buckler, general manager of Technio Leasing, the corporation which owns the Tampa store, and a division of F.T.C. Brewer Corp., "We are split half and half in Tampa between records and tapes and audio equipment. We carry music in all categories, but our biggest sellers are rock LP's and tapes." Buckler said the hottest moving LP he has now is the new version of "Tommy" released on Ode Records (Billboard, Dec. 2).

Records are displayed according to category, including a special section for four-channel disks, while tape is displayed in two manners. Eight-track prerecorded tapes are in an open display, with the tape facing front. The rack is behind the counter. Cassettes are displayed in a locked case, with handles so the consumer can flip the tape to see both cover and selections on the back.

Record City sells \$5.98 list disks for \$3.99 with a weekly special at \$3.49 while \$6.98 list tapes sell for \$5.50. A special sale was held last Friday (1) with \$5.98 disks selling at \$3.49.

In audio, the Tampa outlet carries brands such as TEAC, Kenwood, Akai, Wollensak, Dual and AR. Blank tape lines include TDK, Maxell, Memorex, Scotch and BASF. The outlet is located on what Buckler describes as a "main street."

## Audio Inventory

The Pensacola outlet carries audio equipment such as McIntosh, Crown, Pioneer, Sansui, AR and Bose, is heavy in four-channel with sales "good," and is located in a

shopping mall. The outlet is staffed by seven salespeople. Blank tape lines are the same as in the Tampa outlet.

Brewer also owns WEZX-FM in Tampa. The Pensacola station, like the Tampa station, is fully automated and the broadcast booth is located in the store, "where the consumer can see it as soon as he walks in the door," according to Buckler. Both stations program what is described as "beautiful music," or easy listening material in 15-minute blocks. The stations are also used to promote store activities in records, tape and audio. Buckler said the Tampa outlet is looking into the possibility of advertising records, tape and audio in local papers and college papers, and the Pensacola store is thinking of doing the same in audio.

The music programming firm, dubbed Southern Melody in Tampa and F.T.C. Brewer Co. in Pensacola provides background music, according to Buckler. Outlets for the music include restaurants and the Tampa International Airport.

The Pensacola store has been open about six years and the Tampa outlet about 13 months.

# RCA Begins Black Drive

NEW YORK—RCA Records has launched "It Is Beautiful," a major advertising and merchandising campaign geared for the black listening audience.

The campaign, to begin Wednesday (6), includes print advertising, radio spots, in-store displays, billboard advertising and a mobile which will depict the acts involved in the campaign. The markets to be covered are: New York, Philadelphia, St. Louis, Baltimore/Washington, Atlanta, Los Angeles, Memphis, Charlotte, San Francisco, Chicago and Detroit.

The acts involved in the push are Harry Belafonte, Jimmy Castor, Papa John Creach, Friends of Distinction, Main Ingredient, Moonglows, New Birth, the Nighters, Sanford & Son, Mother's Finest, Love, Peace & Happiness and Nina Simone.

# New Record Center Opens

By DANIEL MILES

DENVER—The region's largest retail-wholesale record outlet has just opened its doors for business here.

The Record Center, located just across from Cinderella City, the nation's largest indoor mall shopping center, has 7,000 square feet of retail space and over \$500,000 of merchandise at wholesale prices.

Owned by Byron (Whizzy) Weiss and managed by Bruce Bayer, the store is the sixth Record Center outlet in Colorado. Other stores are located in Boulder, Fort Collins, Greeley, Colorado Springs and another in Denver.

According to Weiss, the president of the company, the new store will not only serve retail consumers, but it will also serve as a distribution house for the other Record Centers. In addition, the store will serve as a one-stop for retail merchants and it will provide product to the eight Denver Dry Goods Stores' record departments.

The store's stock will consist of approximately 69 to 74 percent LP's (20 percent of which will be cutouts); 15 percent cassette tapes, 5 percent 8-track tapes, 5 to 10 percent accessories and 1 percent singles.

Four offices have been included in the store, one of which will be a "courtesy office" for record distributors and wholesalers. The

building also has its own warehouse and docking facilities. Merchandise displays consist of step-down racks, browser bins and tables.

"We'll have our product displayed by classifications in most cases," said Stuart Reisler, the assistant manager of the store. "We'll have a classical section, a country section, a pop section and so forth. Our fast-moving product will be displayed on tables arranged by label. Our top 150 albums will be displayed on tables in the front of the store."

## Moppet Section

According to Weiss, 32, a portion of the store will be devoted to a children's section. "In this section," he said, "we'll have browser bins which will be about

(Continued on page 54)

# Film Bows Hendrix

NEW YORK — Warner Bros. Records will release a full-length feature documentary on the life and music of Jimi Hendrix, as well as a soundtrack album. The release is set for spring 1973.

For More Late News  
Page 54



# Executive Turntable

Artie Mogull has joined MCA Records as a vice president for creative services. He will bring his year-old Signpost label with him. Before founding the Atlantic-distributed independent, Mogull was vice president at Capitol. He replaces Joe Sutton, who has left MCA. . . . Dr. Werner Balz has been elected presi-



BALZ



BAILEY



HUITT

dent of BASF Systems, a division of BASF Wyandotte Corporation. Balz, formerly executive vice president at the firm, succeeds Dr. Franz Leibenfrost. . . . Jim Bailey has been appointed RCA Records' marketing manager for Great Britain, Europe, the Middle East and Africa. Making his headquarters in London, Bailey will coordinate marketing activities with a concept involving all countries as opposed to a country-by-country effort. . . . Dave Crawford has been named head of ABC/Dunhill's new Atlanta office. Crawford will screen all new r&b product for the firm and will be involved in production and a&r. Also working out of the Atlanta office will be promotion men Scott Jackson and Bill Atkins. . . . Russell Mayworm has been named national sales manager for communications products for Sanyo Electric, Inc. He will be responsible for the sale of videotape recording products and closed-circuit television. He was previously marketing and product development manager for Concord Communications Systems. . . . John W. Findlater has been appointed president of MCA Disco-Vision, Inc. He will direct activities connected with the MCA color video disk system which will be demonstrated publicly for the first time Dec. 12. . . . H. Norman Huitt has been named manager for the Western region of Radio Shack's Franchise International. Making his new headquarters in Garden Grove, Calif., Huitt will be responsible for maintaining sales and service functions for Radio Shack franchise stores and for opening new Authorized Sales Center in an eight-state area.

★ ★ ★

Sandy Gibson is leaving Gibson & Stromberg Publicity to join the public relations department of A&M Records. She will specialize in artist publicity. . . . Bob Garcia, A&M public relations director is spearheading an expanded effort in publicizing the label's songwriters and corporate developments. . . . Muriel Gaynor, formerly with Dunhill Records, has been named operations director of American International's publishing division in Hollywood. . . . Carl Scott has been promoted to assistant national director of artist relations and development at Warner Bros. . . . Shelley Cooper has been named WB national artist relations coordinator. . . . Tony Lopuh has been named division manager in charge of the recreational vehicle and mobile home products division for Car Tapes, Inc. Lopuh was most recently national sales manager for the firm. In his new position he will be responsible for coordinating the activities of the firm's newest division with LaSalles-Deitch, Car Tape's sales rep organization. Also at Car Tape, Bob Collela has been named regional sales manager of the electronic and automotive aftermarket division. . . . Perry Schwartz has been named director of engineering at Gridtronics, Inc., a subsidiary of TeleVision Communications Corp. . . . Roy Kohara has been appointed assistant art director for Capitol Records' creative services department. He joined the company in 1963 and was most recently senior graphic designer. His new duties will involve assisting art director John Hoernlaend. Also at Capitol, Benjamin V. Dobratz has been named manager, production & cost accounting for Capitol Records Industries. . . . Patricia Cox, free-lance writer and publicist, has joined Rogers, Cowan & Brenner's Eastern music division. . . . Louis J. Maltese has joined the staff of Cue Recordings as director of sales. . . . Industrial designer Bruce Martin Scott has joined the staff of CBS Records' Masterwork Audio Product.

★ ★ ★

Robert W. Flanders has been appointed vice president and director of engineering for McGraw Hill Broadcasting Company, Inc. He will remain headquartered in Indianapolis, where he is director of engineering for radio station WRTV. . . . Eugene B. Fischer has been appointed director of taxes for Polygram Corporation. . . . At the William Morris Agency, Arthur Moskowitz is returning from the agency's London office to the personal appearance department in Chicago. . . . Tom Illius will take over the duties of the record department in Morris' New York office. . . . Robert Freeman, artist, musicologist and educator has been named director of the University of Rochester's Eastman School of Music. . . . James L. Abernathy has been elected vice president for investor relations of Warner Communications, Inc. Also at Warner Communications, Dr. Robert C. Sorensen has been elected vice president, marketing and research. . . . William C. Strong has been named sales manager of KPIX, San Francisco. . . . At ESP-Disk, Larry Kessler has been named national sales

(Continued on page 54)

## DEALER SUCCESS

# Dealer Stresses Rare LP Stock

By JOHN SIPPEL

GAINESVILLE, Fla. — Strictly Folk Etc. here is just as novel an approach to independent record retailing as its name would indicate. Novices to the record business until they opened the store Sept. 18, 1971, Mr. and Mrs. Bob Koehler apprenticed wisely three months at the W. Palm Beach Mall Spec's Records, one of five stores operated by south Florida veteran Martin Spector.

Bill and Barbara Koehler spent six years in the Bahamas, where he was a deck officer for a merchant marine venture. While stationed in

the tropics, both became amateur folk music fans. They decided to move to the mainland U.S. to get into some type of music retailing and went to Spector to ask if they could work 90 days in one of his stores to gain business experience.

Bill admits he took some of Spector's systems, pointing to the three-by-five inch inventory control cards on every record, tape and sheet music or folio in the store, which is religiously posted every night from the sales slips of the day which carry the numbers of all items sold in these four merchandise categories. In fact, the Spector influence persisted so strongly that when the couple decided six months ago to add a 900-square foot store front adjacent to their 1,200-foot premises, they asked Spector to become their partner, which he did.

The Koehlers have built their store on friendliness and offering hard-to-get record and tape merchandise. "We always keep a coffee pot brewing, we carpeted the store immediately, we encourage musicians to jam spontaneously daily in the store and we purposefully opened near the mini-shopping center. Our radio spots on FM, which we find our most successful medium, stress institutional advertising approaches, with the air personality doing them live and mentioning us by our first names."

Bob admits that he uses the difficult-to-find blues, blue grass, folk and classical inventories to combat the encroachment of the full-line chain stores. "Right in the front of the store, you'll find our specialized inventories, featuring labels like Arhoolie, Folkways, Delmark, Biograph, Blue Goose, King, Rebel, Rounder and Folk Legacy. Take the latter label, they have about 50 different LP's all of which we keep in stock. We buy them directly from Sharon, Conn. We ask these specialized labels for their defectives which we continually play on our simple, inexpensive sound system. And we carry the big folk music names and Flatt and Scruggs for the blue grass fans, but we are six blocks from the University of Florida's 24,000 students and they are really into the root blues, bluegrass and classics."

Koehler finds most success in classics with budget lines, although he carries a fairly complete regular \$5.98 and up classical inventory. Strictly Folk sells \$5.98 rock and soul LP's for \$3.99, with all other \$5.98 inventory listed at \$4.99. His most successful promotion during the first year was a radio advertised \$3.44 special on Neil Young's "Harvest," which sold 121 albums, despite the fact that "we never got the LP in on time and we had to give every buyer a sales slip, which they returned to us for the album when it finally came in."

The store operates with one-and-one-half employees in addition to the owners on a six-day schedule from 10 a.m. to 9:30 p.m. and Sundays noon to six. The "half-employee" doubles as a guitar teacher in one of two small teaching booths in the store. Four different teachers instruct in banjo, guitar and fiddle at \$4 for 45-minute lessons, with the Koehlers taking a percentage.

Store's biggest traffic comes from the nearby university, as do most of the student carpenters who have built not only the custom-designed record bins and floor based browsers, but also the plexiglass non-pilfer tape cabinets which give full package exposure. Bill found out he could make his fixtures for about half of what he would have paid for ready-made fixtures.

The Koehlers have found that they do better with radio spots after the DJ's visit the store. They work closely with all air personnel locally, but especially so with "Folkways" a live talent and record show every Saturday on WRUF-FM, on which they both appear and often schedule other talent. They have found that

WRUF-FM, the college station, does program a lot of classical which aids their local sales. Strictly Folk also advertises every fortnight with a quarter-page in the "Alligator," the university's daily, with a good response to the normal sales-type ad.

Koehler reports that his repeat customer business has been assisted by FIND, the special order service.

## Fee Accounting Via Computer Rises: MPIRS

NEW YORK — Computerized royalty accounting programs are increasingly being utilized by the music publishing industry, according to Ed Abrevaya and Jack Kosheff, co-founders of Music Publishers Information Reporting Service.

Abrevaya and Kosheff said that what was necessary was a computer operation which would bypass the high development costs and which could handle the complexities of the publishing business. They said that systems are now being used that process standard writer's contracts, split copyrights, co-publishing, sub-publishing, licensed print, printed music sales and billings, profit participation and administration agreements for royalty and management reporting.

Among MPIRS' clients for these systems are United Artists, Metric, Travis, Asa, Chappell, Unart, Morro and Barnegat.

# Gold Awards

Procol Harum's LP "Live at Edmonton" is the group's first U.S. gold record. . . . Cat Stevens' LP "Catch Bull at Four" has been certified gold by the RIAA. . . . "If You Don't Know by Now," a single by Harold Melvin and the Blue Notes, has also been certified gold by the RIAA. . . . Alice Cooper's "Love It to Death" album hit the gold mark.

The group Chicago has been awarded a gold single by the RIAA for "Saturday in the Park" (Columbia). The song is a cut from the LP "Chicago V," also certified gold. . . . Santana has been given the RIAA gold award, as well, for the LP "Caravanserai" (Columbia). It marks his fourth gold LP award.

The Main Ingredient have been awarded a Gold Record by the RIAA for their current RCA single, "Everybody Plays the Fool." . . . The Moody Blues have just been certified by the RIAA for their seventh consecutive gold album, "Seventh Sojourn." London distributes the Moody Blues' own Threshold label.

## REDDY POWERS CAPITOL PUSH

LOS ANGELES — Capitol Records is back on top of the Hot 100 Chart for the first time since 1967 and, interestingly enough, it's women artists who made the trip to the No. 1 position both times. Helen Reddy is No. 1 this week with "I Am Woman." The last time Capitol reached the top of the chart was in 1967 when Bobbie Gentry scored big and strong with "Ode to Billie Joe." Reddy's tune took a lot longer than Gentry's to get to the peak, though. "I Am Woman" has been a contender since last May — seven months in all.

## Edel Signs Radice on Spots For Youth Mart

NEW YORK — Herman Edel Associates has signed 14-year-old songwriter Mark Radice to produce commercials geared to the youth market. The move follows Herman Edel's recent disclosure that he is turning the operation of his music production firm over to key staffers, Susan Hamilton, Sherry Reaser and Bernie Drayton, all of whom are in their twenties.

According to Edel, most of the music produced for commercials today are created by people past 30. Edel is hoping to bridge the gap he sees between the advertising industry and the youth market with his youth-oriented staff.

Radice, a protege of folk-rock artist Donovan, has completed two albums for Paramount Records, and is being hailed as one of today's most promising young writers of contemporary music.

Herman Edel Associates has provided original music and production for successful commercials as Seven-Up's "Un for All," Chevrolet's "Building a Better Way," Eastern Airlines and Reese's Peanut Butter Cup.

## Master Session On Nell Carter

NEW YORK—Make Music, in association with the E.B. Marks Music Corp., has produced a master session with Nell Carter—its first independent production venture. The tape will be presented to interested record labels.

Miss Carter was recently singled out for praise for her recent performance in the Broadway musical, "Dude." She has also appeared in the Broadway production of "Jesus Christ Superstar," several other shows in New York, and with national touring companies in London.

## In This Issue

CAMPUS	22
CLASSICAL	25
COUNTRY	26
INTERNATIONAL	38
JUKEBOX PROGRAMMING	36
LATIN	12
MARKETPLACE	37
RADIO	16
SOUL	24
TALENT	13
TAPE/AUDIO/VIDEO	31
FEATURES	
Stock Market Quotations	8
Vox Jox	18
CHARTS	
Action Records	64
Best-Selling Soul Albums	24
Best-Selling Soul Singles	24
Classical	25
FM Action	20
Hits of the World	41
Hot Country Albums	30
Hot Country Singles	28
Hot 100	48
Latin	12
Top 40 Easy Listening	25
Top LP's	50, 52
RECORD REVIEWS	
Album Reviews	44, 47
Pick Singles & Radio Action	42



To a world of  
mock depravity and make-believe perverts,  
Columbia Records proudly presents



the real thing.



From Shel Silverstein, America's foremost chronicler of lechery and general debauch, there comes an album that's undoubtedly the most daring we've ever signed our name to:

"Freakin' at the Freakers Ball!"

Including, if you can imagine, "I Saw Polly in a Porny (with a Pony)," "Don't Give a Dose to the One You Love Most," "Thumbsucker," and the climactic "(When They Ask Me How My Life Has Been I Guess I'll Have to Say) I Got Stoned and I Missed It!"



Industry barriers have already been looking a little shaky. But now you can hear them crashing down from miles away — laid out flat by the bulldozer talent of Shel Silverstein.



Get Ready for Shel.  
He's Ready for You On Columbia Records



# Billboard

The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069  
Area Code 213, 273-7040 Cable: Billboyl 1A  
N.Y. Telex-Billboyl 620523  
Publisher: HAL B. COOK Associate Publisher: LEE ZHITO

## EDITORIAL

EDITOR IN CHIEF: Lee Zhito (L.A.) EXECUTIVE EDITOR: Paul Ackerman (N.Y.)  
ASSOCIATE NEWS EDITOR: Claude Hall NEWS EDITOR: John Sippel (L.A.)

### DEPARTMENT EDITORS

MUSIC EDITOR: Paul Ackerman (N.Y.) CLASSICAL MUSIC: Robert Sobel (N.Y.)  
RADIO & TV: Claude R. Hall (L.A.) COUNTRY MUSIC: Bill Williams (Nash.)  
TAPE/AUDIO/VIDEO: Earl Paige (Chi.) GOSPEL MUSIC: Bill Williams (Nash.)  
JUKEBOX PROGRAMMING: Earl Paige (Chi.) SOUL MUSIC: Julian Coleman (L.A.)  
CAMPUS: Sam Sutherland (N.Y.)

INTERNATIONAL NEWS EDITOR: Ian Dove (N.Y.)

SPECIAL ISSUES EDITOR: Eliot Tiegel (L.A.)

ASSISTANT SPECIAL ISSUES EDITOR: Ian Dove (N.Y.)

TAPE/AUDIO/VIDEO EASTERN EDITOR: Radcliffe Joe (N.Y.)

TAPE/AUDIO/VIDEO WESTERN EDITOR: Bob Kirsch (L.A.)

COPY EDITOR: Robert Sobel (N.Y.)

CHARTS and REVIEWS: Director, Don Owens (L.A.); Manager: Tony Lanzetta (L.A.)

### EDITORIAL NEWS BUREAUS

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818  
Bureau Chief, Earl Paige  
LONDON: 7 Carnaby St., London W.1. Phone: 437-8090  
Cable: Billboard London, Bureau Chief, Mike Hennessey  
MILAN: Piazzale Loreto 9, Milan, Italy. Tel: 28.29.158., Bureau Chief, Germano Ruscitto.  
Cable: Billboard Milan.  
NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 329-3925  
Bureau Chief, Bill Williams  
NEW YORK, N.Y. 10036, 165 W. 46th St. Area Code 212, PL 7-2800  
SAN FRANCISCO, Calif. 94127, 316 Juanita Way, Area Code 415, 564-1681. Bureau Chief,  
Paul Jaulus  
TOKYO: Comfy Homes 6-6-28, Akasaka, Minato-ku. 107 Tel: 03-586-0261. Bureau Chief,  
Hideo Eguchi  
WASHINGTON, D.C. 20005, 733 15th St., N.W. Woodward Bldg., Rm. 533.  
Area Code 202, 393-2580. Bureau Chief, Mildred Itall

### FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machiado, Lavalle 1783, Buenos Aires.  
AUSTRALIA: Jan Murray, 145 Marshall St., Ivanhoe, Victoria 3079, Australia.  
AUSTRIA: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43.30.974.  
BELGIUM: Al de Boeck, Co-operator BRT, Zandstraat 14, 2410 Herentals, Belgium. Tel:  
014-23848.  
BRAZIL: Henry T. Johnston, Av. Rio Branco 25, Rio de Janeiro. Tel: 233-4977.  
CANADA: Ritchie Yorke, 15 Austin Crescent, Toronto 4, Ontario.  
CZECHOSLOVAKIA: Dr. Lubomir Doruzka, 14, Zeleny pruh, Prague 4 Branik. Tel: 22.09.57.  
DENMARK: Knud Orsted, 32 Solhojvaengel, 2750 Copenhagen, Ballerup, Denmark. Tel: (01)  
97 71 10.  
EIRE: Ken Stewart, Flat 5, 141, Rathgar Road, Dublin 6, Eire. Tel: 97.14.72.  
FINLAND: Kari Helopallio, Perttula, Finland. Tel: 27.18.36.  
FRANCE: Michael Way, 41, rue des Favorites, Paris 15. Tel: 532.81.23.  
GREECE: Lefty Kongalides, Hellinikos Vorias, Thessaloniki. Tel: 48.000 and 43.329.  
HOLLAND: Bas Hageman, Hymnestraat 9, Apeldoorn, Holland. Tel: 62735.  
HUNGARY: Paul Gyongy, Derek Utca 6, Budapest, Hungary. Tel: 35-88.90.  
ISRAEL: Avner Rosenblum, 8 Gezzer St., Tel Aviv, Israel. Tel: 23.92.97.  
MEXICO: Enrique Ortiz, Nuelo Radio Mil, Insurgentes Sur 1870, Mexico 20, D.F.  
NEW ZEALAND: J. P. Monaghan, c/o Box 79, Wellington.  
PHILIPPINES: Oskar Salazar, 1032 Matimyas St., Sampaloc, Manila.  
POLAND: Roman Waschko, Warszawa 45, Magiera 9 m 37, Poland. Tel: 34.36.04.  
PORTUGAL: Jose Manuel Nunes, Radio Renascenca, LDA. Rua Capelo, 5-2º LISBON. Tel: 3 01 72.  
PUERTO RICO: Antonio Contreras, 26 Gertrudis St., Santurce.  
NORWAY: Espen Eriksen, Bestumveien 21d, Oslo, Norway. Tel: 55.71.30.  
SPAIN: Maria Dolores Aracil, Andres Mellado, 22. Madrid. Tel: 449.14.68.  
SWEDEN: Kjell Genberg, P.O. Box 84, 137 01 Vasterhaninge, Stockholm. Tel: 075022465.  
SWITZERLAND: Bernie Sigg, Im Sonnenhof, 8371 Oberwangen Switzerland. Tel: 073 41 11 72.  
REPUBLIC OF S. AFRICA: Peter Feldman, 51 van Riebeeck Ave., Alberton, Transvaal.  
URUGUAY: Carlos A. Martins, CX8 Radio Sarandi, Montevideo.  
U.S.S.R.: Vadim D. Yurchenkov, 14 Rubinstein St., Apt. 15 Leningrad, 191025. Tel: 15-33-41.  
WEST GERMANY: Jurgen Sauermann, 8 Munchen 2, Jungfernturmstrasse 2. Tel: 29 50 91.  
YUGOSLAVIA: Borjan Kostic, Balkanska St. 30, 11000 Belgrade, Yugoslavia.

## SALES

DIRECTOR OF SALES: Peter Heine (L.A.)  
ASSISTANT SALES DIRECTOR: Marty Feely (L.A.)  
EASTERN SALES MANAGER: Mike Eisenkraft (N.Y.)  
NATIONAL TALENT COORDINATOR: Bill Moran (L.A.)  
CONSUMER ELECTRONICS SALES: Ron Willman, Mgr. (N.Y.)  
PROMOTION DIRECTOR: Jeff Bates (L.A.)  
PRODUCTION MANAGER: John F. Halloran (L.A.)  
CLASSIFIED ADVERTISING MANAGER: Murray Dorf (N.Y.)  
CIRCULATION MANAGER: Terry Sanders (N.Y.)  
PRODUCTION COORDINATORS: Ward Mechlin, Val Karches (Cincy)

### REGIONAL OFFICES

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818  
Steve Lappin  
JAPAN Comfy Homes 6-6-28, Akasaka, Minato-Ku. 107 Tel: 03-586-0261. Bureau Chief,  
Henry Drennan.  
LONDON: 7 Carnaby St., London W.1. Phone: 437-8090  
Andre de Vekey, Regional Publishing Director  
LOS ANGELES, Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-7040  
Bill Moran, National Talent Coordinator  
NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 329-3925  
John McCartney  
NEW YORK, N.Y. 10036, 165 W. 46th St. Area Code 212, PL 7-2800  
Ron Willman, Manager of Consumer Electronics Sales

### INTERNATIONAL SALES

United Kingdom: Andre de Vekey, Billboard Publications, 7 Carnaby St., London W.1.  
Phone: 437-8090, Cable Billboard, London  
Italy: Germano Ruscitto, Billboard Gruppo s.r.l., Piazzale Loreto 9, Milan. Tel: 28.29.158  
Spain: Rafael Revert, S.E.R. Ave. Jose Antonio 32, 2nd floor, Madrid 13. Tel: 23.28.000  
Benelux, Czechoslovakia, Hungary, Poland, Scandinavia, West Germany:  
Johan Hoogenhout, Smirnofstrat 40, s-Hertogenbosch, Holland. Tel: 47688  
France: Olivier Zameczkowski, 14 Rue Singer, Paris 16  
Mexico: Enrique Ortiz, Nuelo Radio Mil, Insurgentes Sur 1870, Mexico, 20, D.F.  
Puerto Rico: Antonio Contreras, 26 Gertrudis St., Santurce, Puerto Rico.  
Venezuela: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal,  
Caracas, Venezuela

Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521  
W. 43rd St., New York, N.Y. 10036. William Hutcheson, Area Code 212, 524-6374

Subscription rates payable in advance. One year, \$40, two years, \$70, three years,  
\$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in  
other foreign countries on request. Subscribers when requesting change of address should  
give old as well as new address. Published weekly. Second-class postage paid at New York,  
N.Y., and at additional mailing offices. Copyright 1972 by Billboard Publications, Inc. The  
company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware  
Reporter, Merchandising Week, Record Mirror,  
Music Week, Vend, World Radio Television  
Handbook, American Artist, High Fidelity,  
Modern Photography, Photo Weekly. Post-  
master, please send Form 3579 to Billboard  
Publications, Inc., 2160 Patterson St., Cincin-  
nati, Ohio 45214. Area Code 513, 381-6450.



Vol. 84 No. 50

## General News

### EDITORIAL

# 'Godspell' For Easter, 1973

LOS ANGELES — Columbia Pictures is aiming for an Easter-time 1973 release for the film of "Godspell," which has just completed shooting in New York. A new featured song, "Beautiful City," has been added to the score of the show, which currently has companies onstage in four continents.

"Godspell" symbolizes Jesus as the leader of a discipleship of flower-child clowns. The film is set against a backdrop of totally deserted Manhattan streets. Bell Records will bring out the soundtrack album of the film, as it has with the off-Broadway original cast album.

# Aid Federal Survey

Once again, the Commerce Department is taking its census of the nation's business firms, as it does every fifth year. The Census Bureau, which collects the vital statistics on the country's business population, reminds all who have been sent the questionnaires to return the forms as soon as possible before the Feb. 15, 1973 deadline.

Billboard urges member segments of the recording industry to cooperate with the government in this 1972 canvass of firms in manufacturing, wholesaling, retailing and services. Although there has been dissatisfaction in the past over the two-year delay in publication of the census figures for 1967 and 1963, the government has promised to speed compilation of results and begin publishing findings within 9 to 12 months of the Feb. 15 reporting deadline.

The recording industry has been going through a historic series of upheavals in 1972, with more to come. A survey based on early and careful reporting by all segments should document some interesting trends, particularly in wholesaling and retailing.

Billboard will report interim findings of interest to our readers as soon as the figures are released by the Commerce Department in Washington.

## Letters to the Editor

### Diamond Dynamic

Dear Sir,  
Independent distributors are losing the battle of the markets not only because they are losing lines, but because they have become lackadaisical in the organization of their sales and promotion staffs. The breakdown of communication through the years is evident and leaves a hole big enough for a 747 to go through.

The lack of concern for the small manufacturer will eventually be the ruination of the indy distributor, more so the demise of the small manufacturer. The absence of discipline is obvious.

Not too long ago, the indy distributor did have organization, discipline. They even had compassion. What has undoubtedly happened is the super-heavies who were in management then have now been absorbed by the WEAs, MCAs and other branch operations.

Conversely, there is a handful of distributors who do ride herd on their staff; who are concerned with what stations went on what records, who open their mail and

absorb all the hypes and pass on whatever relevant info is important in order for his operation to compete and sell records.

Many promotion men have been getting away with murder. True, they need their #1 station in town to break records, and they attend to the menial task of physically mailing records to the out-of-town stations (& sometimes they even mail records to the stations in-town) but their follow-up leaves much to be desired. Heaven-forbid you dare ask a promo man what the reaction to your record is in East Armpit, Nebraska . . . you draw the possibility of alienating his attention, and could be thrown for a 30 yard loss. There are some promo men who think they are doing you a large favor by simply taking your call . . . Believe me, they're out there.

The big gripe from the average local promo man, and logically so, has been that all his manufacturers keep calling and hyping, and that he's had just too much product to work. He is also deluged with calls from the publisher, the artists' manager, the regional

man, the national man, sub-regional man, and all relatives that are concerned . . . and there are many.

BUT, the calls are not as many now, because the lines are dwindling and getting less, and less—and less and less . . . aren't they? ? ?

Okay, now we've got the disease . . . here is my recommendation for the cure. . . I strongly recommend that the distributors once again have that Friday morning meeting with their promotion and sales staffs. Find out what records went on what station in what city or town, no matter how small, and get product in the one-stops & retailers even if it is only 2 pieces in each. A dealer cannot reorder unless he has product here in the first place. I also find it despicable to walk into a distributorship and find 75% of the promo copies still in the bins . . . they do nobody any good by sitting there. Discipline . . . direction . . . devotion . . . where is thy sting!

Morris Diamond  
Beverly Hills Records  
Los Angeles, Calif

## Ginza Retailers Swinging to Discrete

• Continued from page 1

customers daily, said that 35 percent of his equipment sales were now 4-channel instruments and that 4-channel units are selling mostly to people in their early 20's—the same age group that also buys records. Most of the units—70 percent—that Takahashi sells have all three major approved quadrasonic systems: The JVC discrete system, regular matrix, and the CBS SQ system, "but in my opinion discrete systems are mostly controlling the market."

At Yamagiwa Electronics, a major department operation that has a huge record equipment and records division, five or six discrete albums are being sold to every one or two SQ matrix albums, according to K. Harasawa, managing director of all nine Yamagiwa stores; Y. Kimura, managing director of the Ginza store; and K. Kabayashi, manager of the audio department in the Ginza store. Audio equipment accounts for about 10 percent of the chain's three-million-dollar business yearly and while audio sales overall haven't increased as a result of the advent of 4-channel, the dollar volume is up about 20 percent, Kabayashi said, because of the higher markup per unit. "Almost all of our increased business can be attributed to 4-channel." The typical JVC discrete disk sells for about 23,000 yen, or more than \$7.60.

Several record stores visited all had separate sections for the JVC CD-4 discrete records, of which JVC said there are now 130 different titles on the market. Shunji Yuci, advisor in the export administrative division of JVC, said that about half of the discrete records

being sold in Japan were produced by RCA Records in the U.S.

Shiro Ohtsuka, director of JVC, said that although matrix and discrete were "co-existing" at present in Japan, he felt the "various 4-channel systems will finally be unified in a discrete system. Sales of stereo (including 4-channel equipment) units increased 106 percent between 1971 and 1972 to total 1,210,000,000,000 yen and 21.9 percent of these were component sales, an increase from 18.5 percent the year before. Ohtsuka said that agreements had been made with 13 hardware manufacturers on the CD-4 system. "Eighty percent of the manufacturers have joined the CD-4 system and most have started production of equipment with the discrete system incorporated. He said that CD-4

now had 127 records on the market, while there were 202 out in the regular matrix form (which includes Sansui and other matrix processes), and that SQ had 116 on the market. Of the 445 records out, 54 were classical, 210 featured Japanese music, 181 were pop. He added that U.S. dealers would be supported on the same level as Japanese dealers had been supported in an effort to launch the discrete system in the states."

The main record labels issuing discrete disks in Japan, besides JVC, include Nippon Polydor, Nippon Gramophone, Toshiba, and Teicheiku.

Meanwhile, the Tokyo Broadcasting System is expected to begin experimental broadcasts soon, according to Toshiya Inoue, manager of the audio engineering research center operated by JVC.

## ABC-TV Late Rock Sock

• Continued from page 1

Shanks visualizes the "In Concert" format as airing no more than twice a month. ABC-TV has no further plans for regular rock concert series, though there will be a steady parade of specials, such as "1 to 1" in mid-December, with an appearance by John & Yoko.

Eight headliner acts taped the first two "In Concert" segments during a marathon noon-6 a.m. session at Hofstra University on Long Island. The auditorium seated 1,200 and students drifted in and out from their dormitories all night between set-ups. The groups appeared for TV scale.

Producer Don Kirshner, who previously packaged "The Mon-

kees" and "The Archies," said, "We attracted headliners by offering them unprecedented control of their presentations, especially in the quality of recorded sound." Each "In Concert" is simulcast in stereo over the ABC-FM network. Recording was done by the Bearsville Records/Location Recorders 16-track mobile van, with on-the-spot supervision by each act's sound man.

Shanks said, "We must attract more than our target audience of serious rock fans in order to keep this show on the air. The hope here is that good rock has become acceptable to television viewers outside the 19-20 age range."

The Dec. 8 "In Concert" has the Allman Brothers, Chuck Berry, Blood, Sweat & Tears and Poco.



Shawn Phillips'  
new single  
"WE" (A&M 4-02)

OUT NOW

From his new  
album "Faces."

On  
A&M Records

Produced by Jonathon Westor with  
the help of Robert Appere



# moving?

Please let us know 5 weeks in advance before changing your address.

To expedite service, place magazine address label here and print your new address below.

Place your  
old  
mailing label  
here.

name \_\_\_\_\_  
address \_\_\_\_\_  
city \_\_\_\_\_  
state \_\_\_\_\_ zip \_\_\_\_\_ 4344

Mail to: Billboard, Subscriber Service, 2160 Patterson Street, Cincinnati, Ohio 45214



# Off the Ticker

**AMPEX CORP.**, Redwood City, Calif., reported profitable operations for the second fiscal quarter, ended Oct. 28, after reporting a net loss of \$3 million in the first quarter and a \$89 million loss in fiscal 1971. The company earned \$271,000, or 2 cents a share, in the quarter on sales of \$78 million. This lowered the loss for the first half to \$2.9 million on sales of \$146.8 million. Arthur H. Hausman, president and chief executive officer, said the second quarter results benefited significantly from the sale to **North American Corp.** of previously leased Ampex computer data storage equipment. Ampex's video and magnetic tape product lines continued to report improved sales during the period. Comparative figures were not made available, the firm stated, because of accounting changes. The auditors couldn't delineate an \$89.7 million loss for 1972 from the 1971 deficit of \$12 million, the company said. The auditing firm certified 1971 and 1972 operating results together. . . . **ZENITH RADIO CORP.**, Chicago, said that it expects "something close to a 50 percent improvement in operating earnings for 1972 and a 25 to 30 percent gain in sales, and that per share earnings could reach "near record levels." John J. Nevin, president, said that "Zenith now is interested in both disk and tape video playback units.

It's no longer a research project—it's now in our line of engineering. I can't predict when our product in the area will show up," he said, "but by the end of the decade, video players will be a very important part of our business." . . . **FARADAY**, Tecumseh, Mich., recently sold its audio product rights and certain related assets to a new company, **CARTRETTE INC.**, which was formed to develop a new concept in tape players and cartridges. Cartrette is a wholly-owned subsidiary of Faraday United, Inc., which also owns about 92 percent of Faraday. Faraday initially received about \$1,335,000 for its audio assets in the form of cash, cancellation of debt and a short-term note of \$100,000. In addition, Faraday received a "substantial number of 10-year warrants to purchase common stock in Cartrette plus contingent payments for 10 years equal to 1 percent of net sales of and net royalties received from Cartrette players and cartridges." Cartrette will relocate its activities to Ann Arbor, Mich. . . . **ROBIN INDUSTRIES**, Commack, N.Y., reported sales of \$1,894,198 for the nine months ended Sept. 30 compared with \$1,713,697 a year ago. Herman D. Post, president, disclosed that Robins is negotiating to set up a magnetic tape production facility in Australia. The operation will be partly owned by Robins. . . . **TELEPRO INDUSTRIES**, Cherry Hill, N.J., manufacturer of tape cartridges and related products for the broadcasting industry, has reported improved sales and earnings for the nine months ended Sept. 30. Sales rose to \$4,913,290 compared with \$3,467,853 a year ago. Earnings before extraordinary items increased to \$109,655, or 6 cents a share, compared with \$59,420, or 4 cents a share, a year earlier. . . . **SAM GOODY INC.**, New York, attributed its nine-month loss to the opening of five new stores, but Sam Goody, president, said that holiday season buying patterns may still enable the company to reach its projections of net earnings for the year of \$475,000, or 70 cents a share. Sales for the nine months ended Sept. 30 increased to \$19,362,571 compared with \$17,864,129 a year ago. The company reported a loss of \$93,455, or 14 cents a share, for the current period, compared with a profit of \$253,509, or 37 cents a share, a year ago. . . . **WAXIE MAXIE**, Washington, D.C., reported sales of \$2,218,010, or 44 cents a share, for the fiscal year ended July 31, compared with sales of \$1,482,236, or 26 cents a share, a year ago. The music chain has 13 stores. . . . **WALT DISNEY PRODUCTIONS**, Burbank, increased quarterly dividend to 6 cents a share from 5 cents, payable Jan. 1 record Dec. 6, and a 100 percent store dividend in the nature of a 2-for-1 stock split, payable Jan. 15 record Dec. 6. The amount of the dividend to be paid on the split stock will be up to directors to set at a meeting next year.

# Who is Needom Carroll Grantham?

# Market Quotations

As of closing, Thursday, November 30, 1972

NAME	1972 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	13 3/8	633	18	16 5/8	17 7/8	+ 1/4
ABC	81 1/2	51 1/4	534	74 3/4	73 5/8	73 7/8	+ 1/4
AAV CORP.	15 3/8	9	38	12	11 1/4	11 5/8	Unch.
Ampex	15 1/8	5	753	7 3/8	6 7/8	7	- 1/8
Automatic Radio	8 7/8	5	97	6 1/4	5 1/4	6 1/4	+ 1/2
Avco Corp.	20 7/8	13 7/8	489	17	15 7/8	16	- 7/8
Avnet	15 1/4	10 5/8	1023	13 7/8	13	13 3/4	+ 1/8
Bell & Howell	73 3/8	48 5/8	679	57	54 1/4	55 1/2	- 1/8
Capitol Ind.	14 3/4	6 1/4	89	8 1/4	7 1/4	7 5/8	- 1/8
Certron	5 1/4	2 1/2	337	3 1/8	2 1/2	3 1/8	+ 1/2
CBS	63	45 1/2	1021	52 3/8	51 3/8	51 7/8	+ 3/8
Columbia Pictures	14 7/8	9 1/8	389	10 7/8	10 1/8	10 5/8	- 3/8
Craig Corp.	8 3/8	3 3/8	92	5 1/8	4 7/8	4 7/8	- 1/4
Creative Management	15 1/2	8 1/2	68	9 7/8	9 1/4	9 3/4	+ 1/8
Disney, Walt	20 1 3/4	13 2 3/4	922	19 5 3/8	18 3 3/4	19 9	+ 5 3/8
EMI	6	4	265	4 1/2	4 1/8	4 3/8	+ 1/4
General Electric	70 7/8	58 1/4	2389	68 1/4	67 3/8	67 7/8	+ 1/4
Gulf + Western	44 3/4	28	1788	37 3/4	36 1/2	37	- 1/4
Hammond Corp.	16 5/8	8 5/8	398	16	14 3/4	14 3/4	- 1 3/8
Handelman	42 1/8	10 1/2	1748	15 7/8	14 1/8	14 5/8	+ 1/2
Harvey Group	7	3 3/4	72	5 1/4	4 1/2	5 1/4	+ 5/8
Instruments Systems Corp.	7 7/8	3 3/8	344	3 3/4	3 3/8	3 3/4	+ 1/8
ITT	64 1/4	48 1/4	4182	59 7/8	58 1/8	59 1/4	- 3/4
Lafayette Radio	40 1/2	29	156	32 7/8	32 1/4	32 3/8	- 1/4
Matsushita Electric Ind.	28 5/8	18 1/8	1219	24 3/8	23 5/8	24 1/2	+ 1 1/8
Mattel Inc.	34 3/4	10 5/8	11052	15 1/8	11 1/4	14 3/4	+ 3 1/8
MCA	35 7/8	23 1/8	216	29 7/8	28 1/4	29 7/8	+ 7/8
Memorex	38 1/2	15 3/4	1122	17 1/2	15 3/4	17 1/4	+ 3/4
MGM	22 3/4	16 3/4	148	25 3/4	23 1/4	23 3/8	- 1 7/8
Metromedia	39	27 1/4	389	33 3/4	32 1/4	32 3/8	- 1/2
3M	86 1/2	64 5/8	1072	86 1/2	83 1/2	84 7/8	+ 1 1/8
Motorola	129 7/8	80	535	124 1/8	119 1/2	123	5/8 2 5/8
No. American Philips	39 3/4	26 3/8	53	37 3/4	36 5/8	37 1/8	+ 1/8
Pickwick International	51 1/2	39 3/4	233	46 1/4	43 7/8	46	+ 2 1/8
Playboy Enterprises	25 1/8	14 3/8	543	21 7/8	19 5/8	21 1/8	+ 3/8
RCA	45	32 1/8	8538	38 3/8	37 1/2	38 3/8	+ 3/8
Sony Corp.	49	21 1/4	1251	49	46	48 3/8	+ 1 3/8
Superscope	19 1/4	11 1/8	1102	19	16 1/8	18 7/8	+ 2 5/8
Tandy Corp.	49	32	579	42 1/2	40 1/2	42 1/4	+ 2
Telex	147 7/8	6 1/8	986	65 5/8	6 1/8	6 1/2	+ 1/4
Tenna Corp.	107 5/8	4 3/4	217	5 1/4	4 7/8	5 1/4	+ 1/4
Transamerica	23 1/2	16 1/4	2716	19 7/8	19 1/4	19 3/4	- 1/8
Triangle	20	14 3/8	160	16 1/8	15 1/4	15 3/8	Unch.
20th Century-Fox	17	8 5/8	747	11	10 1/4	10 3/4	Unch.
Viewlex	127 7/8	4 5/8	190	5 3/8	4 7/8	5 1/4	+ 3/8
Warner Communications	50 1/4	31 1/4	2501	38 7/8	35 3/8	37	- 1 5/8
Wurlitzer	20 1/4	14 3/8	53	19 3/4	19 1/8	19 1/4	- 5/8
Zenith	50 1/2	39 3/4	1348	51 3/8	49 3/8	51 3/8	+ 1 5/8

As of closing, Thursday, November 30, 1972

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	6 3/4	6	6 3/4	Koss Electronics	12 3/4	12	12 1/4
Bally Mfg. Corp.	69 3/4	67	69 3/4	M. Josephson Assoc.	14 3/4	14 3/8	14 3/4
Cartridge TV	19	17 1/2	17 1/2	NMC	6	5 1/8	6
Data Packaging	5 1/2	5 1/2	5 1/2	Recoton	3 3/8	3 1/8	3 1/4
Gates Learjet	11 3/8	10 1/4	10 5/8	Schwartz Bros.	5 5/8	4 5/8	5 5/8
GRT	3 5/8	3 3/8	3 3/8	Telefonics Int.	13	10 1/4	13
Goody, Sam	5 3/8	4 3/4	4 3/4	United Record & Tape	4 1/2	4	4

\*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Members of the New York Stock Exchange and all principal stock exchanges.

# Earnings Reports

## WALT DISNEY PRODUCTIONS

Year to Sept. 30:	1972	1971
Revenues	\$328,800,000	\$175,611,000
Net income	40,300,000	26,721,000
aPer share	2.90	2.03
aAverage shares	13,918,000	13,143,000

fourth-quarter	1972	1971
Revenues	\$108,800,000	\$57,200,000
Net income	15,600,000	10,348,000
aPer share	1.11	.77

a—On a primary basis. On a fully diluted basis, share earnings were \$2.82 for the year and \$1.09 for the quarter of 1972, compared with \$2.03 and 77 cents respectively, in 1971.

## MAGNETIC TAPE ENGINEERING CORP.

39 weeks to Sept. 23:	1972	1971
Net sales	\$ 1,422,237	\$ 956,167
Net income (loss)	(3,133)	30,889
Per share	.05	.05

## AMPEX CORP.

2nd qtr. to Oct. 28:	1972	a1971
Net sales	\$ 78,040,000	
Net income	271,000	
Per share	.02	

## six-months

Net sales	\$146,849,000
Net loss	(2,894,000)
Loss per share	(.27)

a—Comparative figures not available because of accounting change.

# Grey Wizard Records Formed

NEW YORK — The formation of Grey Wizard Records, to be distributed by Happy Tunes, will be followed shortly by the release of the label's first album, "The Grey Wizard Am I," by Gandalf the Grey. Happy Tunes is New York-based.

## MATTEL INC.

9 mo. to Oct. 28:	1972	a1971
Sales	\$262,863,000	\$212,332,000
Net con. oper.	6,384,000	d2,893,000
Loss dis. oper.		1,110,000
Net income	6,384,000	d4,003,000
Per share	b.39	

a—Restated. b—Based on average common and common stock equivalents. d—Loss.

## AMERICAN MUSIC STORES

1st qtr. to Oct. 31:	1972	1971
Net sales	\$ 6,600,000	\$ 6,300,000
Net income	543,431	439,818
Per share	.53	.42

# SELL YOUR COPYRIGHTS FOR CASH

We want to expand our existing publishing activities by acquiring your publishing company if it has proven copyrights and is presently active. We will consider any type of music and any size catalogue, located anywhere in the world. We want to make a cash deal—no stock included. If interested, write P.O. Box 1025, giving necessary details.

Box 1025  
Billboard Publications  
9000 Sunset Boulevard, #415  
Los Angeles, California 90069

# Appeal Rejected

Continued from page 3

Orleans challenger that copyrighted compulsory licensing like copyrighted music, to promote competition and "prevent monopoly by record companies." On the contrary, the court found that compulsory licensing of recordings to allow "identical versions" would not serve the public or promote competition in the industry.

Said the court: "Competition and the creative aspects of the industry would be impaired, since established recording firms would be discouraged from investing in new arrangements and performers, if they were compelled to license their successful interpretations to those desiring to take advantage of the originator's initiative and to add nothing themselves."

# Country Music

Another good reason for subscribing to the #1 newsweekly of the international music record tape industry!

# In Billboard. Get into It!



Billboard • 2160 Patterson Street • Cincinnati, Ohio 45214  
Please fill me in on your exclusive Country Music coverage and authoritative coverage of all phases of the international music industry first thing, every Monday.

1 year \$40     3 years \$90     new     renewal  
 payment enclosed  
 bill me later

above subscription rates for Continental U.S. & Canada

Please check nature of business

- |  |  |
|--|--|
| <input type="checkbox"/> 1. Retailers of Records, Tapes, Playback Equipment  | <input type="checkbox"/> 6. Schools, Colleges, Libraries, Audiophiles  |
| <input type="checkbox"/> 2. Distributors, Operators, One-Stops, Rack Jobbers | <input type="checkbox"/> 8. Music Publisher, Songwriter, Unions        |
| <input type="checkbox"/> 3. Radio/TV Management & Broadcasters               | <input type="checkbox"/> 9. Writers, Reviewers, Newspapers & Magazines |
| <input type="checkbox"/> 4. Mfrs./Producers of Records, Tapes, Equipment     | Other _____  |
| <input type="checkbox"/> 5. Talent-Artists, Performers, Agents, Managers     | (please specify)   |

Name \_\_\_\_\_  
Company \_\_\_\_\_ Address \_\_\_\_\_  
City \_\_\_\_\_ State & Zip \_\_\_\_\_  
Type of Business \_\_\_\_\_ Title \_\_\_\_\_ #6200



# THE MONDAY MORNING QUARTERBACK

-sings-

## "The 12 Days of Christmas"

-or-

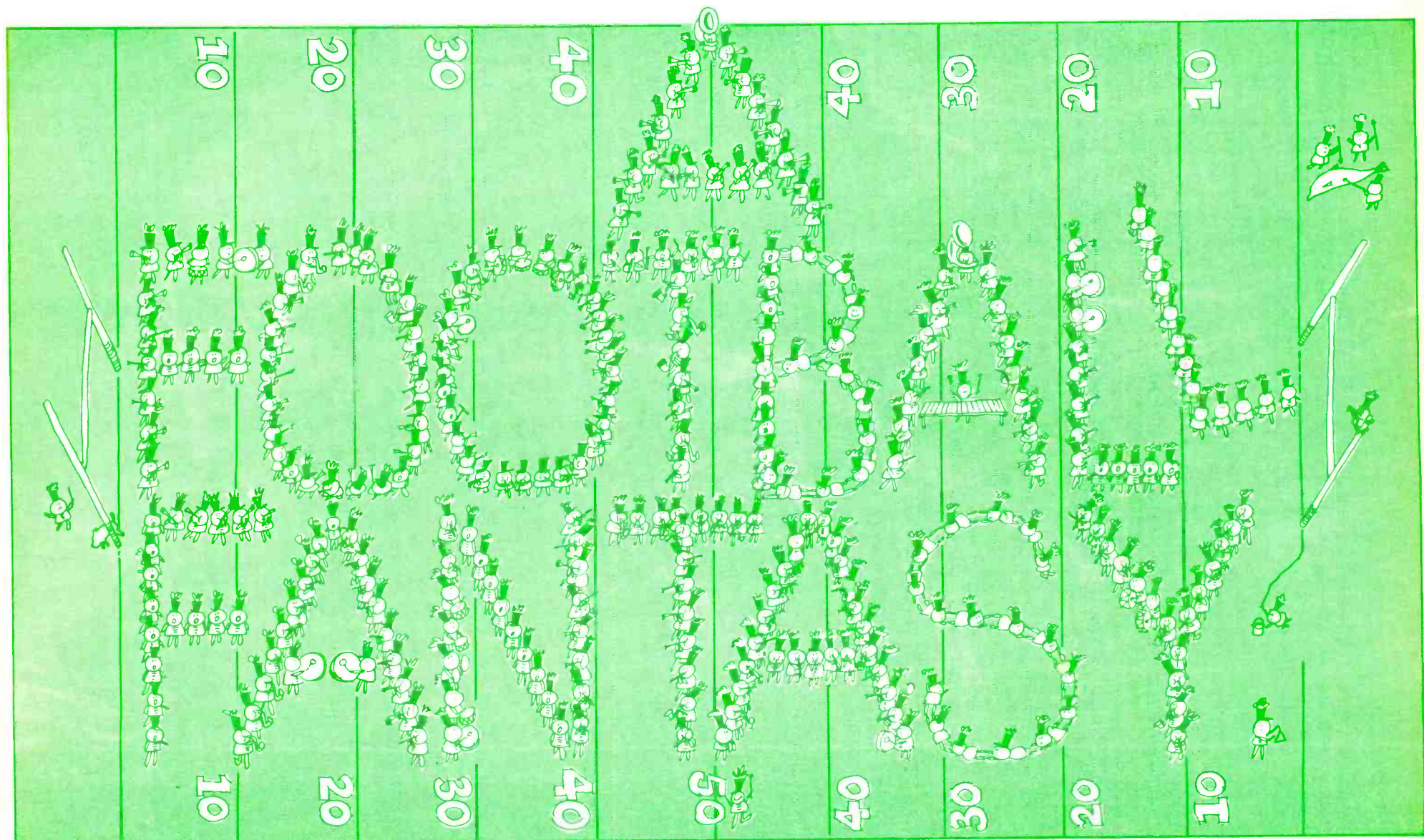
## "The Game Plan to Beat Miami"

-backed with-

## "Santa Claus Is Coming to Town"

## "Here Comes Santa Claus Medley"

Warner Bros. single WB 7664





## Billboard Hot Latin LP's IN LOS ANGELES

Billboard SPECIAL SURVEY  
For Week Ending 12/9/72

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	—	<b>Y VOLERE</b> Los Angeles Negros, Parnaso 1070	1
2	—	<b>EN ESPANOL</b> Vikki Carr, Columbia KC 31470	1
3	—	<b>QUE IRONIA</b> Los Muecas, Caytronics 1351	1
4	—	<b>PURO NORTE, VOL. II</b> Lucha Villa, Musart 1574	1
5	—	<b>GERALDO REYES</b> Caytronics 1319	1
6	—	<b>CONDICION</b> Victor Yturbe, Miami 6043	1
7	—	<b>LOS DIABLOS, VOL. III</b> Los Diablos, Musimex 5030	1
8	—	<b>CON MARIACHI</b> Estela Nunez, RCA MKS 1938	1
9	—	<b>AQUI ESTA OTRA VEZ EL AMO Y SENOR</b> Cornelia Reyna, CR 5025	1
10	—	<b>REMITE CARMELA Y RAFAEL</b> Carmela Rey, GAS 4043	1
11	—	<b>CON TU ADIOS</b> Los Freddys, Echo 25073	1
12	—	<b>DOS</b> Malo, Warner Bros. BS 2652	1
13	—	<b>LA GRAN FUGA</b> Willie Colon, Fania 394	1
14	—	<b>FELICIDAD MI TERCER AMOR EN PUERTA VALLARTA</b> Victor Yturbe, Miami 6056	1
15	—	<b>ARRIBA HUENTITAN</b> Vicente Fernandez, Caytronics 1333	1
16	—	<b>OUR LATIN THING</b> Fania Allstars, Fania	1
17	—	<b>LIVE AT THE CHEETAH, VOL. I &amp; II</b> Fania Allstars, Fania 00415	1
18	—	<b>CHEO</b> Jose Cheo Feliciano, Alegre 8890	1
19	—	<b>MARIACHI CON ORGANO</b> Roberto Sasian y Su Organico del Recuerdo, GAS 4012	1
20	—	<b>ESPERA</b> Los Blue Angels, Echo 25033	1

## Latin Scene

Mericana artists **Tempo '70**, currently on a promotion tour for their latest LP, will be appearing at the Cheetah, N.Y., Dec. 22-24; the Hipocampo, N.Y. (25), Act I, N.Y. (27), the Hipocampo (29) and the Tropicana, Philadelphia, Pa. (30). . . . **Tito Puentes** (Tico) will be featured, along with **Malo**, at a **Bill Graham** promoted concert at the Winterland in San Francisco, Calif., Dec. 29-30. . . . **Charlie Palmieri's** latest LP, "The Giant of the Keyboard" (Alegre), is scheduled for release in January. . . . "Realidades," a Puerto Rican music and cultural program, is currently being aired weekly on WNET 13 in New York. The show is also broadcast simultaneously on WENX radio. . . . **Ralph Lew**, a&r director at Mericana, says that **Rey Roy y Su Conjunto Sensacio** are getting good airplay on their single "Son Sabrosón." The cut is from their LP, "Aqui Liego." . . . **Richie Ray** and **Bobby Cruz**, Vaya artists, have recorded "Felices Pascuas." . . . Maranta Records plans to distribute its "Latin-Rock Project" LP's through B&A Distributors in New York.

**Leonel Vaccaro**, the recent winner of the best performer award at the Puerto Rican song festival, has signed an exclusive contract with Fania Records. The song which won him the award, "El Sexto Mandamiento," will soon be released. Music publisher **Ivan Mogull** is currently in Puerto Rico visiting with singer/composer **Julio Iglesias** who is appearing at the San Geronimo Hilton. Following his Puerto Rican stay, Mogull will travel to London and Paris. . . . The winning song in the Puerto Rican song festival

was "Yo Quiero un Pincel" (I Want a Brush). The song, written by Puerto Rican-born **Pepe Luis**, was performed by Celines, recently signed to Fania. **Antonio Contreras**, Billboard correspondent on the scene, reported that the festival, held in San Juan's Cinema IV, was a much awaited event and was quite successful. Second and third places for "best songs" went to "El Amor Vence otra Vez," by **Nelson Ned** of Brazil and to "Lo que Paso, Paso," by **M. Perez Morales** of Mexico. The works were sung by **Wanderly Cardozo** and **Rudy Cazares**, respectively. Second place for "best singers" was shared by **Celines** and **Luisa Maria Guell** (RCA). Shared by the singers and composers was \$10,000 in prizes. Guest conductors for the festival were **David Krivoshe** (Israel), **Chamin Correa** (Mexico), **Hector Garrido** (Argentina), **Cesar Gentillo** (Spain), **Alfredo Munar** (U.S.), **Julio Guitierrez** (U.S.), and **Bienvenido Buatamante** (Dominican Republic). Puerto Rico's **Lito Pena** was general musical director for the festival.

**Hector Rivera** and **Vincent Valdes** have both recently signed with Tico Records. . . . **Roberto Torres** (Mericana) is in the studio, preparing an LP to be released in January. . . . Christmas releases from Latin labels include **Willie Colon** and **Hector Lavoe's** "Asalto Mavideo" (Fania), **Ricardo Ray** and **Bobby Cruz's** "Felices Pascuas" (Vaya), **Sonora Poncena's** "Navidad Criolla" (Inca), **Santitos Colon's** "Brindia de Navidad" (Fania) and "Tuna de Bayamon" (Mericana). Paint your Latin sounds and news items in Latin Color—send items to Billboard, N.Y. **JIM MELANSON**

## Expansion Stirs Challenges For Wholesaler, Frenkels Say

CHICAGO—Expansion of the market for Latin records and tapes throughout the Midwest has brought with it a number of challenges for the wholesaler, according to Harry and Marshall Frenkel, father and son proprietors here of Pan American Records, Inc.

A chief hurdle now hopefully behind them stemmed from the firm's gradual verticle involvement. They were always in retail since the business was founded in 1943 and inevitably moved into one-stopping and later into manufacturing through being North American licensee of Discos Disneylandis.

Other challenges include the inroads made by bootleggers of tape,

the dispersion of the Latin speaking people, not only into all areas of metropolitan Chicago but throughout cities in the nine-state area Pan American serves and the proliferation of small dealers.

### Retailers Surge

It has been, in fact, the mushrooming of small retailers, many inadequately administering their businesses, that has made it necessary for Pan American to continue in retail, the two men pointed out, and thus compete with their customer-shop keepers. This has brought on efforts by some dealers to boycott Pan American's one-stop service, though the problem has greatly abated. Dealers, many of whom were offered financial assistance and reasonable credit lines in the early years of Pan American's existence, now realize the marketing realities long recognized by the Frenkels, said the co-owners.

As for the dispersion of Spanish-American communities, it has meant an ever increasing need on Pan American's part to lend its experience to dealers in areas where Latin records and tapes are sometimes a small part of their inventories.

The latest challenge, and according to young Frenkel, has been the bootlegging influence.

### Tape

The subject of tape also introduced about the only area of disagreement between the father and son, with young Frenkel saying at first that it would be well if tape had not been invented.

## Rivera on Latin Future

NEW YORK — Zanzee artist Ray Rivera believes that the future success of Latin music in the U.S. calls for a "crossover" between Latin sounds and American pop.

Rivera, here promoting his latest LP, scored the necessity of Latin artists to utilize the American pop scene on the economic and the creative levels. He said that the strictly ethnic approach of much of today's Latin product limits the airplay received by Latin artist, in that most Top 40 stations shy away from Spanish lyrics, and that the ethnic approach also shuts down retailing areas which could be receptive to the music.

He said that Latins, using music primarily as a dance medium, and most Americans accustomed to listening to music, should consider the musical influences working on each group for their mutual benefit. The inter-action of the sounds would result in greater retailing profits, as well as greater artist recognition, he added.

Rivera, an ASCAP writer, noted that his next LP will deal with the Latin/r&b scene.

## 30's & 40's Buy Most of Albums

By ANNE DUSTON

CHICAGO—The bulk of Latin albums are bought by adults in their 30's and 40's, with the greatest percentage of sales in the Texas-Mexican style, according to William Cook, owner with his wife, Carol, of Harbor Record Shop.

Cook carries an inventory that includes 70 percent soul and 30 percent Latin for a neighborhood that includes Cuban, Mexican, black, Puerto Rican, white and other ethnic groups.

The shop's 1,000 Latin LP titles and 700 Latin 8-track tape titles cover the label field from Ansonia to Zarape. No South American or European Spanish sounds are included. Cook said that he sells about 100 Latin albums per week.

He arranges his records alphabetically by title in self-service browser units, with one section devoted to Puerto Rican-Cuban, and another to Mexican-Texas Mexican. Title stickers aid customers in locating specific albums, and eliminate the language problem for Cook and his wife who don't speak Spanish. One of the two full-time clerks does speak Spanish.

Cook said that he finds the sale of singles negligible and only carries about 50 in stock. "With no Latin hit parade, singles don't move. We need a Spanish Top 40 radio station." He also noted that once youngsters become familiar with music they "turn on" to American soul and pop.

Cook, who competes with an

"Well," replied the father, "you better realize that it's a pretty big hunk of our business." Both then agreed that tape may represent 30 to 40 percent of total software sales.

"I think the greatest damage done to Latin music was by the new copyright legislation pushed through by NARM," said young Frenkel. "The new anti-bootlegging laws do not protect catalog product and this is so important in the Latin music field."

He mentioned the lasting influences of artists such as Carlos Gardel of Argentina, who died in the early '30's, Pedro Infante and Jorge Negrete, ranchero singers, who died in the mid-'50's, and balladier Javier Solia, dead now since 1966—all still popular.

Frenkel Sr., though, is not all that happy with tape either, but for another reason. "I am infuriated," he said, "by the way the companies take advantage of people's lack of knowledge. So much of the tape is defective, and some of the so-called stereo is just reprocessed monaural." Pausing for a moment, he wondered how, with the quality of some of the merchandise, dealers have survived.

But dealers in Latin records and tapes are multiplying and expanding, just as is Pan American. Much of this growth is reflected in the gravitation to distribution patterns where experienced people are involved. Also, the growth of the Spanish speaking community is reflected in media and radio exposure of product.

## Marks Has Latin Spurt

NEW YORK—E.B. Marks Publishing Co. has experienced a "marked increase" of sales in the Latin area in recent months, according to Bernie Kalban, sales manager for Marks.

Attributing much of the upswing to an increased consciousness of Latin, Kalban also noted the success of songs like "Yellow Days," which has received national attention, and the search by major

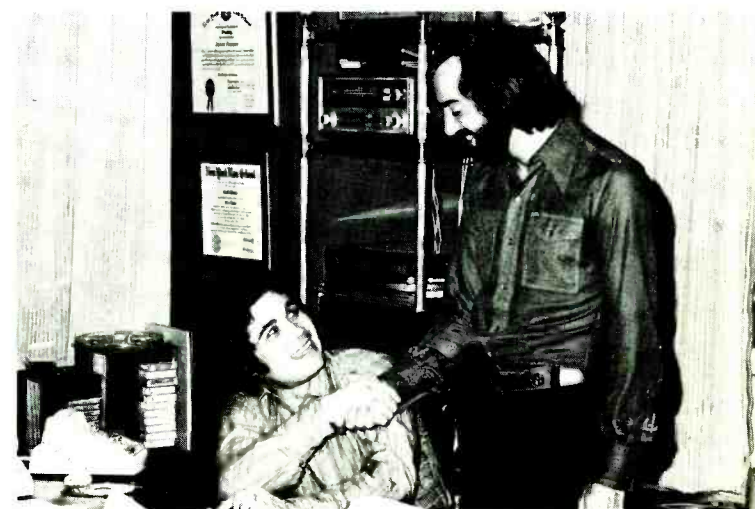
Latin labels for additional material as contributing factors in the rising sales figures. Kalban stated that the growth in sales has been reflected in the Southwest, as well as in the New York and Miami areas.

The Marks' folio, including easy piano and symphonic arrangements, as well as a number of text books, is advertised in local papers, both in the U.S. and Puerto Rico.

all-Spanish store across the street, sells his albums at a discounted \$2.98, two for \$5. 8-track tapes, which outsell cassette tapes by 20 to 1, according to Cook, are displayed in four locked glass cases. "Cassettes are not a big item, because they cost twice as much as 8-tracks and smaller than 8-tracks the customer thinks the value is

less. Cook also said that cassette equipment is not that "reliable." Other equipment carried by Harbor includes posters, lights, musical instruments and low-priced components.

Cook added that the Latin business for Harbor comes in "spurts," with the Christmas season being the best period for sales.



LEONEL VACCARO, following the signing of an exclusive recording contract with Fania International, is congratulated by Fania president Jerry Masucci (standing). Vaccaro was the winner of the "International Voice and Song Festival," recently held in San Juan, Puerto Rico. His composition, "El Sexto Mandamiento," also won first prize.

DECEMBER 9, 1972, BILLBOARD



**ALL IN THE  
FAMILY  
was the  
biggest  
selling  
comedy  
album  
of 1971.  
Here comes  
the biggest  
selling  
comedy  
album  
of 1972.**



**more fun  
from  
ALL IN THE  
FAMILY  
2nd album**  
On Atlantic Records  
and Tapes.





# Hudson and Landry finally agreed to say a few words about Billboard's "Talent in Action"... But we couldn't print them!

Actually, Billboard's "Talent In Action" speaks for itself. For four years, "Talent In Action" has faithfully covered the top talent of the international music industry, and this year is no different. "Talent In Action" is an indispensable guide for leading talent buyers and promoters who not only trust it, but use it. If talent is your business and action is your aim, then Billboard's "Talent In Action" is just what you're looking for.

Billboard's "Talent In Action," coming December 30, will open

up before the eyes of music influentials in every major city in the music world.

"Talent In Action" also recaps the achievements of recording artists who made an indelible musical impression throughout the year. With all of that, it's no wonder that Billboard's "Talent In Action" could be the best buy you'll make all year. And that's the \*#@!&@ truth!

**Ad Deadline: December 11 — Issue Date: December 30**

**Call a Billboard Sales Representative now.**

**LOS ANGELES**

9000 Sunset Blvd.,  
Los Angeles, Ca 90069  
213/273-7040

**NEW YORK**

165 West 46th Street  
New York, N. Y. 10036  
212/757-2800

**CHICAGO**

150 North Wacker Drive  
Chicago, Ill 60606  
312/CE 6-9818

**NASHVILLE**

1719 West End Avenue  
Nashville, Tenn 37203  
615/329-3925

**LONDON**

7 Carnaby Street  
London W. 1, England  
437-8090

**MILAN**

Billboard Gruppo sri.  
Pizzale Loreto 9, Italy  
28-29-158

**TOKYO**

Comfy Homes 713  
6-6-28,  
Akasaka, Minato-ku,  
Tokyo, Japan  
03-586-0261





# Talent

## Ritter: Country Global Favorite

By PHIL GELORMINE

## Talent In Action

### JETHRO TULL GENTLE GIANT

Madison Square Garden,  
New York

Chrysalis Records' Jethro Tull conquered the inhabitants of the Garden in a performance excelling in music, comedy and drama. More than a mere rock group, Tull has fashioned itself into a totally absorbing theatrical rock experience.

Drawing essentially from the music of "Aqualung" and "Thick As a Brick," the U.K. group wove a web of delicate acoustical stylings with hard gut-grabbing rock and beautiful English folk melodies, as each "movement" of their extended works was greeted with hearty waves of recognition.

Lead vocalist, writer and musician Ian Anderson impresses as a whirling dervish. The man's energy output is simply startling.

Dressed in something out of a stray Dickens' novel, Anderson lurched, lunged and minced about the stage, coddling his fellow players like a concerned mother hen brandishing his omnipresent flute as a majorette gone mad might. In fact, there is an intensity and interaction between each member of the fivesome, sparked by Anderson, that keeps the show flowing, dead center tight, always alive and never boring.

Near the end of the more than two hour set, the Garden became the home of an English Music Hall Revue featuring the "Jethro Tull Players" in a series of sketches bordering on burlesque. The finale finds the five men suddenly disappearing in a burst of billowing white smoke filling the entire coliseum.

Opening the proceedings was Columbia's Gentle Giant, whose

(Continued on page 14)

NEW YORK—Veteran country performer Tex Ritter, appearing at the recent Greater New York Automobile Show on behalf of American Motors, said that "Country music seems to be enjoying a good healthy prosperity at the moment," he said, "not only in the United States, but throughout the world."

The Capitol Records artist, who first introduced New York metropolitan radio audiences to American country music over 40 years ago via his "Maverick Jim" WOR program, spoke fondly of his overseas tour made earlier this year. "We did the tour last June as a benefit for the children of Bangladesh, co-sponsored by UNICEF and the Country Music Association. It was rather heartwarming to see the acceptance of country music in New Zealand, Australia and Japan. The audience reaction was good wherever we went."

Past trips have taken the entertainer to England, Germany, South Africa, Japan (three times previously) and military bases in Vietnam. He visits the U.K. again next May for a 32 day extended tour.

#### Hails Writers

America's singing cowboy, who has been recording since 1933, had some high praise for today's c&w composers. "I think they're writing some of the best material around," he stated. "They show more imagination and originality in their work than ever before." Ritter cited Tom T. Hall as one of his personal favorites and credits contemporary country writers like Hall and Kris Kristofferson, with popularizing country music in the cities where it was less prevalent years ago. Ritter's latest Capitol release, "Comin' After Jinny," was written by Shel Silverstein.

"There's an increasing trend toward country music easing into the pop area as witnessed by Eddy Arnold," he went on, "and conversely, some of our biggest country stars of today have come out of the contemporary field—people like Conway Twitty, Jerry Reed, Bob Luman, Jerry Lee Lewis and Freddie Weller. Also, some of the larger 50,000 watt radio stations are beginning to broaden their scope and play all types of country-western music."

Ritter hardly hides his disdain for television's treatment of coun-

try talent. "Country music apparently doesn't have much of a broad base on television. The moment a country artist gets on network TV today, the country songs are played down and their pop-oriented material is played up." The Texan himself has made many guest appearances on television, both in an acting and singing capacity, as well as having starred or co-starred in 78 full-length feature westerns between 1936-1948. Ask him which medium he prefers and he'll tell you that personal appearances give him the most personal and professional satisfaction.

In 1952, Ritter was asked to sing the title song to the Gary Cooper film, "High Noon." "The picture had just been completed

when I was called in to do the tune more or less as an afterthought. Believe it or not," he continued, "Capitol Records originally turned me down on the song—didn't think it was my style, I guess." Ritter recalled one of the highlights of his career when he sang "High Noon" at the 1953 Academy Awards in Hollywood.

Residing now in Nashville where he is a star of the Grand Ole Opry, Ritter has served two terms as president of the Country Music Association and was just re-elected

(Continued on page 14)

## From The Music Capitals of the World

### DOMESTIC

#### CINCINNATI

Bo Donaldson and the Heywoods, vocal-instrumental mild-rock group piloted by **Bea Donaldson**, are out this week on the Family Prod. label with their new album, "Special Someone," the same title as their single which hit 64 on Billboard's Hot 100 last week. The Heywoods toured with the **Osmond Brothers** the past two seasons and resume with them upon the latter's return from their present European trek.

**Curtis Mayfield** performs much of his "Super Fly" music in his one-nighter at Veterans Auditorium, Columbus, Ohio, Dec. 9.

**Bob Lanier**, executive vice-president and a.r. director of General American Records, which folded here in September as the result of financial difficulties and sundry other problems, is back in the ring after a month's vacation. He's scouring the field for a new musicbiz connection and hopes to make an announcement soon.

**Bob Braun**, standardbearer on Avco Broadcasting's "50-50 Club," has been making the rounds of radio and TV stations within a 100-mile radius to plug his new single, "Hard Lovin' Annie," a mild rocker, on **Lewis B. Chitty's** Wrayco label. Flip is "Love Comes and Goes." Braun cut the two sides at **Shad O'Shea's** Counterpart Studios here, with **Mike Reid**, Cincinnati Bengals' tackle, supplying the pianistics, and the **Three K's**, formerly of WLW's "Midwestern Hayride," contributing the vocal back-up.

Station WWVA, Wheeling, W.

Va., celebrates the 40th anniversary of its country music stanza, "Jamboree U.S.A.," with a cocktail session and special show at the studios Dec. 9. . . . **Bobby Goldsboro** and his contingent appeared as features of the Cincinnati Symphony Orchestra's Eight O'Clock Series at Music Hall. The program included the world premiere of "Turkeyfoot," by **Frank Proto**, featuring members of the Symphony Jazz Quintet.

**Arthur Chandler Jr.**, organist-pianist on WLW Radio for 20 years, including such shows as "Moon River," "Morning Matinee," "Adventure Express," "You've Heard It Before" and the **Ruth Lyons** "50-50 Club," died at his home here after an extended illness.

**Doc Severinsen** joined the Cincinnati Symphony Orchestra, **Erich Kunzel** conducting, for a special nonsubscription concert in Music Hall. The concert was a repeat of his performance the night before, which was part of the sold-out 8 O'Clock Series A Concerts. . . . **Dave Piontek**, former pro basketball player and for the last six years TV-radio broadcaster at WFBM-FM, Indianapolis, is the new general manager of WNOP Radio, Newport, Ky. **Ray Scott**, who has been interim G.M. since June, continues as program director and 11 a.m.-3 p.m. air voice, **John Bush**, former WUBE staffer, is WNOP's new sales manager.

**Barbara Howard** did a singing and script-reading audition for a part in "Purlie," during the show's

(Continued on page 14)

## Signings

**Robert Goulet** has signed a \$3 million, three-year contract with Hughes' Hotels in Las Vegas. . . .

**Coldwater Stone** and **Skull Snaps** have signed with GSF Records. Product by both groups will be released shortly. . . .

**Ides of March** has signed an exclusive recording contract with RCA Records. The label has released the group's first single, "Mother America." Their first LP under the label, "World Woven," is being rush released. . . . **The Soul Generation** has signed with Hilary Records. As part of a promotion tour for their LP, "Beyond Body and Soul," the group will be making appearances in Washington, Baltimore, Philadelphia, Detroit, Chicago and Los Angeles. . . . **Bulldog**, with ex-Rascals **Gene Cornish** and **Dino Danelli**, have signed with Management III. They are scheduled for an Eastern college tour in December. . . .

**Diane Colby** has also signed with Management III. She is currently on tour with **John Denver**. . . . **Duke Baxter** has signed to record for American Variety International in Los Angeles. . . . **Doc Holliday** has signed with Metromedia Records. The group's newest LP will be released shortly. . . . **Winchester**, a five-piece rock group, has also signed with Metromedia. Their initial single will be "Hot on the Heels of Love." . . .

**It's a Beautiful Day** has resigned with Columbia Records in a five-year contract. The group is

(Continued on page 14)



BOBBY BARE, who had his biggest hit records with RCA, has returned to that fold. Going over matters with Bare, center, are vice president Chet Atkins, left, and producer Jerry Bradley, who will be handling Bare's destinies.

DECEMBER 9, 1972, BILLBOARD

### Unsurpassed in Quality

## GLOSSY PHOTOS

9 1/2¢  
EACH IN  
1000 LOTS

1000 POSTCARDS \$5500

100 8x10 \$1395

CUSTOM COLOR PRINTS \$85 per 100

COLOR LITHO \$175 per 1000

COLOR POSTCARDS \$120 per 3000

MOUNTED ENLARGEMENTS 20"X30" \$7.50 30"X40" \$10.50

**CopyART**  
Photographers

A Division of JAMES J. KRIEGSMANN  
165 W. 46th St., N.Y. 10036  
(212) PL 7-0233

### JOHNNY MARKS' BIG 4

TV Special with Burl Ives, 9th Annual Showing, Dec. 8.

## RUDOLPH THE RED-NOSED REINDEER

Original Sound Track on Decca

97,000,000 Record Seller, Int'l Over 425 Versions

### BRENDA LEE

(Decca)

### DAVID CASSIDY (With the Partridge Family)

(Bell)

### LYNN ANDERSON

(Columbia)

## ROCKIN' AROUND THE CHRISTMAS TREE

### FRANK SINATRA

and FRED WARING

(Reprise)

## I HEARD THE BELLS ON CHRISTMAS DAY

Bing Crosby, Kate Smith, Harry Belafonte, Eddy Arnold, Ed Ames, Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert Kaempfert, Dick Liebert, Carillon Bells (Decca), Sound Spectacular (Victor), Lester Lanin, Dennis Day, Robert Rheim, Johnny Kaye, The London Sound (Decca), Living Voices (Camden), Lawrence Welk, Living Strings (RCA), Decca Concert Orch., Longines Symphonette.

### BURL IVES

(Decca)

## A HOLLY JOLLY CHRISTMAS

ST. NICHOLAS MUSIC, INC.  
1619 Broadway, New York 10019





THESE WLW-AM RADIO PERSONALITIES mingled with some 30 record company executives and promotion people at the recent cocktail session and luncheon hosted by Charles K. Murdock, Radio vice-president and general manager, at Avco Broadcasting headquarters in Cincinnati. Left to right, standing: Dan Clayton, program director; Bill Sachs, Billboard rep; and Frank Holler. Seated: Joe Kelly, Bob Beasley, Jim LaBarbara and James Francis Patrick O'Neill. Nick Young had the afternoon off. It marked the sixth annual such event to thank the music people for the co-operation tendered the station and its deejays over the year.

## Talent In Action

Continued from page 13

style of music and stage presence was remarkably similar to the night's main course. Though an excellent band, blending rock harmonies, intricate arrangements and orchestration with a passionate gusto, a second bill of contrasting entertainment might have been appreciated. However, Gentle Giant,

## Global Favorite

Continued from page 13

a director of the Association. He is also a member of the Country Music Hall of Fame.

Alert, affable and outgoing at 64, Tex Ritter still kindles an unfulfilled ambition. "Someday, if given the chance and the right property, I would really like to play a strong character role in the movies," admitted the country artist wistfully.

**TOP QUALITY 8X10 PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

**BLACK & WHITE 8x10s**  
500--\$22.85 1000--\$35.00

**COLOR PRINTS**  
1000--\$200.00

SEND FOR SAMPLES AND PRICES

**ABC PICTURES**  
1867 E. FLORIDA ST.  
SPRINGFIELD, MO. 65803

## Who is Needom Carroll Grantham?

taken on their own terms can be a rewarding listening treat (as indeed the entire evening was).

PHIL GELORMINE

### URIAH HEEP

Auditorium Theater, Chicago

This may be one of the few acts which can take stage-worn clichés of rock and make them work all over again. Maybe with airwaves reverberating with oldies, people like to see oldie routines too. Thus, we have vocalist David Byron's mike maneuvers and feigned sex expression posturing; guitarist Mick Box draped over an amp strumming away and intermittently tossing canned drinks to the audience; and the long, long mid-set "Gypsy" with only organist Ken Hensley and drummer Lee Kerslake visible (and barely so) as smoke billows from the amplifiers.

But Heep doesn't overdo any of these almost ritualized routines, and certainly doesn't have to lean on them whatsoever. With a foundation of top selling Mercury LP's they have plenty to say musically. Moreover, Heep works hard. This is the group's third U.S. tour this year alone.

Just as their albums have a deliberate pace, so does the live product, and Byron leads the group back and forth through the five LP's. Fans already know the set openers "Sunrise" and "Sweet Loraine" though the album they're from is just out. "Traveller in Time," with its wah-wah flavor, and boogie-beat "Easy Livin'" set the scene for the haunting "July Morning," from three albums ago.

Heep's only problem may be finding a way to wind down and their fans really don't ever want them to.

The British group Elf opened the show.

EARL PAIGE

## Signings

Continued from page 13

currently recording their fifth LP for the label. . . . **Willie Nelson** has signed with Atlantic Records. He becomes the first exclusive artist in the label's new country music department. . . . Writer **Gayle Barnhill** (BMI) has signed an exclusive contract with Chappell Music. . . . **Bobby Rydell** has signed with Perception Records. He is currently in the studio recording his first single for the label. . . . **Buck Ram's Platters** have signed with Avalanche Records, a United Artists label. . . . **John Paul Hammond** has signed an exclusive contract with the Paragon Agency of Macon, Ga. Paragon is currently lining up a December tour for the artist.

## From the Music Capitals Of the World

Continued from page 13

recent engagement at the Shubert Theater here. Show is now on the road after two years on Broadway. Miss Howard sang several tunes from her album at the tryout, including "The Man Above" and "Once In My Life." She is managed by her hubby, **Steve Reece**, local promoter.

**Randy Weidner**, vocalist on **Bob Braun's "50-50 Club"** since October, 1970, has signed a new two-year pact with Avco Broadcasting which will mean more frequent appearances on the Braun show, simulcast five days a week over the Avco four-city net via WLW-T here.

BILL SACHS

### NEW YORK

**Hod and Marc**, Bell recording duo, will be appearing at the Bitter End Dec. 13-18. **Kenny's Castaways** (19-24) and **Mercer Arts Center** (26-29). The appearances are part of the label's promotion campaign for the duo's latest LP.

. . . **Jonathan Edwards** (Atco) will be performing Clarkson College, Potsdam, N.Y. Wednesday (6), Stony Brook University Friday (8), Seton Hall University, South Orange, N.J. (9) and the Bitter End (13-18). . . . **Orphan** (London) is preparing to record their second LP. . . . **Travis Shook** and the **Club Wow** will be at Clark University coffee house Dec. 15-16.

. . . **Bruce MacPherson** will appear at Sandy's in Beverly, Mass. Thursday (7) through Saturday (9). . . . **Linda Ronstadt** (Asylum) is set for an East Coast tour in January. Dates on the tour include New York's Town Hall Jan. 26, George Washington University, Washington, D.C. (27), Symphony Hall, Boston, Mass. (28) and the Main Point Club, Bryn Mawr, Pa. (30-31). . . . **Kelly Garrett** is scheduled to perform at the United Cerebral Palsy affair at the Waldorf-Astoria Hotel in New York Monday (4). . . . **The Nitty Gritty Dirt Band** (UA) opens a full week engagement at the Cellar Door in Washington, D.C. Monday (4). Following the stint, they move into New York at Max's Kansas City (13-17).

. . . **Leslie Uggams** will be at the Empire Room of the Waldorf-Astoria through Saturday (9). . . . **Isis**, an eight-piece girl rock band, is performing at Trude Heller's. . . . **Chick Corea** (Polydor) is set for an appearance at the Smiling Dog, Cleveland, Ohio Dec. 12. . . . **Ellen McIlwaine** (Polydor) and **Blood, Sweat & Tears** (Columbia) will share the bill at the Westbury Music Fair Dec. 16. . . . The King's Inn, Freeport, Bahamas, will feature **Gaye Perkins** Dec. 21-28, **Hines, Hines & Dad** (30-31) and **Prentice Minner** Dec. 29 through Jan. 11. . . . **Cheech & Chong** are scheduled for the Capitol Theater, Passaic, N.J. Jan. 27.

. . . **Commander Cody** will be appearing at the University of Buffalo Dec. 14 and Hofstra University, Long Island (17). . . . **Julie Budd** will be at the Flagship Hotel, Rochester, N.Y. Dec. 31. **The Hillside Singers** (Metromedia) will perform at the National Foundation for Ileitis & Colitis affair, being held at the New York Hilton Hotel Tuesday (5). . . . **Erroll Garner** (London) will perform in concert with the Cincinnati Symphony Orchestra Jan. 14. . . . **Mike Finnigan** and **Jerry Wood** (Blue Thumb), as part of a promotion campaign for their LP "Crazed Hipsters," will be touring New York, Chicago, St. Louis, Boston, Philadelphia, Baltimore, Washington, D.C. and Detroit. . . . **John Mayall** (Polydor) will be appearing at the Aragon in Chicago, Ill. Dec. 16. **Delbert & Glenn** (Clean) will be joining him on the bill. . . . **Joe Cannon**, who recently directed Neil Diamond's New York show, will direct and produce a stage production for **Andy Kim** (Uni).

JIM MELANSON

## Studio Track

By SAM SUTHERLAND

In recent years, intense speculation about the potential impact of Jamaica's personalized musical styles, and the community that spawned them, has told us reggae would break big. If that style still hasn't swept the boards, the success of reggae-flavored tracks, notably Johnny Nash's current smash, still points to the future.

Another strong indicator is the increase of outsiders' sessions on the island. Following Paul Simon's shrewd junket for "Mother & Child Reunion," many artists have begun eyeing **Byron Lee's Dynamic Studios** in Kingston.

At the moment, Dynamic's visitor's are the **Rolling Stones**, slated to be there for four weeks of recording. Lee has helped that project along by adding limiters, mikes and echo units requested by the band. And, more important, these sessions will be the first on Dynamic's new 16-track equipment, the first on the island.

Meanwhile, **Leon Russell** and **Denny Cordell**, originally scheduled to record there, have dropped that project for the moment, but are expected to eventually make their way down for sessions.

From **Earl Paige** in Chicago comes a report about the **Drifters'** return to the studio, where **Henry Farag of Canterbury Record Productions**, Gary, Ind., told Paige that the strategy in recording the group for the first time since their retirement in '70 was to blend "a touch of nostalgia" with the act's new image. **Bob Farag**, who rehearsed the session with arranger **Gene Barge**, said that bass vocals were being emphasized.

Also new were a strong shot of strings and a horn section, recorded separately at **Chess' Ter-Mar Studios** in Chicago. Among musicians on the backing were **Phil Upchurch**, **Odell Brown**, "Tom Tom" **Washington**, **Willie Henderson** and **Cash McCall**.

Speaking of **Ter-Mar Studios**, that room's renovations last year have reportedly spurred business to a 200 percent increase since last June, according to **Esmond Edwards**, vice president in charge of a&r for the label.

In addition to recent sessions for the Chess/Janus artists roster, artists at Ter-Mar have included **Freddie King**, **Little Johnny Taylor** and **Fontella Bass**, as well as producers **Leon Russell** (King's sessions) and **Tom Washington**.

At **Magnagraphic Enterprises** in New York, owner-engineer **Bob Prewitt** has been handling the re-mixing of the late **Fred McDowell's** last album. The blues giant's final stroke will be delivered by **Just Sunshine Records**.

That studio has also hosted **Elephant's Memory** in recent months, while the ubiquitous **Michael Cuscuna** brought new Atlantic artist **Chris Rush** there for sessions on his first album. Prewitt engineered.

**Van Webster**, owner of the **Hope**

**St. Studio** in So. Pasadena, Calif., will be conducting a class in studio engineering for the **Sherwood Oaks Experimental College** at **Panorama Recorders** in Van Nuys.

**Webster** notes that the course will be a thorough one, offering "hands on" time for every student after the course's opening date on Dec. 12. Students will be separated into two groups, according to background, so that newcomers will be able to examine electronics and music fundamentals before moving on to the advanced studio class. The seven-week course will make use of 39 hours booked at the studio, giving each student nine hours of working studio time on projects of their own choice.

**Webster** also taught "Electronics for Musicians," another professional music course recently offered by the college, which has also boasted **Hadley Murrell** and **Phil Spector** on its guest faculty.

Meanwhile, at **Sunwest Recording Studios** in Hollywood, that studio, now under the ownership of **Tibor Kertesz**, reports no problems, with **Jay Senter**, producer of **Helen Reddy's** current chart hit, working with engineer **Buck Herring** on several Capitol projects, those being albums with **Sherman Hayes**, **Peter and Alex**, and veteran L.A. session man **Mike Deasy**. Senter is also working with singer **Lorry Kaye Cohen**, now recording for Playboy.

**Velvet anglophile John Cale** is working on his next **Warners** work with **Chris Thomas** producing, while **Warners/Bearsville** has brought in **Foghat**, produced by **Thomas Dawes** and engineered by **Tibor Kertesz**.

In the new **Studio 2**, **Amaret Records** is working with new talents, produced by **Kenny Meyers** with **Jerry Styner** arranging and engineering.

And, last but definitely not least is **Randy California**, **Kaptein Kopter** incarnate, already back on the job for his next **Epic**, engineered by **Wally Daguid**.

its time for a **BUST!**

16 Trk • 8 Trk • 4 Trk • Whatever

Ask About Our Track Record

- Jethro Tull
- Humble Pie
- Brooklyn Bridge
- 4 Seasons
- Barbara Jean English

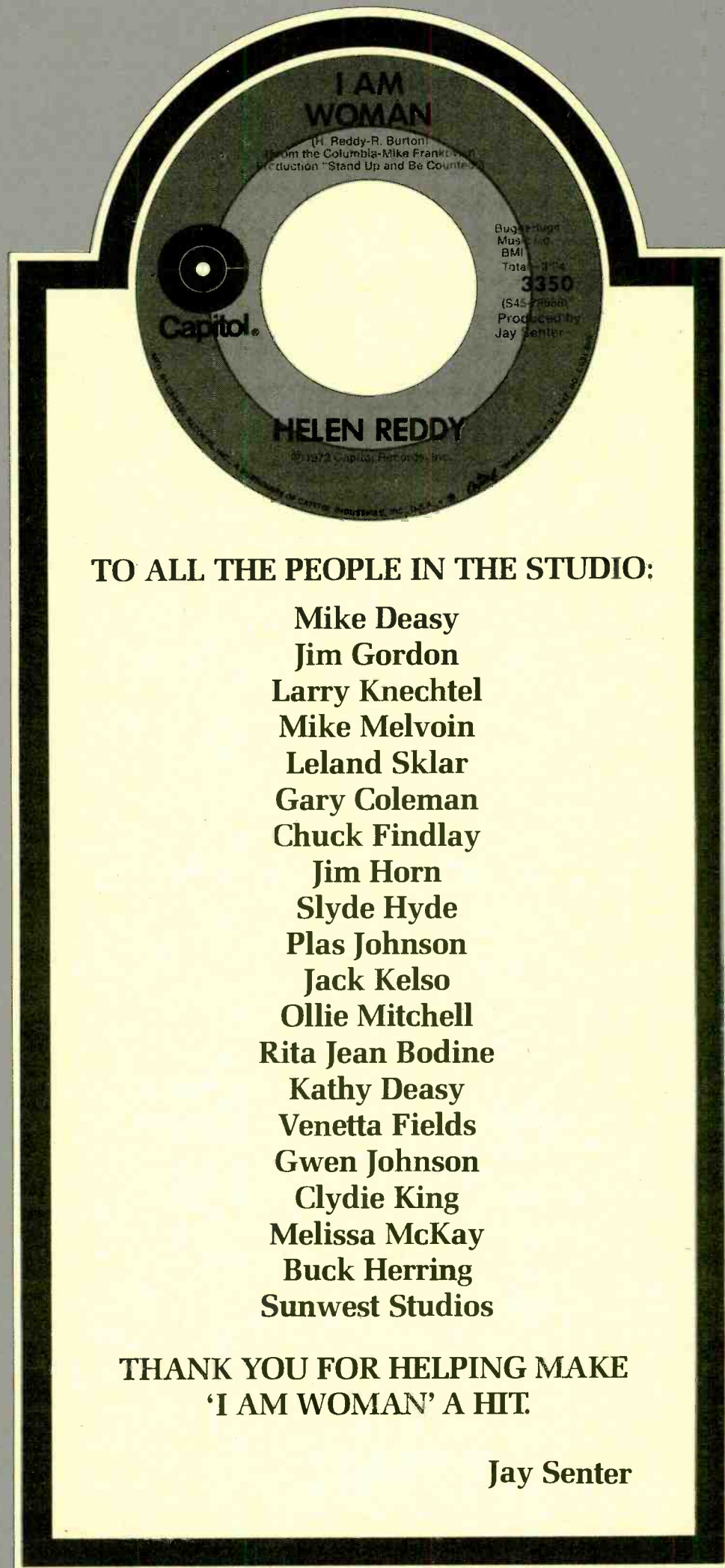
Call Peggy . . . (201) 736-3087

**Vantone Sound Studios**  
14 Northfield Avenue  
West Orange, New Jersey  
07052.  
. . . . 20 Minutes from N.Y.C.

headroom  
?????????  
dbx 187  
adds 10dB  
more  
dbx

incorporated / 296 newton street / waltham, mass. / 02154





**I AM  
WOMAN**

Helen Reddy-R. Burton  
From the Columbia-Mike Frankel  
Production "Stand Up and Be Counted"

Capitol

Budget  
Mus  
BMI  
Total  
**3350**  
(\$45,000)  
Produced by  
Jay Senter

**HELEN REDDY**

**TO ALL THE PEOPLE IN THE STUDIO:**

**Mike Deasy  
Jim Gordon  
Larry Knechtel  
Mike Melvoin  
Leland Sklar  
Gary Coleman  
Chuck Findlay  
Jim Horn  
Slyde Hyde  
Plas Johnson  
Jack Kelso  
Ollie Mitchell  
Rita Jean Bodine  
Kathy Deasy  
Venetta Fields  
Gwen Johnson  
Clydie King  
Melissa McKay  
Buck Herring  
Sunwest Studios**

**THANK YOU FOR HELPING MAKE  
'I AM WOMAN' A HIT.**

**Jay Senter**



# Radio-TV programming

## Programming Forum For LA Slated in August

• Continued from page 1

rector of WNBC-AM, New York; Tom Donahue, general manager of KSAN-FM, San Francisco; Bruce Lundvall, general manager of CBS Records, New York; and Ernie Farrell, director of special projects for MGM Records, Los Angeles. This panel not only represents various aspects of the record company, but formats ranging from Top 40 and MOR in radio to formats such as country music, oldies, and progressive.

The panel will be working with Claude Hall, Billboard radio-TV editor, and the entire Billboard staff coast-to-coast in the planning of the Forum, which has become the largest meeting in the world of programming executives and programming-oriented general managers and owners. Last year's three-day meeting was attended by slightly more than 600 radio men, including contingents from Japan, Brazil, Peru, Great Britain, Australia, Puerto Rico, Mexico, Canada, and Germany. And this past year, a very respectable number of those attending the Forum were record promotion executives, although at least 75 percent of the attendance was from radio.

### '72 Speakers Slate

Speakers at last year's meeting included Jerry Wexler, executive vice president of Atlantic Records; Ron Jacobs, program director of KGB-AM-FM in San Diego; Tom Donahue, general manager of KSAN-FM in San Francisco; Ric Libby, operations manager of KENR-AM in Houston; Sonny

Melendrez, now program director of KIIS-AM in Los Angeles; Jack Thayer, now head of Nationwide Broadcasting; Gene Taylor, general manager of WIXY-AM in Cleveland; Tom Swafford of CBS-TV, New York; recording artists such as Smokey Robinson, Jackie de Shannon, Bobby Vinton, Sonny James, and producer Jeff Barry; research executive Allen Klein of Davis Broadcasting, Los Angeles; Betty Breneman, music coordinator for the RKO General radio stations; Elma Greer, music director of KSFO-AM, San Francisco; Ben Scotti, vice president of promotion for MGM Records; and many, many more. There were more than 60 speakers and chairmen. Speakers and chairmen at previous meetings have ranged from programming consultant Bill Drake, now a vice president of RKO General Broadcasting, and radio legend Gordon McLendon to Elmo Ellis, general manager of WSB-AM in Atlanta and recording artists such as Danny Davis, Felix Pappalardi, John Kay, Peter Yarrow, and John D. Loudermilk.

Basically, the Forum will follow the same general outline of previous events; however, a super marathon session, involving heavy audience participation, is being considered for one of the afternoons and evenings.

Further details of the Forum and the various awards competitions to honor air personalities, program directors, general managers, radio stations, and executives of the record industry will be announced later.

## INTERVIEW

# 'Sounds' Key to Future Radio

**EDITOR'S NOTE:** This is the latest installment of an in-depth interview with Chuck Blore, considered by many of his peers in radio to be the most creative program director the industry has ever had. Today, he is president of Chuck Blore Creative Services, Los Angeles commercials firm, and has just returned to active radio after about 10 years away from it. The interview was conducted in one of the studios of KIIS-AM in Los Angeles, by radio-TV editor Claude Hall of The Billboard.

**HALL:** What would you say that the program directors of the nation need in order to improve their radio stations? To bring Top 40 radio back to life, for example?

**BLORE:** Well, let's not think even about bringing Top 40 back to life . . . because maybe that's had . . . it because maybe we shouldn't bring it back. To bring a station that plays records back to life could have nothing to do with Top 40 . . . it might be something totally new. I think that people, that program directors should be more concerned—again, this is so obvious—with their audience than they are with their staff and about what records they're going to play. And if you think about your audience, you have to think about them in deeper terms than just what records they like. They must have other likes and dislikes. And if you start considering whether or not you can supply his other likes . . . or at least complement them . . . well, then suddenly you're doing the listener a

favor. And you're complimenting him for being more than just a record listener. Although there's been many "record" radio stations done, and successfully, there're none today that I'd like to be a part of . . . although I admire the success of the stations that are just there to play music and that's all they're there for and they do it very well. Though they don't happen to be my cup of tea that doesn't mean I don't respect those kinds of radio stations.

**HALL:** What percent of importance would you put on the records of your radio station?

**BLORE:** At KHJ-AM here in Los Angeles, I would say that records are 90 percent of the station. At KIIS-AM, I would say that records are only 10 percent of the station. There's a huge, huge difference in between. The 10 percent on KIIS-AM, by the way, the reason I'm putting it so low is that the important thing is we must never make a mistake about it . . . we don't want ever to have a record chase away any part of our audience. We'd like people to feel that while they might like a record they just heard very much, that every second will be better than the last one. And that's something we're developing now, I think, because you can listen and say: "Wow, that was a good record," and you kinda get used to it over two or three or four minutes and then when the next record comes on, you say: "Wow, how about that record!" And so, every record kinda gets better, if you program the station well and music director David Pell is, with all of his background . . . well, you just can't find anyone with that kind of music background and I think we're really blessed with him.

**HALL:** Sounds as if you've put together an expensive operation here at KIIS-AM.

**BLORE:** It is probably going to be. You see, we envision the air personalities being on the air about two hours a day . . . eventually. We can afford it now. But, eventually, two hours . . . and they'll spend another 12 hours preparing that two hours. So that everything they do on the air will be brilliant. You know that we only have two writers now preparing copy . . . well, we plan to have eight. We have one full-time producer and two engineers helping him out, so we have two production rooms going almost full time now . . . and we envision having a whole section of this building being nothing but production rooms. We envision a new staff so that a man will have two hours to write his newscast, meaning two newsmen per one two-hour show, instead of the 55 minutes that are available to him now. And the newsmen would alternate hours. So, this is going to be an incredibly expensive station to operate. But will be so immensely successful that even if it costs us a million dollars to run it, we'll have to bill four or five million. And that's a pretty good profit ratio.

**HALL:** It can be done?

**BLORE:** Oh, sure.

**HALL:** You envision a super station then?

**BLORE:** I envision this station having the same influence on broadcasting that KFWB-AM did. But in a totally different way. This underlying feeling of love . . . of harmony, peace . . . all of these things that we're trying to build into this radio station . . . hopefully, it's time . . . and I think it is because everywhere you look there's signs of love and peace and hope . . . and we're going to be . . . well, instead of people wearing it on their ring finger or on their teeshirt, they'll be able to hear it on their radio station.

**HALL:** Why was KFWB-AM so important? Why was it so unique? What made it such a copied station across the nation?

**BLORE:** No. 1, its success. It was the first time that rock 'n' roll had been programmed in a major market.

**HALL:** The first?

**BLORE:** Well, there are others who'll say that Dallas was a major market. And, indeed, it is. And was. But in the top five markets, boy! You just didn't dare put on rock 'n' roll.

**HALL:** Oh, I see.

**BLORE:** Because that was where the heavy advertisers were.

**HALL:** San Francisco was then a major advertising center . . . much more than it is now?

**BLORE:** Right. So, that's what was holding rock back in the larger cities. But what we did at KFWB-AM was take all of the theories . . . that I had developed, that Bill Stewart had developed, McLendon, Todd Storz . . . theories that until that time were just theories . . . and we made them laws. You know? Because of the strength that I had in those days. I just had to say this is the way it is and everyone said: "Okay, fine." And so, the programming concepts were not being bent by the sales department . . . which was one of the huge problems in radio. I could say: This is the programming concept . . . and that was the way it was and sales had to work around it. Of course, the salesmen were happy to do it, because of the tremendous amounts of dollars flowing into that radio station. But, more than all of the theories, it was the showmanship of the station. Bill Gavin once said about me that I brought showbusiness to radio. And that would have to be what KFWB-AM added . . . that everyone began to sort of copy. And today I go around the world making speeches on behalf of radio . . . I've spoken in every country where there is English-speaking radio except South Africa . . . and in every one of these countries I still see things that I created for KFWB-AM. That's true . . . and what is it: 10 years?

**HALL:** Still being used.

**BLORE:** And here at KIIS-AM, we can't use anything 12 days.

**SONNY MELENDREZ:** Driving around here in Los Angeles, listening to several radio stations, I'll say: What is that? And Chuck will say: "I started that in 1958."

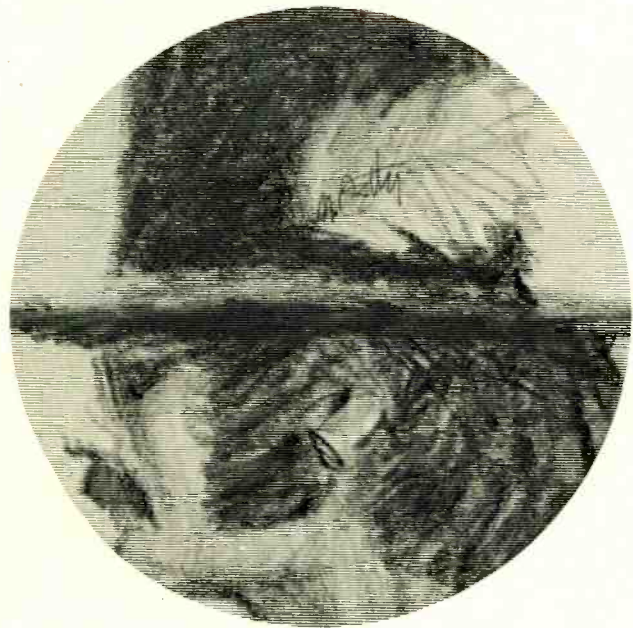
**BLORE:** XXXX (name of a radio station), I gave them that format and they're still using it. Which is a criticism, incidentally. I'm saying: Isn't it a pity? That they're still using it.

**HALL:** But there's hope for radio, isn't there? There's hope because there's nothing else. Television isn't going to be worth a damned in the foreseeable future.

**BLORE:** Radio is the most magnificent medium . . . ever. Because you're dealing with people . . . you're dealing with their head . . . and their heart. There's nothing in the way in the communication between you and . . . radio is a direct pipeline to the heart . . . ZAP! . . . if you do it right. Man, when you have that and there's

(Continued on page 18)

## The rock of chicago



TWO HUNDRED YEARS FROM NOW . . . . .

what we did for WLS may be insignificant. But, at the moment, we're "bustin' our buttons" Why? 'cause they chose us to produce their musical image.

. . . . . who's doin' yours?



525 South Locust

Denton, Texas 76201

(817) 382-7612

## Jingles Pkg For Klavan

NEW YORK — WNEW-AM's Gene Klavan and Music House president Dick Lavsky and commercial vocalist Jane Meryll have compiled a package of 13 new musical jingles for the morning radio personality. Working closely with the station's operations manager Gary McDowell, the team utilized several diverse musical styles for the logos which have just begun their round-the-clock airing.

Featuring vocals by Lavsky and Meryll, the jingles include variations of rock, Brazilian, circus and big band themes.



# 3RD ONDA NUEVA WORLD FESTIVAL

WORLD TELECAST IN FULL COLOR VIA SATELLITE



THE NEW MUSIC FROM  
THE NEW WORLD  
FEB. 14, 16 & 17, 1973

**CARACAS**

TEATRO MUNICIPAL  
ALDEMARO ROMERO, Producer

**CVTV**

CANAL 8 TELEVISION

The Voice of America 2000 Radio Stations

Radio Free Europe 31 Radio Stations

(80 million listeners)

American Forces Radio 350 Radio Stations

© ONDO, INC.

CONTACTS: VENEZUELA • Rosalia Romero • Ed. San José, Ap. 13 • Calle La Floresta • La Campiña • Caracas / ARGENTINA • Susana Czarzel • Milrom Ediciones • Mcreno 970 • Buenos Aires / BRAZIL • Marcos Lázaro • Rua Da Consolacao, 2008-2 • Sao Paulo / NEW YORK • Frank Military • Music Maximum, Ltd. • 1650 Broadway • New York, N.Y. 10019 / CANADA • Pierre David • Productions Mutuelles Limitée • 225 est, Rue Roy • Montréal 131 • Québec / PORTUGAL • Jorge Costa Pinto • Rua Tristao Vaz #20, 3º Dto. • Lisboa / SPAIN • Augusto Algeró • Canciones de Mundo • Magallanes 21 • Madrid 15 / SWITZERLAND • Hans Liechti • Editions Sidem • 1211 Genève 11 • Rue de Hesse 8 • Genève / BELGIUM • Henri Dom • Editions Musicales Chappell • Galerie du Centre 234-235 • Bloc 2-1000 • Bruxelles / POLAND • Vladislav Jakubowski • Pagart • 9 Plac Zwyciestwa • Warsaw / ITALY • Aldo Pagani • Via Correggio • #27 Milano / FRANCE • Alain Boubli • Baboo Productions • 20 bis, Rue Louis-Philippe • Neuilly-sur-Seine, 92 / GERMANY • Carlos Otero • 6236 Eschborn TS. • Berliner Strasse 8 / ENGLAND • Vic Lewis • Nems Enterprises • Nempcor House • 3 Hill Street • London, W1X 8AJ / MEXICO • Rojelic Brambila • Brambila Musical • Ave. Cuittahuac 2305 • Mexico 16 / GREECE • Takis Cambas • 42 Rue Alopekis • Athens 140 / LOS ANGELES • Dctti Karlstein • Laonda Music • 156 S. Swall Dr. • Beverly Hills, California 90211 /

TV & Radio  
World Distribution

  
JOHN PEARSON  
INTERNATIONAL INC.

9201 Wilshire Blvd.  
Beverly Hills, Calif. 90210  
Phone: (213) 274-8858  
Cable: Goodshow



# Vox Jox

By **CLAUDE HALL**  
Radio-TV Editor

WJAS-AM, Pittsburgh, in a y rock. . . . Al Blake is now doing the 6-9 a.m. show on WMBR-AM, Jacksonville, Fla.; he'd been with WDAE-AM, Tampa, Fla. . . . Bob Cole is now doing weekend work on KIKI-AM, Honolulu, Hawaii; he'd been with KPOI-FM in that market for about three years. . . . WTUP-AM in Tupelo, Miss., is planning its annual radiothon Dec. 3 to benefit the Rehabilitation Center for Crippled Children; the show will run 10 a.m. until 10 p.m. and the station is merely the focal point since 15 stations in Mississippi and Alabama will carry the show from the Natchez Trace Hall of Fame in Tupelo. Assistant man-

ager **Bozy Hutchison** is director of this year's event and he's searching for any and all country music artists who will donate their time to the cause. Last year, the event netted just under \$30,000 for the children. The lineup on the station now includes **Chuck (Tome Meade) Conner, Jackie Glisson, Ron (Ron Mac) McDonald, Johnny Webber,** and program director **Jim Mack.** **Larry Nichols** does relief; **Charlie Brewer** heads the news department. Mack says would like to have tapes and resumes from some good soul men.

**Rick Thomas** at WYTI-AM in Rocky Mount, Va., guarantees to play all new records sent to him

. . . **John Catchings** writes that he has left KFRC-AM in San Francisco to join KSFY-AM, same city, as program director and says "I went to work for KFRC-AM in 1966 and in the years that followed worked with some of the finest people in broadcasting." . . . WSEB-AM-FM, Sebring, Fla., is looking for two or three air personalities and **David M. Goulet** says he'll be interested in hearing from guys who want to get started in radio. Talk to **Gene Gray** between 6 a.m.-2 p.m. and **David** 5-11 p.m. at 813-385-5152. . . . **Jay Shankle** is looking for work as music director or program director; 10 years of experience. 817-322-7337.

★ ★ ★  
The Holt Corp., headed by **Arthur Holt**, has moved to Bethlehem, Pa., and you can reach Art there via 215-865-3775. Art is a broker as well as a programming and management consultant.

## 'Sounds' Key to Future Radio

• Continued from page 16

nothing in the way between you and me . . . well, sitting in this room right now, you and me talking, there is a barrier. The barrier is that you're looking at me and I'm looking at you and our reactions and what we're doing are all in the way of absolute communication. If I were on the radio talking to you those barriers would not exist. Not on my part, because I wouldn't see your reactions. It would be total and absolute communication. Well, if we're going to use the medium . . . and we're just beginning to scratch the surface of what radio could be . . . well, do you know something that Jack McCoy, program director of KCBQ-AM in San Diego is into is the psychology of sound and he got it from going to see the Clint Eastwood movies . . . the ones made in Spain . . . and the guy who made those movies is really heavy into sound . . . everytime someone would die in one of those movies he had a particular sound. So now people can hear that sound and it does something to you emotionally. Well, Jack recognized that . . . that sound. Out of context. And he said: Wow, we've got to be able to use sound like that. For example, we could put on the J. Arthur Rank sound . . . that bong . . . and that sound does things *emotionally*. To you. The sound of a fly buzzing can do something emotionally to you. *Just* sound can do things. . . . I'll bet if we did some research we'd find that you respond to the sound of an oscillator at 30 cycles per second much different than one at 125 cycles per second. At any rate, you have a much different reaction to sounds . . . and that's coming into use in radio. I think you'll find us at KIIS-AM using

sound a lot. If we found a sound that people had a positive feeling toward, just in their gut, we'd put that sound on the radio. All the time. Whatever it is.

HALL: I like Brad Miller. He's a damned nice guy. But the Mystic Moods Orchestra is nothing without those sound effects.

BLORE: But if you put those records on, pretty soon you forget it's not *really* raining. You've got those records on, the lights down low and your girlfriend there, and pretty soon man, it's *raining* outside.

HALL: The sound effects on those records are so great.

BLORE: Yeah.

HALL: I've got a discrete quad- rasonic disk of his Mystic Moods and it's so great.

BLORE: But don't you agree that once you get into one of his albums you forget its sound effects you're hearing?

HALL: I guess radio has never really used sound effects since the old days.

BLORE: Even then they didn't use it correctly because they explained it all. But we're not talking about using sound effects as much as using sounds. Sounds to which people have emotional responses. And if we could find out those sounds to which people have affirmative responses, we could just program a station with those. And that would be neat.

HALL: Well, then . . . you're still excited about radio?

BLORE: I didn't know how much. Because people used to ask if I missed radio and I'd say: Nup! I didn't miss it. I was very happy doing my commercials. I was into a lot of public service stuff. You know. Like the "Love" spots which I really enjoyed doing. And I was doing more for the community, really, than when I was program-

ming a radio station. I had the time and the inclination to do them for my community. The Martin Luther King thing you heard was a thrilling thing to do, but I did it mostly for me and I would like it to be on the air as a public service thing. Well, now I can put it on the air, though I can't put it on a record.

HALL: Do you consciously realize you created a masterpiece in the Martin Luther King bit?

BLORE: I realize . . . I like it a lot.

HALL: It's a pity that other stations can't use it. There must be some way. Records, of course, would be the best way to get it to the stations.

BLORE: There are problems with the rights. Anyhow, I was saying I didn't miss radio and I didn't, but when I got over here and started trying to put this station into gear, there was this titillation . . . this little fire burning all of the time . . . and there's nothing more exciting than being inside a radio station that knows where it's going.

HALL: How long had you had this vision of a radio station?

BLORE: A couple of years, I imagine. But I didn't realize I had it so completely. When Ken Draper and I used to talk philosophy, I used to mention love a lot. But I didn't realize until now how totally I had thought such a format out. Until I sat down to put it on a piece of *paper* one day. And two or three hours later I had 14 or 15 pages about what this station is and should be. And we have changed it many times, visibly, since then, as we get into the format and find that a particular thing doesn't work, but another does. And we're still working.

EDITOR'S NOTE: This concludes the Chuck Blore interview.

### PERSONALITY JOCKS . . .

Dear Weenie: I received my 1st issue today. Shocked to find the amount of usable material. Received flyers from you many times but put off sending \$ thinking teasers were best and material wouldn't be that good . . . well it's ALL just great and BETTER than the teasers . . . send info on oldies. . . . Bob Belz, WIYQ.

### THE WEENIE

970 E. Dayton Circle  
Ft. Lauderdale, Fla. 33312

# JEWEL - THE SOUL FACTORY IS SIZZLING!!!

## WITH THREE HIT SINGLES

"AS LONG AS I DON'T SEE YOU / STRANGE BED"

LITTLE JOHNNY TAYLOR RONN 66

"I WANT TO BE A PART OF YOU GIRL"

TED TAYLOR RONN 65

"BEGGIN' IS HARD TO DO"

THE MONTCLAIRS PAULA 375

## AND A SMASH ALBUM

DREAMING OUT OF SEASON

THE MONTCLAIRS

PAULA LPS 2216

AVAILABLE ON 8-TRACK TAPE

JEWEL RECORDS


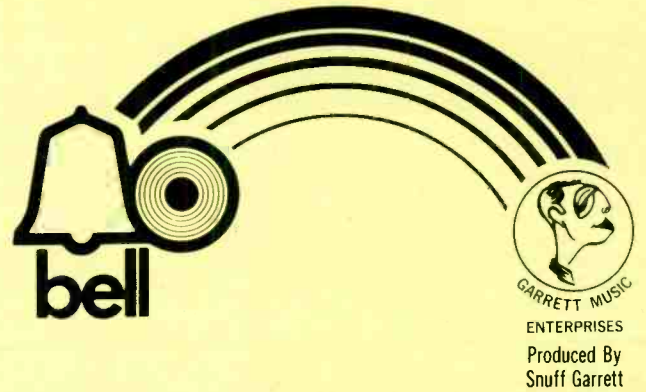


728 TEXAS, SHREVEPORT, LOUISIANA 71101 U.S.A.





**Snuff Garrett added  
new brilliance to our logo...**



**“the night the  
lights went out  
in georgia”**

recorded by

**vicki lawrence**

Our First Release From

**SNUFF GARRETT MUSIC ENTERPRISES**

on Bell #45,303

**BELL RECORDS,**

A Division of Columbia Pictures Industries, Inc.



These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

ATLANTA: WREK-FM, Mike Caldwell  
 AUSTIN: KRMH-FM, Jim Lucher  
 BALTIMORE: WKTK-FM, Pete Larkin  
 BATON ROUGE: WJBO-FM, Jim Beyer  
 BOSTON: WVBF-FM, Bill Heizer  
 CHICAGO: WBBM-FM, Jim Smith  
 DEKALB, ILL.: WLBK, John Vell  
 DENVER: KBPI-FM

EUGENE: KZEL-FM, Stan Garrett  
 HARTFORD: WHCN-FM, Ron Berger  
 LONG BEACH: KNAC-FM, Ron McCoy  
 MIAMI BEACH: WBUS-FM, Michael Dean  
 NASHVILLE: WKDA-FM, Ron Huntsman  
 NEW ORLEANS: WRNO-FM, Hugh Dillard  
 NEW YORK: WNEW-FM, Dennis Elsas  
 PHILADELPHIA: WMMR-FM, Carol Miller

ROCHESTER: WCMF-FM, Bernie Kimball  
 SAN DIEGO: KPRI-FM, Dana Jones  
 ST. LOUIS: KSHE-FM, Shelly Grafman  
 SYRACUSE, N.Y.: WOUR-FM, Rodney Hamilton  
 TORONTO: CHUM-FM, Benjy Karch  
 TUCSON: KWFM-FM, Allan Browning  
 WASHINGTON, D.C.: WHUR-FM, Andre Perry

## Also Recommended

AIRTO, "Free," CTI  
 Cut: All.  
 Station: KZEL-FM

AL KOOPER, "Naked Songs," Columbia  
 Cuts: All.  
 Stations: KNAC-FM, WNEW-FM, WLBK-FM

ALBERT COLLINS, "Eight Days on the Road," Tumbleweed (Single)  
 Cuts: All.  
 Station: WCMF-FM

ALLYN AND ROSS, "O. B. Ranger Adventures," HIS  
 Cuts: All.  
 Station: WCMF-FM

AMERICA, "Home Coming," Warner Bros.  
 Cuts: "Ventura Highway," "Saturn Nights," "Only in My Heart."  
 Stations: WMMR-FM, WKTK-FM, CHUM-FM, KPRI-FM, WVBF-FM, KBPI-FM

ARTIE KAPLAN, "Confessions of a Male Chauvinist Pig," Vanguard  
 Cuts: All.  
 Stations: WNEW-FM, WHCN-FM

AZTECA, "Azteca," Columbia  
 Cuts: All.  
 Station: WHCN-FM

BETTE MIDLER, "The Divine Miss M," Atlantic  
 Cuts: All.  
 Station: WLBK-FM

BILLY PAUL, "360 Degrees of Billy Paul," Philadelphia International  
 Cuts: All.  
 Station: WHUR-FM

BLUE OYSTER CULT, "Blue Oyster Cult," Columbia  
 Cuts: All.  
 Station: KSHE-FM

BOBBY BRIDGER, "Merging of Our Minds," RCA  
 Cuts: All.  
 Station: WLBK-FM

BUDDY GUY, "Hold That Plane," Vanguard  
 Cuts: "Come See About Me."  
 Stations: KZEL-FM, WCMF-FM

BREWER AND SHIPLEY, "Rural Space," Kama Sutra  
 Cuts: All.  
 Stations: WCMF-FM, KRMH-FM, KNAC-FM, WKTK-FM, WMMR-FM, KWFM-FM

B.W. STEVENSON, "Lead Free," RCA  
 Cuts: All.  
 Stations: KRMH-FM, WHCN-FM

CAPTAIN BEEFHEART, "Clear spot," Reprise  
 Cuts: All.  
 Station: CHUM-FM

CAPTAIN BEEFHEART AND THE MAGIC BAND "Clear Spot," Reprise  
 Cuts: All.  
 Stations: KRMH-FM, WRNO-FM, KPRI-FM, KBPI-FM

CARLY SIMON, "No Secrets," Elektra  
 Cuts: All.  
 Stations: WNEW-FM, WBUS-FM, WMMR-FM

CYMANDE, "Cymande," Janus  
 Cuts: "Zion I," "Listen," "Getting It Back."  
 Station: MJBO-FM

DAVID BROMBERG, "Demon in Disguise," Columbia  
 Cut: "Mr. Bojangles."  
 Stations: KZEL-FM, KSHE-FM, WOUR-FM, WLBK-FM

DON McLEAN, "Don McLean," United Artists  
 Cut: "Dreidel."  
 Stations: WBBM-FM, WNEW-FM

DUANE ALLMAN, "An Anthology," Capricorn  
 Cuts: "Statesboro Blues," "Dreams," "Don't Keep Me Wonderin'."  
 Stations: WRNO-FM, KRMH-FM, KBPI-FM

DR. HOOK, "Sloopy Seconds," Columbia  
 Cuts: All.  
 Station: KPRI-FM

EDDIE SENAY, "Step by Step," Sussex  
 Cuts: All.  
 Station: WHUR-FM

EDGAR WINTER GROUP, "They Only Come Out at Night," Epic  
 Cuts: All.  
 Stations: WOUR-FM, KWFM-FM

EKSEPTION, "Five," Phillips  
 Cuts: All.  
 Stations: WHCN-FM, CHUM-FM

EVERLY BROTHERS, "Pass the Chicken and Listen," RCA  
 Cuts: All.  
 Station: WCMF-FM

FLASH, "In the Can," Sovereign  
 Cuts: All.  
 Stations: KNAC-FM, CHUM-FM

FRANK ZAPPA AND THE MOTHERS OF INVENTION, "The Grand Wazoo," Biazze  
 Cuts: All.  
 Stations: KRMH-FM, WKTK-FM

FRANK ZAPPA, "Grand Mazoo," Bizarre  
 Cut: "For Calvin."  
 Station: WKTK-FM

GENESIS, "Fox Trot," Charisma  
 Cuts: "Watcher of the Skies," "Get 'Em Out by Friday."  
 Stations: WKTK-FM, WHCN-FM, WBUS-FM, WMMR-FM, KWFM-FM

GLADSTONE, "Marietta Station," ABC (Single)  
 Station: WRNO-FM

GRATEFUL DEAD, "Europe '72," Warner Bros.  
 Cuts: All.  
 Stations: WRNO-FM, KBPI-FM

JAMES TAYLOR, "One Man Dog," Warner Bros.  
 Cuts: All.  
 Station: WRNO-FM

JACK SCHECHTMAN, "Jack Schechtman," Columbia  
 Cuts: All.  
 Station: KPRI-FM

JEREMY SPENCE AND THE CHILDREN, "Jeremy Spence and the Children," Columbia  
 Cuts: All.  
 Station: WKTK-FM

JIMI HENDRIX, "War Heroes," Warner Bros.  
 Cuts: All.  
 Stations: WHCN-FM, WMMR-FM

JOE COCKER, "Joe Cocker," A&M  
 Cuts: All.  
 Stations: WRNO-FM, KBPI-FM

JOHN ENTWHISTLE, "Whistle Rhymes," Track  
 Cuts: All.  
 Stations: WJBO-FM, WVBF-FM, KBPI-FM

JOHN LEE HOOKER, "Detroit Special," Atlantic  
 Cuts: All.  
 Station: WREK-FM

JONI MITCHELL, "For the Roses," Asylum  
 Cuts: All.  
 Stations: WRNO-FM, KRMH-FM, WOUR-FM, WBUS-FM

LARRY WILLIS, "Inter Crisis," Groove Merchant  
 Cuts: "Out on the Coast," "Inter Crisis."  
 Station: WHUR-FM

LEON RUSSELL, "Christmas in Chicago," Shelter (Single)  
 Station: WBBM-FM

LOGGINS AND MESSINA, "Loggins and Messina," Columbia  
 Cuts: All.  
 Stations: WVBF-FM, WREK-FM, KBPI-FM

Chicago, Shelter (Single)  
 Station: WBBM-FM

LONDON SYMPHONY ORCH: "Tommy," Ode  
 Cuts: All.  
 Stations: WKTK-FM, KSHE-FM

LOU REED, "Transformer," RCA  
 Cuts: All.  
 Stations: KPRI-FM, WLBK-FM, WBUS-FM, KZEL-FM, WNEW-FM, WKTK-FM, KSHE-FM

NEIL YOUNG, "Journey Through the Past," Reprise  
 Cuts: All.  
 Station: CHUM-FM

NEW RIDERS OF THE PURPLE SAGE, "Gypsy Cowboy," Columbia  
 Cuts: All.  
 Stations: KZEL-FM, WCMF-FM, KRMH-FM, KNAC-FM, WMMR-FM

ONE, "One," Grunt  
 Cuts: "One of a Kind," "Second Car Raga."  
 Station: KWFM-FM

OSCAR BROWN JR., "Moving On," Atlantic  
 Cuts: All.  
 Station: WHUR-FM

PAUL WILLIAMS, "Life Goes On," A&M  
 Cuts: All.  
 Station: CHUM-FM

PROCOL HARUM, "Whiter Shade of Pale," A&M  
 Cuts: All.  
 Station: KNAC-FM

PETER TOWNSHEND, "Who Came First," Decca  
 Cuts: All.  
 Stations: WREK-FM, WJBO-FM

PAUL WILLIAMS, "Life Goes On," A&M  
 Cuts: All.  
 Station: CHUM-FM

RARE EARTH, "Willie Remembers," Rare Earth  
 Cut: "Got to Get Myself Back."  
 Stations: WBBM-FM, CHUM-FM

R.E.O. SPEEDWAGON, "R.E.O./T.W.O.," Epic  
 Cuts: All.  
 Station: KPRI-FM

RICK NELSON, "Garden Party," Decca  
 Cuts: All.  
 Stations: KNAC-FM, WNEW-FM, WHCN-FM, WVBF-FM

ROBERT THOMAS VELLINE, "Nothing Like a Sunny Day," Unart  
 Cuts: All.  
 Station: WJBO-FM

SARAH VAUGHAN, "Feeling Good," Mainstream  
 Cuts: All.  
 Station: WHUR-FM

SHAWN PHILLIPS, "Faces," A&M  
 Cuts: All.  
 Station: WBBM-FM

SKIP BATTIN, "Skip Battin," Signpost  
 Cuts: All.  
 Stations: WNEW-FM, WKTK-FM, CHUM-FM, WLBK-FM

STONE THE CROWS, "Continuous Performance," Polydor  
 Cuts: All.  
 Stations: WHCN-FM, WNEW-FM

STEVEN AMBROSE, "Gypsy Moth," Barnaby  
 Cuts: "Mary," "Gypsy Moth," "Tumbleweed," "Safely Home Like a River."  
 Station: WHCN-FM

STEELEYE SPAN, "Below the Salt," Chrysalis  
 Cuts: All.  
 Stations: WOUR-FM, CHUM-FM

STEVE WONDER, "Talking Book," Tamla  
 Cuts: "Looking for Another Pure Love."  
 Station: KWFM-FM

STRING DRIVEN THING, "String Driven Thing," Charisma  
 Cut: "My Real Hero."  
 Stations: KZEL-FM, WHCN-FM, WMMR-FM

THE STANTON BROTHERS BAND, "The Stanton Brothers Band," Epic  
 Cuts: All.  
 Station: WLBK-FM

TIR NA NOG, "After a Smile," Chrysalis  
 Cuts: All.  
 Station: CHUM-FM

THE WHO, "The Relay," Decca (Single)  
 Cuts: All.  
 Station: KWFM-FM

TRAPEZE, "You Are the Music—We're Just the Band," Threshold  
 Cuts: "You Are the Music," "Coast to Coast," "Loser."  
 Station: KWFM-FM

VARIOUS ARTISTS, "Newport in New York, Vol. 1-6," Cobblestone  
 Cuts: All.  
 Stations: WKTK-FM WHCN-FM, WMMR-FM

VARIOUS ARTISTS, "Texas Guitar From Dallas to L.A.," Atlantic  
 Cuts: All.  
 Station: WREK-FM

VARIOUS ARTISTS, "Tommy," Ode  
 Cuts: All.  
 Stations: WBUS-FM, KRMH-FM, WNEW-FM, WKTK-FM, KSHE-FM

## GUESS WHO'S COMING BAWK?

TO FIND OUT, CALL, WRITE OR WIRE

## CHICKENMAN CENTRAL

THE CHICAGO RADIO SYNDICATE, INC.

25 EAST CHESTNUT STREET

CHICAGO, ILLINOIS 60611

(312) 944-7724

## Vox Jox

• Continued from page 18

Buddy Hollis is leaving KWWL-AM, Waterloo, Iowa, to join WPOP-AM, Hartford, and he'll be music director. . . . WLW-AM mid-day personality Joe Kelly was injured in an exhibition hockey game at the Cincinnati Gardens—broken collar bone, cerebral concussion, etc. . . . WOUB-FM, Ohio University, Athens, Ohio, is back on the air; station had been dark since August for tower construction. . . . Lee Garrett, 213-662-0177, is looking for a job. Has worked the all-night job on the air at WHAT-AM in Philadelphia and WLOK-AM in Memphis. He keeps his own log, runs his own board, and even writes his own commercials; ordinarily, this wouldn't be unusual, except that Garrett is blind. He doesn't want a whole lot of money and it doesn't have to be

a big market, just a good job with good people.

I finally know someone who was interviewed by a ratings firm. Yep. Tom Rounds, chief of Watermark Inc. Been in radio 15 years or something like that and this was his first time to ever get interviewed or even meet a man who'd been interviewed. You can imagine how he fouled up that questionnaire, though, since Rounds, like you and me, listen to dozens of radio stations during a given period. He finally gave the stations on his car radio pushbuttons as the stations he most listened to. . . . Avner Rosenblum, an air personality and program director at Galie Zahal radio station in Israel is visiting the U.S. and is seeking a job. He's willing to do anything—production, music chores, programming, or air personality work. Has

a worker's permit. You can reach him at 213-651-0292.

From a gentleman known as Jon Bosworth, new program director of KOOL-FM in Phoenix: "Well, it's been almost eight years since the last correspondence from me. In those days, I was at KRIZ-AM in Phoenix along with KHJ-AM's Johnny Williams, Lee (Baby) Simms (enjoyed your article on him), and L.D. (Guy Williams) Moorhead under the name of Johnny Wallace. Good station then. Today, I'm back in Phoenix as program director of KOOL-FM after a four-year bit as production man at KOOL-AM. Since the KRIZ-AM days, I've been in Yuma, the Los Angeles area (including KUTY-AM so I can now admit that Don Imus put the place on the map), and here.



With a little help from our Friends in Philadelphia\*

**Hurricane**

**Smith** is a smash!

**HOTCHA!  
HOTCHA!**



**Oh, Babe,  
What Would  
You Say?**

Single 3383

From The Album ST 11139



\*"Dean Tyler, WIP, starts 'em and Jay Cook, WFIL, explode & chart 'em..."

—Kal Rudman, Friday Morning Quarterback.  
11/17/72.  
REPRINTED BY PERMISSION



# Campus News

## What's Happening

By SAM SUTHERLAND

**Service Station:** The possibilities of radios are, if not limitless, at least broad, and yet another application for them has arrived in a request from Sgt. James Auman at the U.S. Disciplinary Bureau in Ft. Leavenworth, Kan. Auman notes that the station there, **KLDB**, is currently programming soul, rock and country, with Latin and jazz programming also featured. Auman also goes on to say that the station receives no service through the armed forces: the main source of welfare is an Inmate Welfare fund, and, as Auman states, "frankly we only get a fraction of what we need for good programming." Further information about KLDB is available from Auman, c/o Radio Station KLDB, U.S.D.B., Ft. Leavenworth 66027. . . . At **Providence College** in Providence, R.I., station **WDOM-FM**, an education ten-water, has changed from a primarily progressive, cum-educational, format to a broader musical base. Top 40, oldies and soul are now in the mix as well, along with those more progressive staples, and companies should take note.

★ ★ ★

For those of you who missed that back page of BB a few weeks back, **Bob Glassenberg** of **Warner Bros. Records** cheerfully reminds you that the company's home office now has its own number, (213) 843-8688.

★ ★ ★

**PICKS AND PLAYS: MIDWEST—Minnesota—WMMR**, University of Minnesota, Minneapolis, Michael Wild reporting: "Rockin' Down the Highway," (LP cut, Toulouse Street), **Doobie Brothers**, Warner Bros.; "Why Can't We Be Lovers," **Holland-Dozier**, Invictus; "Life Goes On," (LP), **Paul Williams**, A&M. . . . **KGMA**, Mankato State College, Mankato, Sandy Nelson reporting: "Fever," **Rita Coolidge**, A&M; "For the Roses," (LP), **Joni Mitchell**, Asylum; "The World Is a Ghetto," (LP) **War**, United Artists. . . . **KMSC**, Moorhead State College, Moorhead: "Waterfall," (LP), **If**, Metromedia; "Third Down 110 to Go," (LP), **Jesse Winchester**, Bearsville; "With Bruce," (LP), **Teegarden & Van Winkle**, Westbound; "Brother," (LP), **Lon & Derek Van Eaton**, Apple. . . . **Michigan—WBRS**, Michigan State U., East Lansing, Mark Westcott reporting: "The Magician's Birthday," (LP) **Uriah Heep**, Mercury; "Continuous Performance," (LP), **Stone the Crows**, Polydor; "Lead Free," (LP), **B.W. Stevenson**, RCA. . . . **WKME**, Michigan State U., East Lansing, Rol Edquist reporting: "Disciple," **Doobie Brothers** Warner Bros.; "The Rain Book," (LP) **Renee Armand**, A&M; "Prologue," (LP), **Renaissance**, Capitol. . . . **WKMJ**, Schoolcraft College, Livonia, Rob Mulrooney reporting: "Muleskinner Blues," **Flash Cadillac**, Epic; "Stayed Too Long at the Fair," **Bonnie Raitt**, Warner Bros.; "Good Feelin' to Know," (LP), **Poco**, Epic. . . . **WBKX**, Northern Michigan U., Marquette, Gary Cichon reporting: "Dawn of a New Day," **Mom's Apple Pie**, Brown Bag; "Your Mama Don't Dance," **Loggins & Messina**, Columbia; "You Can't Get There From Here," **Casey Kelly**, Elektra. . . . **WAYN**, Wayne State U., Detroit, Rob Wunderlich reporting: "Because of You," **Kracker**, Dunhill; "The Grand Wazoo," (LP), **Frank Zappa**, Bizarre; "Talking Book," (LP), **Stevie Wonder**, Tamla.

**SOUTH—Alabama—WEGL-FM**, Auburn U., Auburn, James M. Carter reporting: "Baby, Please Take Me Back," **Dee Ervin**, Signpost; "Everyone Live to Sing," (LP), **Orphan**, London; "All Together," **Rowan Brothers**, Columbia. . . . **WVSU-FM**, Samford U., Birmingham, Henry Parkman reporting: "You Told Me Baby," (LP cut, Give It Up), **Bonnie Raitt**, Warner Bros.; "Superstition," **Stevie Wonder**, Tamla; "Freedom for the Stallion," (LP cut, On Time), **Boz Scaggs**, Columbia. . . . **WAPB**, Livingston U., Livingston, Chuck McCabe reporting: "I Didn't Know I Loved You," **Gary Glitter**, Bell; "The Giants of Jazz," (LP), Various Artists, Atlantic; "New Blood," (LP), **Blood, Sweat & Tears**, Columbia.

## UA Eyes Spring '73 Junket

By NAT FREEDLAND

**LOS ANGELES**—United Artists Acoustic Road Show promotional tour of 35 campuses will run through April and May. Touring by bus, UA hopes to reach some 200,000 students with free concerts. Common ground of the acts fea-

tured on the show is that they do not require a great deal of electronic equipment, thus cutting transit costs considerably. The Nitty Gritty Dirt Band headlines, with Brinsley Schwartz, Doc Watson, Spencer Davis, George Gerdes, Country Gazette, Asleep At the Wheel, Townes Van Zandt and Robert Thomas Velline (Bobby Vee).

Half the available dates are still open and UA's college promotion division is seeking to hear from more campuses before the end of December. United Artists will deliver the show free and promote it in cooperation with college radio and newspaper outlets, for any campus with a facility accommodating a minimum of 4,000 students.

The tour starts in Kansas City on April 1 and proceeds through Missouri, Illinois, Minnesota, Wisconsin, Indiana, Michigan, Ohio, Pennsylvania, New York, Vermont, Massachusetts, Connecticut, New Jersey, Maryland, Virginia, North Carolina and Tennessee.

A smaller-scale 30-day free college concert tour with only Spencer Davis and George Gerdes earlier this year played to some 20,000 students.

## ACU-I Maps Biggest Meet

**SAN FRANCISCO**—The Association of College Unions International is moving forward with plans for what Robert F. Kershaw, coordinator of product exhibits for ACU-I, expects to be the largest ACU-I conference to date. Slated to be held March 18-21 at the St. Francis Hotel in San Francisco, the conference is expected to draw in excess of 1,000 delegates representing some 500 colleges and universities throughout the U.S. and Canada.

Delegates in general include directors, managers and various other personnel involved in the development and management of college unions, student centers and university centers. Thus, in announcing plans for exhibitors booths at the upcoming conference, the ACU-I has noted that last year's exhibitors covered a broad range of fields.

Notable among exhibitors was an increasing profile of 16mm film distributors, film equipment manufacturers and audio/visual software and hardware concerns. While only one videotape programming operation was represented at last year's conference in St. Louis, Mo., this year's meeting may well find other video concerns represented.

Again, the conference will draw professional interest from concessions firms, housewares manufacturers and talent agencies. Last year's affair drew several major talent agencies, with booths geared to promotion of both entertainers and lecturers.

While the emphasis has been placed on discussion of operators policies, the ACU-I affairs have always been open to professional exhibitors.

Further information is available from Kershaw at the L.A. Pittenger Student Center, Ball State University, in Muncie, Ind. 47306.

## Vegas Music Sets A 45-Day Tour

By LAURA DENI

**LAS VEGAS**—Vegas Music International will be setting a precedent in college concert tours when they launch on March 7, a 45-day, 28 state and Canadian tour.

"The monetary mechanics of the thing are very simple and attractive for the colleges," explained Joe Saliba. "You furnish the hall or the building and we'll furnish the show and we split 50-50. There's no guarantee. We're doing it because we believe we can make some money."

"Fundamentally we want to give the recording artists we have under contract the exposure," he continued. "We're after the people who buy the records, who are the college and high school crowds."

The average ticket will run four

dollars with patrons holding student cards from the college where the concert is taking place being admitted for three dollars. "Promotion-wise the school really doesn't do a damn thing," said Saliba. "All graphics will be done at VMI. We will supply posters, the tickets, news ad mats for local and college newspapers. Concerning radio, the radio ads will be the only thing taken out of the gross receipts."

Saliba stressed that another unique feature in the college concert series is the coordination of all advertising and promotion of materials by VMI.

Promotions will include personal interviews with the artists via telephone. VMI will also enlist the aid of the top D.J. of the city's top radio station to act as master of ceremonies for the concert. "I'm not certain if the DJ will be paid," stated Saliba. "The reaction I've had is that the DJ's are glad to do it just for the exposure, which we love them for."

"We will be buying advertising from the radio station. Each school is allowed a certain number of Public Service Spots anyway. So, if we buy 50 I expect 25 in return or if we buy 100 I expect 50 in return," he stated.

Saliba has been on an advance tour to the colleges and explained that somebody from VMI will go along on the bus caravan tour which will entail between 20 and 25 people. Each group will have their own musicians.

"The self contained co-op concert will have the largest caravan ever to hit the college circuit, proclaimed Saliba. "This new entertainment concept will include music to fit all tastes. We will be featuring rock singer Benny Hester, country artist Roy Claibourne, pop singer Hal Frazier and a seven member group Westwood who play, sing, dance and have comedy routines. It will be the first college concert exposure for Claibourne and Westwood.

Colleges to be played include; Arizona State University, West Texas State, Oral Roberts University, Memphis State, University of Tenn., University of South Carolina, College of Charleston, Duke University, University of Hartford, Emerson College, New Hampshire University, plus colleges in Nebraska, Iowa, Wyoming, Oregon, Idaho and Vancouver, Canada.

In addition to the college dates, the caravan will fulfill some night club engagements at the Ramada Inn in Phoenix and Tucson and the Holiday Inn in Chicago.

A unique concept in the college concert tour is that it will be broken in locally for the high schools. "I figured if we're doing it for colleges why can't we do it for the high schools in Las Vegas," Saliba pointed out. "So, we're going to do a high school tour, prior to going on the college tour. Break it in locally to smooth it out and put some velvet on it."

Saliba mentioned that additional college dates are available and bookings can be arranged by contacting him at Vegas Music International.

## Gets Singles Of 1950's

**BOWLING GREEN, Ohio**—The Bowling Green State University Audio Center has acquired 1,000 45 rpm singles from the 1950's. The records, donated by Dr. David Stupple, professor of sociology at Eastern Michigan University in Ypsilanti, Mich., includes blues, rhythm & blues and rock and roll recordings.

Among artists represented are Buddy Guy, Muddy Waters, Bill Haley, Ray Charles, B.B. King, Lightnin' Slim, J.B. Lenore and Little Walter, according to William L. Schurck, audio librarian of the university library.

The records further enhance a growing collection of more than 100,000 non-classical recordings, ranging from blues and jazz to musicals and soundtracks, rock, comedy and gospel.

## Film Flashes

Thanksgiving week found **B.B. King**, **Joan Baez**, the **Voices of East Harlem** and a number of performing inmates the focus of "A Prison Portrait," a feature-length film depicting those artists in concert at New York's Sing Sing Prison in Ossining.

Like King's own prison concerts in the past, long a key issue for the man, this concert reached an audience composed almost entirely of prisoners and prison staff. The film will also examine prison life in all its daily activities.

The men behind the scenes are **David Hoffman** and **Harry Wiland**, who, through **Varied Directions**, their production company in Croton-on-Hudson, N.Y., continue a partnership that began four years ago. In addition to Hoffman and Wiland, the film has eight associates. Hoffman, a director with 10 years of experience behind him, has worked on documentaries, industrial films, TV work and feature film, as well as teaching filmmaking at Hofstra and Western Connecticut State College. Wiland has been involved with PBS productions, notably "Johnny Cash—The Man, His World and His Music" and several films for NET's American Dream Machine and Vibrations series.

Wiland has commented that the film will be "upbeat," despite its emphasis on the contrast between life on the inside and beyond the prison's walls, due to the prison's attitude toward communication between administrators and prisoners.

★ ★ ★

Some appetizers from **New Line Cinema**: that operation is alive and kicking, as breathless Seth Willenson noted between various jaunts. While their compilation of shorts for the **New York Erotic Film Festival**, currently being distributed to colleges that are both geographically and ideologically distant from one another, has stimulated plans for a second festival package, New Line's lecturing seem to be strong as well.

Most notable among these: madman and visionary **R.D. Laing**, Scottish psychologist whose initial research on schizophrenia led eventually to his iconoclastic examinations of societal "madness." Laing is now winding up a college lecture tour that drew the same kind of response normally reserved for rock 'n' rollers.

More to follow there, as his tour finishes.

★ ★ ★

**Pyramid Films** in Santa Monica, Calif., has five new color titles dealing with film itself: "The Screenplay," "Special Effects," "The Stunt Man," "The Electric Flag," and "Six Filmmakers in Search of a Wedding." Perhaps most notable of these is "Electric Flag," offering **John Korty** on the subject of the feature. "The Candidate," and its production.

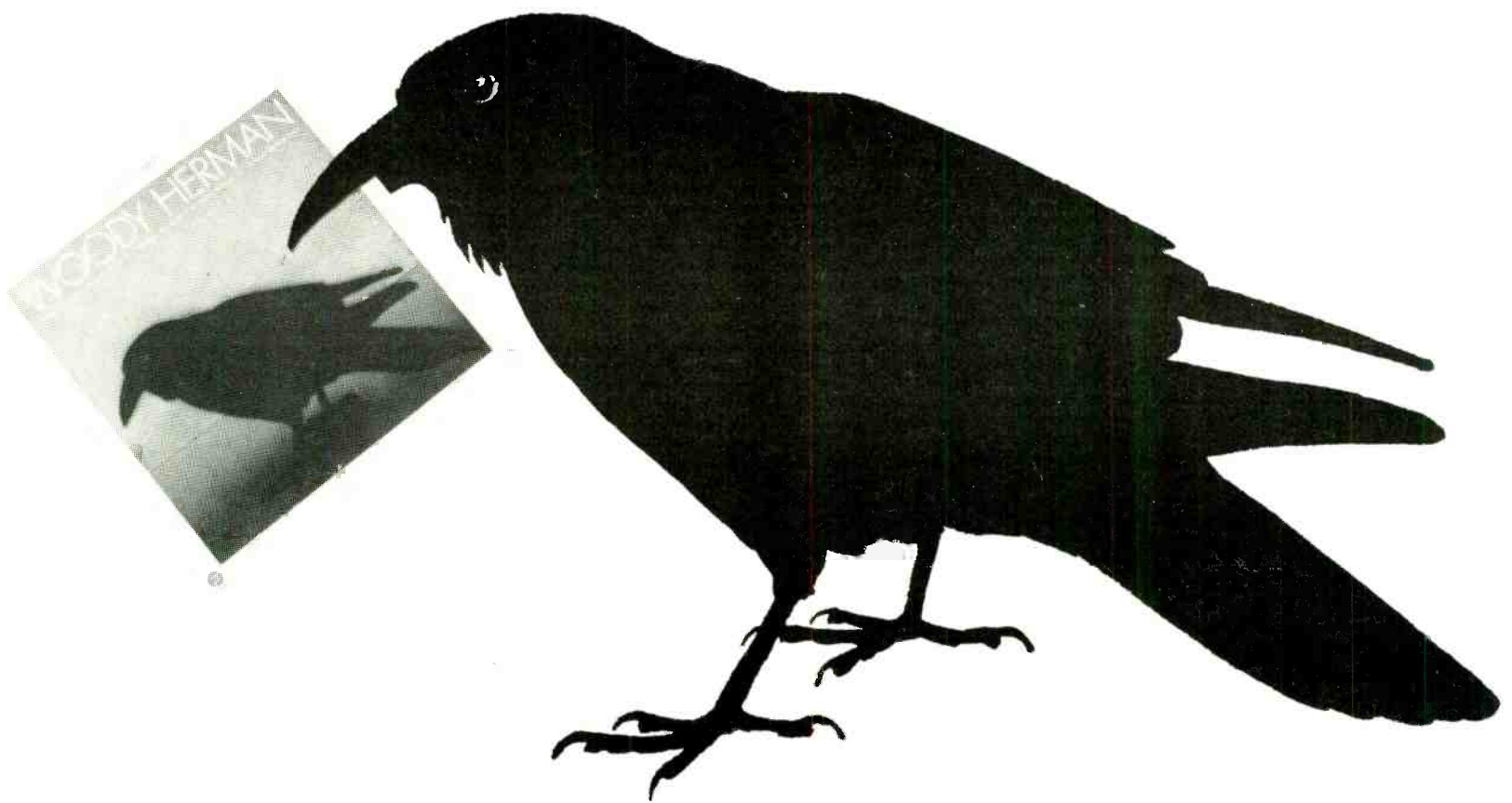
**Who is Needom Carroll Grantham?**

## JAZZ SERIES ON CAMPUS

**CAMDEN, N.J.**—With the growing interest in jazz music on the college campus, Camden County College has scheduled a jazz series to be conducted in the school's Lincoln Hall Auditorium. Series opens Saturday (9) with the Chic Carea Quintet; followed on Feb. 3 with the J. P. J. Quartet; Jim Hall and Ron Carter on March 10; and the Howard Johnson Quartet on April 14.



“WOODY’S BEST  
IN MANY YEARS!”  
-down beat\*



Fantasy 9416

WOODY HERMAN • THE RAVEN SPEAKS

Alone Again (Naturally) • Bill's Blues • It's Too Late • Watermelon Man  
Summer Of '42 • Reunion At Newport '72 • Fat Mama • The Raven Speaks

On Fantasy Records and Tapes  
Tapes distributed by GRT



\*And Woody says so too.



# Soul Sauce

By JULIAN COLEMAN

**BEST NEW SINGLE OF THE WEEK:**  
**"TROUBLE MAN"**  
**MARVIN GAYE**  
 (TAMLA)

**BEST NEW ALBUM OF THE WEEK:**  
**"MUSIC IS MY LIFE"**  
**BILLY PRESTON**  
 (A&M)

Jay Wright, who was the East Coast regional promotion man for Polydor Records, died of a heart attack November 18th. He is survived by his wife and 3 children. . . . NATRA's Board of Directors met at the Marriott Hotel in New Orleans on Oct. 28th, where they announced that they are giving \$1,000 to the William "Boy" Brown Fund. Brown, who is first vice president of the organization is hospitalized at Texas Institute of Rehabilitation, Houston, Tex. The lower portion of his body is completely paralyzed with partial paralysis of his upper body.

**HOTLINE:**

New singles from Cutlass Records, **Mill Edwards** (formerly of the Esquires) "I Found Myself," **Floyd Morris**,

"If Loving You Is Wrong"; **Five Miles Out**, "Super Sweet Girl of Mine" and the **Esquires**, "Henry Ralph." . . . **Bobby Womack** at the Hilton Hotel in Denver, Colo., Dec 23 and on the Convention Center, Fort Worth, Tex., Dec. 30 with the **Chi-Lites** and **Bobby Bland**. . . . New **Mark IV** on Mercury, "My Everything You Are." . . . **The Manhattans** follow their "One Life to Live" success with one called "Back-Up." . . . **Valerie Simpson's** "Silly Wasn't I," a breakout in Detroit and starting to spread nationally. . . . At the Apollo in New York till Dec. 12th, **The Miracles**, **The Brighter Side of Darkness**, **Joe Quarterman & Free Soul**, and **Timmy Thomas**. . . . **Peaches and Herb** debut on Mercury with "I'm Hurting Inside." . . . Pretty **Barbara Mason** dropped by Billboard recently with news of her latest single, "Give Me Your Love," and forthcoming album

title. The "Yes I'm Ready" girl, with her manager and radio personality Jimmy Bishop, were on their way to San Francisco for the Gavin Conference and a week's gig for Barbara at the Basin Street West. Also visiting Soul Sauce recently was the **Main Ingredient**. Their new disk looks like another winner. This one's called "You've Got to Take It (If You Want It)." . . . A hit for **Luther Ingram**; "I'll Be Your Shelter (In Time of Storm)" on Koko. . . . A&M's **Billy Preston** to tour with Grand Funk Railroad and featured in NBC-TV special airing "New Year Rockin' Eve," to be shown Dec. 31.

**LP HAPPENING:**

**Al Green's** "I'm Still In Love With You" is number 1 album in most markets with the "Love and Happening" out getting great airplay attention. . . . **Billy Preston's** "Music Is

My Life" will firmly establish Preston as a heavy album artist. "Will It Go Round in Circle," "Blackbird" and the title cut should prove to be favorites. . . . **Billy Paul**, "360 Degrees of Billy Paul," **Freddi/Henchi & The Sousetters**, "Dance"; **Four Tops**, "Keeper of the Castle"; **James Brown**, "Get on the Good Foot" and **Johnny Nash**, "I Can See Clearly Now."

**SOUL GOLD:**

**Harold Melvin & the Blue Notes**, "If You Don't Know Me By Now," (Phil. Int'l), **Johnny Nash**, "I Can See Clearly Now," (Epic); **Santana**, "Caravanserai," (Columbia). . . . **Breakouts:** **Joe Simon**, "Trouble in My Home/I Found My Dad," **Jerry Butler**, "One Night Affair," (Mercury); **Timmy Thomas**, "Why Can't We Live Together," (Glades); **Jackson 5**, "Corner of the Sky," (Motown).

## BEST SELLING Soul Singles

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	3	ME & MRS. JONES Billy Paul, Philadelphia International 73517 (CBS) (Assorted, BMI)	7
2	2	IF YOU DON'T KNOW ME BY NOW Harold Melvin & the Blue Notes, Phil. International 73520 (CBS) (Assorted, BMI)	9
3	1	YOU OUGHT TO BE WITH ME Al Green, Hi 2227 (London) (Jec/Green, BMI)	6
4	4	I'M STONE IN LOVE WITH YOU Stylistics, Avco 4603 (Bellboy/Assorted, BMI)	9
5	6	PAPA WAS A ROLLING STONE Temptations, Gordy 7121 (Motown) (Stone Diamond, BMI)	9
6	18	ONE NIGHT AFFAIR Jerry Butler, Mercury 73335 (Assorted, BMI)	5
7	5	ONE LIFE TO LIVE Manhattans, DeLuxe 193 (Starday/King) (Fort Knox/Natfaham, BMI)	15
8	10	TROUBLE IN MY HOME/ I FOUND MY DAD Joe Simon, Spring 130 (Polydor) (Assorted, BMI/Assorted, BMI)	5
9	7	A MAN SIZED JOB Denise LaSalle, Westbound 206 (Chess/Janus) (Ordena/Bridgeport, BMI)	10
10	14	CORNER OF THE SKY Jackson 5, Motown 1214 (Jobete/Belwin-Mills, ASCAP)	5
11	11	WORK TO DO Isley Brothers, T-Neck 936 (Buddah) (Triple Three, BMI)	6
12	23	SUPERSTITION Stevie Wonder, Tamla 54226 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	3
13	8	BABY SITTER Betty Wright, Alston 4614 (Atlantic) (Sherlyn, BMI)	12
14	20	KEEPER OF THE CASTLE Four Tops, Dunhill 4330 (Trousdale/Soldier, BMI)	4
15	9	WHY CAN'T WE BE LOVERS Holland Dozier, Invictus 9058 (Capitol) (Gold Forever, BMI)	14
16	16	MAMA TOLD ME NOT TO COME Wilson Pickett, Atlantic 2909 (January, BMI)	5
17	17	IF YOU LET ME Eddie Kendricks, Tamla 54222 (Motown) (Jobete/Stone Agate, BMI)	13
18	26	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glades 1703 (Sherlyn, BMI)	5
19	19	THEME FROM "THE MEN" Isaac Hayes, Enterprise 905B (Stax/Volt) (East/Memphis/Incense, BMI)	9
20	21	I LOVE YOU MORE THAN YOU'LL EVER KNOW Donny Hathaway, Atco 6903 (Sea Lark, BMI)	8
21	22	PEACE IN THE VALLEY Persuaders, Win or Lose 225 (Cotillion) (Cotillion, BMI)	9
22	30	I GOT A BAG OF MY OWN James Brown, Polydor 14153 (Dynatone/Belinda, BMI)	4
23	28	992 ARGUMENTS O'Jays, Phil. Int'l. 73522 (CBS) (Assorted, BMI)	4
24	25	TRYING TO LIVE MY LIFE WITHOUT YOU Otis Clay, Hi 2226 (London) (Happy Hooker, BMI)	6
25	31	LOVE JONES Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Sebans, BMI)	7

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
26	32	SUPERFLY Curtis Mayfield, Curtom 1978 (Buddah) (Curtom, BMI)	3
27	33	I NEVER FOUND A MAN (To Love Me Like You Do) Esther Phillips, Kudu 910 (CTI) (East, BMI)	2
28	29	IF YOU HAD A CHANGE IN MIND Tyrone Davis, Dakar 4513 (Brunswick) (Julio-Brian, BMI)	7
29	13	STOP DOGGIN' ME Johnnie Taylor, Stax 0142 (Groovesville/East/Memphis/Conquistador, ASCAP)	12
30	15	I'LL BE AROUND Spinners, Atlantic 2904 (Bellboy/Assorted, BMI)	17
31	38	I'LL BE YOUR SHELTER (In Time of Storm) Luther Ingram, Koko 2113 (Stax/Volt) (East/Memphis/Klondike, BMI)	2
32	37	THE WORLD IS A GHETTO War, United Artists 50975 (Far Out, ASCAP)	2
33	12	SLOW MOTION, Part 1 Johnny Williams, Philadelphia International 73518 (CBS) (Assorted, BMI)	14
34	34	BEGGIN' IS HARD TO DO Montclairs, Paula 375 (Jewel) (Frye/Su-Me, BMI)	7
35	35	JUST AS LONG AS WE'RE IN LOVE Dells, Cadet 5694 (Chess/Janus) (Chappell/Butler, ASCAP)	5
36	—	WE NEED ORDER Chi-Lites, Brunswick 55489 (Julio-Brian & BPI/Hog, ASCAP)	1
37	—	WE DID IT Syl Johnson, Hi 2229 (London) (Jec, BMI)	1
38	40	IT'S TOO LATE Rueben Bell, Deluxe 14D (Starday/King) (Screen Gems-Columbia, BMI)	4
39	39	TIME Jackie Moore, Atlantic 2830 (Walden, ASCAP)	6
40	42	FEEL THE NEED IN ME Detroit Emeralds, Westbound 209 (Chess/Janus) (Bridgeport, BMI)	3
41	41	LOVIN' YOU LOVIN' ME Candi Staton, Fame 91005 (United Artists) (Fame, BMI)	4
42	43	(I Got) SO MUCH TROUBLE IN MY MIND Joe Quarterman, GSF 6879 (Access/Avalanche, BMI)	3
43	44	FROM THE LOVE SIDE Hank Ballard, Polydor 1412B (Dynatone, BMI)	3
44	45	GIRL YOU'RE ALRIGHT Undisputed Truth, Gordy 7122 (Motown) (Jobete, ASCAP)	3
45	—	I MISS YOU BABY Millie Jackson, Spring 131 (Polydor) (Gaucho/Belinda, BMI)	1
46	46	ON AND OFF, Part 1 Annacostia, Columbia 4-45685 (McCoy, BMI)	6
47	47	YOU MADE A BRAND NEW WORLD We The People, Lion 122 (MGM) (Lan-Tastic, BMI)	3
48	50	MY THING Moments, Stang 5045 (Gambit, BMI)	2
49	49	I CALL IT TROUBLE Barbara Acklin, Brunswick 55486 (Julio-Brian, BMI)	2
50	—	SAVE THAT THING Rimshots, A-1 4002A (All Platinum) (Gambit, BMI)	1

## BEST SELLING Soul LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	7
2	2	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)	9
3	5	ROUND 2 Stylistics, Avco AC 11006	6
4	3	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	9
5	4	GREATEST HITS Chi-Lites, Brunswick BL 754184	8
6	6	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International KZ 31648 (CBS)	9
7	13	CARAVANSERIA Santana, Columbia KC 31610	5
8	7	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, Koko KOS 2202 (Stax/Volt)	9
9	9	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	9
10	17	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	4
11	8	BEN Michael Jackson, Motown M 755 L	9
12	15	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (CBS)	9
13	10	GREATEST HITS ON EARTH 5th Dimension, Bell 1106	9
14	29	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l KZ 31793 (CBS)	3
15	14	BACK STABBERS O'Jays, Philadelphia International KZ 31712 (CBS)	9
16	12	I'LL PLAY THE BLUES FOR YOU Albert King, Stax STS 3009	9
17	24	THE WORLD IS A GHETTO War, United Artists UAS 5652	4
18	19	UNDERSTANDING Bobby Womack, United Artists UAS 5577	9
19	18	BROTHER, BROTHER, BROTHER Isley Brothers, T-Neck TNS 3009 (Buddah)	9
20	30	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	3
21	11	BITTER SWEET Main Ingredient, RCA LSP 4677	9
22	20	JERMAINE Jermaine Jackson, Motown M 752 L	9
23	23	LONDON SESSIONS Chuck Berry, Chess CH 6002	9
24	25	GUESS WHO B.B. King, ABC ABCX 759	9
25	16	NATURE PLANNED IT 4 Tops, Motown M 748 L	9

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	26	HEADS Osibisa, Decca DL 7-536B (MCA)	8
27	21	BUMP CITY Tower of Power, Warner Bros. BS 2616	9
28	22	CORNELIUS BROTHERS & SISTER ROSE United Artists UAS 5568	9
29	28	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	9
30	40	GET ON THE GOOD FOOT James Brown, Polydor PD 2-3004	9
31	31	AMAZING GRACE Aretha Franklin/James Cleveland, Atlantic SD 2-906	9
32	27	DONNY HATHAWAY LIVE Atco SD 33-386	6
33	—	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 75B D	1
34	33	SWEET AS FUNK CAN BE Dells, Cadet CA 50021 (Chess/Janus)	4
35	34	A LONELY MAN Chi-Lites, Brunswick BL 75479	9
36	35	FIRST TAKE Roberta Flack, Atlantic SD B230	9
37	41	DOS Malo, Warner Bros. BS 2652	3
38	36	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	9
39	39	MUSIC IS THE MESSAGE Kool & the Gang, De-Lite DE 2011	9
40	43	PEOPLE HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	7
41	37	THE BEST OF OTIS REDDING Atco SD 2-801	9
42	38	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	9
43	47	SUPREMES Supremes, Motown M 756 L	2
44	42	SPICE OF LIFE Jerry Butler, Mercury SRM 2-7502	9
45	44	THERE IT IS James Brown, Polydor PD 5028	9
46	50	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax/Volt)	9
47	48	MUSIC ON MY MIND Stevie Wonder, Tamla T 314 L (Motown)	9
48	32	LOVEMEN Temprees, We Produce XPX 1901 (Stax/Volt)	9
49	45	ALL THE KING'S HORSES Grover Washington, Jr., Kudu KU 07 (CTI)	9
50	49	A MILLION TO ONE Manhattans, Deluxe 12004 (Starday-King)	5



# Classical Music

## CLASSICOMMENT

# Keeping Cool Clerks for Volk

By IS HOROWITZ

Bob Daniels was on his knees when I entered the store. It turned out he wasn't praying for a busy Christmas. He was merely sorting out a shipment of DGG classics which had just arrived.

Daniels is manager of Music Manor, a class record shop in Englewood, N.J., a prosperous community just across the Hudson River from New York City. The store is distinguished from competitors in the area by its substan-

tial inventory of classical merchandise.

More than 35 percent of the 10,000 albums on Music Manor's shelves are classical items. What's more, dollar volume of this category holds to the same percentage. Except for December, according to owner Frank Volk. Then the ratio doubles to at least 7 to 3 in favor of classics. This despite a thriving traffic in pop and rock.

Volk took over the store some 15 years ago. It was already an established fixture on the Englewood business scene, and was long known as a good classical outlet.

Yet, midway in his proprietorship, Volk came near dropping out of classics entirely. "When the big shopping malls moved in, my sales of classics nose-dived," he recalls. For a while he thought he would never be able to compete with Sam Goody and Korvette, both of whom operate in the county.

"I seriously considered converting to a straight pop and rock format," he said. Obviously happy that he resisted that panic decision, Volk is now watching his classical volume increase, steadily inching beyond that more than satisfactory 35 percent.

Volk credits Daniels with much of the success of this phase of his operation. With Music Manor for

the last 10 years, Daniels' extra-curricular participation in the cultural life of the community has paid off in many ways. As music and drama critic for the area suburban weekly, Daniels keeps close tabs on regional concert activities. Several times a year he is able to coordinate effective record tie-ins with appearances of artists.

### Collectors

Daniels is also an inveterate collector of musical memorabilia, and his archives include a large number of Christmas cards autographed by well-known artists. The collection has been displayed often at nearby schools and libraries, subtly reminding the public that Music Manor is a local center of classical action.

For the last few years record companies have cut back on their distribution of useful display material, Daniels complains. But he creates his own, often finding it easier to secure photos directly from artists and managers than from diskeries.

A typical Music Manor window display will be constructed around a single album, with display material appropriate to the album's concept. A recent window keyed to Beverly Sills album of Viennese music was brightened by foiled and tinsel fiddles and other ornaments designed to project the atmosphere of the Waltz Capital. "Sixty copies of the album were moved in a short time," Daniels said.

Space is at a premium in the store. Only 15 feet wide by 80 feet deep, Music Manor has no storage area other than Frank Volk's home basement and garage. Efficient use of available footage is a must. Browser bins featuring classics are carefully stocked with proven movers and representative new product. A one-inch slit in the shrink-wrap permits insertion of a cardboard strip identifying each album. Upon sale, the strip is removed from the album and a new copy taken from the shelf and placed in the bin. Strips for which no replacements are on hand are categorized by label and serve as a handy reference for priority reorders.

Classics at Music Manor retail at \$1 off list, no competition to area discounters, if price were the only consideration. But an ample stock, careful attention to special orders, and a warm ambiance spiced with knowledgeable music talk, keep the customers coming.

## Harum Date In Followup

NEW YORK—Procol Harum, English rock group which last November recorded a live album with the Edmonton (Canada) Symphony Orchestra, and released on A&M Records, is talking of performing in several major concerts with European and/or Canadian symphony orchestras next fall.

The pop band, on Chrysalis Records (distributed by Warner Bros.), is coming out with a new album early in 1973, called "Grand Hotel," which has classical music overtones, including waltz music.

Now on an extended concert tour of the U.S., Procol recently toured Vienna, Zurich, Nuremberg, Munich and Frankfurt with the Munich Chamber Orchestra, plus the Munich Boys Choir. Following that, they performed in concert with the Royal Philharmonic Orchestra of London at the Rainbow Theater. The theater is London's top rock hall, and is owned by Biffo Corp., a subsidiary of Chrysalis.

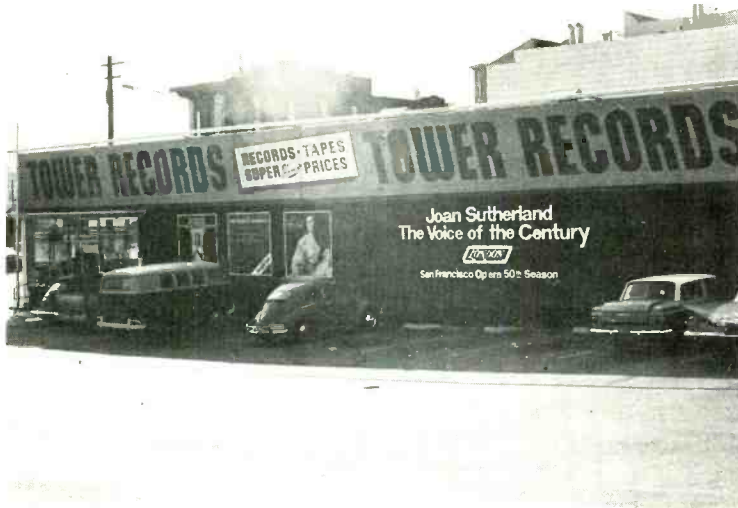
## Puyana Gets German Prize

NEW YORK — The annual awards of the German record industry were recently announced in Salzburg, Austria. One of the records to receive the coveted "Deutscher Schallplattenpreis" was Rafael Puyana's recording of various harpsichord pieces by Couperin. Puyana is an exclusive artist for Mercury and Philips Records.

Among the harpsichordists' recent releases on Philips is the "Harpsichord Concerto" of Manuel de Falla, coupled with first recordings of works by Orbon, de Selma y Salaverde and de Arauxo.



ASCAP PRESIDENT Stanley Adams presented to Mrs. Dorothy Hammerstein, widow of the late Oscar Hammerstein II, a scroll honoring her husband at last week's all star Philharmonic benefit. The gala, which raised funds for the American Academy of Dramatic Arts and the George Junior Republic, was produced by Billy Hammerstein, son of the late ASCAP lyricist.



TO MARK the 50th anniversary of the San Francisco Opera and the opening of the '72-'73 season with Joan Sutherland in the title role of "Norma," London Records instituted a major promotion in this market for Sutherland's new album "Tales Of Hoffman." In addition to a full schedule of advertising and in-store promotions, the London artist did a free open-air concert in the City's Union Square which attracted over 3,000 persons. At Tower Records, above, in San Francisco, is a display saluting Sutherland and the S.F. Opera 50th season. DECEMBER 9, 1972, BILLBOARD

# TOP 40 Easy Listening

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

THIS WEEK	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	3	4	8	CLAIR Gilbert O'Sullivan, MAM 3626 (London) (MAM, ASCAP)	7
2	2	3	3	I AM WOMAN Helen Reddy, Capitol 3350 (Buggerlugs, BMI)	19
3	4	6	6	IT NEVER RAINS IN SOUTHERN CALIFORNIA Albert Hammond, MUMS 76011 (CBS) (April/Landers/Roberts, ASCAP)	7
4	5	5	7	SUMMER BREEZE Seals & Crofts, Warner Bros. 7606 (Dawn Breaker, BMI)	8
5	1	2	2	I'D LOVE YOU TO WANT ME Lobo, Big Tree 147 (Bell) (Kaiser/Famous, ASCAP)	11
6	7	7	9	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	8
7	8	10	12	WHAT AM I CRYING FOR Dennis Yost & the Classic IV, MGM South 7002 (Lo-Sal, BMI)	6
8	10	14	25	VENTURA HIGHWAY America, Warner Bros. 7641 (WB, ASCAP)	6
9	11	12	17	SWEET SURRENDER Bread, Elektra 45818 (Screen Gems-Columbia, BMI)	5
10	12	13	22	WALK ON WATER Neil Diamond, Uni 55353 (MCA) (Prophet, ASCAP)	5
11	9	9	10	WEDDING SONG (There Is Love) Petula Clark, MGM 14421 (Public Domain)	11
12	6	1	1	I CAN SEE CLEARLY NOW Johnny Nash, Epic 5-10902 (CBS) (Cayman, ASCAP)	13
13	14	15	15	THEME FROM "THE MEN" Isaac Hayes, Enterprise 9058 (Stax/Volt) (East/Memphis/Incentive, BMI)	8
14	16	24	31	EVERYBODY LOVES A LOVE SONG Mac Davis, Columbia 4-45727 (Screen Gems-Columbia/Song Painter, BMI)	4
15	15	19	20	OPERATOR (That's Not the Way It Feels) Jim Croce, ABC 11335 (Blendingwell/Wingate, ASCAP)	7
16	13	8	4	IF I COULD REACH YOU 5th Dimension, Bell 45-261 (Hello There!, ASCAP)	14
17	18	21	26	SOMETHING'S WRONG WITH ME Austin Roberts, Chelsea 78-0101 (RCA) (Pocketfull of Tunes, BMI)	6
18	26	—	—	SEPERATE WAYS Elvis Presley, RCA 74-0815 (Press, BMI)	2
19	23	31	38	OH BABE, WHAT WOULD YOU SAY Hurricane Smith, Capitol 3383 (Chappell, ASCAP)	3
20	25	—	—	KNOCK KNOCK WHO'S THERE Mary Hopkins, Apple 1855 (Peer Int'l, BMI)	2
21	17	17	19	I GUESS I'LL MISS THE MAN Supremes, Motown 1213 (Jobete/Belwin-Mills, ASCAP)	7
22	22	26	33	THE LAST HAPPY SONG Hillside Singers, Metromedia 255 (Natson/Port/Mayoham, ASCAP)	4
23	29	37	—	I'M SORRY Joey Heatherton, MGM 14434 (Champion, BMI)	3
24	24	25	27	SMOKE GETS IN YOUR EYES Blue Haze, A&M 1357 (T.B. Harms, ASCAP)	8
25	—	—	—	BEEN TO CANAAN Carole King, Ode 66021 (A&M) (Colgems, ASCAP)	1
26	—	—	—	ALIVE Bee Gees, Atco 6909 (R.S.O., ASCAP)	1
27	27	28	29	I'M STONE IN LOVE WITH YOU Stylistics, Avco 4603 (Bellboy/Assorted, BMI)	6
28	—	—	—	SITTIN' Cat Stevens, A&M 1396 (Ackee, ASCAP)	1
29	40	—	—	PIECES OF APRIL Three Dog Night, Dunhill 4331 (Antique/Leeds, ASCAP)	2
30	32	32	32	YOU OUGHT TO BE WITH ME Al Green, Hi 2227 (London) (Jec/Green, BMI)	5
31	31	33	35	ILL BE AROUND Spinners, Atlantic 2904 (Bellboy/Assorted, BMI)	5
32	34	36	—	IN HEAVEN THERE IS NO BEER Clean Living, Vanguard 35162 (Beechwood, BMI)	3
33	33	34	36	LIES J.J. Cale, Shelter 7326 (Capitol) (Audiogram, BMI)	5
34	35	35	40	WALK ON IN Lou Rawls, MGM 14428 (Colgems, ASCAP)	4
35	36	39	—	YOU'RE A LADY Peter Skellern, London 20075 (WB, ASCAP)	3
36	38	40	—	ROCKY MOUNTAIN HIGH John Denver, RCA 74-0829 (Cherry Lane, ASCAP)	3
37	37	38	—	GOLDEN RAINBOW Looking Glass, Epic 5-10900 (CBS) (Evie/Spruce Run/Chappell, ASCAP)	3
38	—	—	—	YOU TURN ME ON, I'M A RADIO Joni Mitchell, Asylum 11010 (Atlantic) (Mitchell, ASCAP)	1
39	39	—	—	SOUL AND INSPIRATION Johnny Mathis, Columbia 4-45729 (Screen Gems-Columbia, BMI)	2
40	—	—	—	ONE LAST TIME Glen Campbell, Capitol 3483 (Blackwood/Address, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 12/9/72



# Country Music

WE'VE GOT THE  
SIGNAL THAT  
WE HAVE SCORED  
WITH ANOTHER  
BIG WINNER!



"SHE'S  
MY  
ROCK"

Capitol #3482



BY  
**STONEY  
EDWARDS**

IT'S NUMBER ★  
IN BILLBOARD  
AND HEADING FOR  
TOP RANKINGS!

EXCLUSIVELY BY  
**CAPITOL  
RECORDS**

## 'Jamboree' to Mark 40th Year

By PHIL GELORMINE

WHEELING, W. Va.—"Jamboree USA," the country music stage and radio show broadcast from the Capitol Music Hall every Saturday night and received in 18 northeastern states and six Canadian provinces' over 50,000-watt WWVA, will mark its 40th anniversary on Jan. 7.

The economic impact on Wheeling generated by "Jamboree USA" has been substantial. WWVA has received fan mail in response to the show from each of the 50 states and 25 foreign countries. "Over 100,000 people are attracted to the Jamboree a year and 75 percent of those are tourists," cited Wheeling Chamber of Commerce president Jack Waterhouse. Fred Horne, president of Horne's Department Store, added, "During a store survey taken when Charley Pride was headlining Jamboree, we asked each customer as they entered the door, what brought them to Wheeling. One

out of 10 expressly came to see "Jamboree USA."

Howard Heathcote of Hamilton, Ontario, Canada has been conducting bus tours to Wheeling for the past 12 years. "We have Canadians on board these tours, not only from Hamilton, but from towns within a 75-mile radius of us," he pointed out. As a result of the heavy Canadian trade both the Security National Bank and Morris Plan Bank & Trust accept and exchange Canadian currency with American as everyday occurrences.

### Expenditure

"The average expenditure per person for a weekend in Wheeling has been estimated at at least \$75 for food, lodging, shopping and such," brought out Berkley Fraser, vice president of Screen Gems Broadcasting, Inc. "And if you project this out," he continued, "the Jamboree means about \$5,000,000 a year to the economy of Wheeling."

The "Jamboree USA" shows are

conducted as regular concerts with a WWVA deejay broadcasting live on stage. In between numbers, the stage is darkened and color slides depicting the advertisers' products are flashed overhead while the deejay reads copy.

Regional country talent is combined with headline attractions like Hank Snow, Conway Twitty, Hank Williams, Jr., Jerry Lee Lewis, June Carter and Johnny Cash. Weekend hotel accommodations are at a premium and virtually nonexistent when one of these performers are appearing. Currently, two new hotels are under construction in the area to accommodate the overflow of tourists.

The Capitol Music Hall, acquired in 1962 by Basic Communications, Inc., which also owns country station WYDE in Birmingham, Ala., as well as WWVA, also houses Broadway road shows, a series by the Pittsburgh Symphony Orchestra and touring rock acts for tastes other than country and all contributing income to the city of Wheeling.

Spurred by the continued success of the Jamboree, Wheeling has become a growing center of musical activity with a recording studio, a music publishing company and a record label all centered out of the city. Jamboree regulars recording for the recently formed label include Gus Thomas, Mary Lou Turner and Freddie Carr. Jamboree USA Records and Tapes are distributed worldwide by Perception Records in New York (Billboard, May 6, 1972).

Asked to comment on the obvious parallel between the operations of Wheeling and Nashville Berkley Fraser remarked, "We recognize Nashville for what it is and it's fantastic. I think they recognize that we have potential, but my boss man has an expression. 'There's General Motors, there's Ford, there's Avis and there's Hertz.' And I think there's certainly room in the U.S. for Nashville and Wheeling to coexist, regardless of what we can make of it in the future."

## Producer Laments TV Sound Quality

By BILL WILLIAMS

NASHVILLE—Bill Ward, executive producer of Nashville Teleprojects, a syndicator of country music, feels the sale of syndicated shows is being stymied by lack of sound quality in television sets.

"I'm running into this complaint from potential buyers," Ward said. "And it may explain why musical shows are becoming more difficult to sell."

Ward feels that there is a need today for television videotapes to be purchased by stations which also have an FM-stereo outlet so that the audio may be simulcast, thus bringing the viewer the sort of sound enjoyed on records.

He points out that on his own productions, "The Billy Edd Wheeler Show" and the "Mel Tillis Show," that outstanding sound went into the production. The eventual telecast lost much of this through the single small speaker found in television sets. Ward had spent considerable money on both the sound and the show itself.

Larry Sullivan, audio engineer for the "Hee Haw" show, agrees with much that Ward says. He points out that when video packs and cassettes become common in home use, sound doubtless will improve. People will demand the same sort of reception they now receive in home stereo speakers.

Sullivan says that sound on a videotape now is restricted to a quarter-inch track on the edge of the tape, and there is some wavering involved. He feels that progress in this field will come about only when the public demands it.

Sullivan cited a recent instance in which live production here was fed to the network for a Muscular Dystrophy telethon. When re-transmitted back for telecast, the sound was "hideous."

Ward has produced two exceptional tapes, but runs into the sound problem wherever he goes.

## 3 Acts Stay At Cartwheel

NASHVILLE—The purchase of Cartwheel Records by ABC-Dunhill has not changed the status of artists Pam Gilbert, Glen Canyon, Duane Dee and Harold Lee.

Ron Chancey, who came to ABC-Dunhill with the deal, said records by these artists still are being promoted on the market, and that they have existing contracts which are being honored.

So far, only Billy "Crash" Craddock has switched to the ABC-Dunhill label, and his first single has just been released.

He feels television reception is the major factor. He also feels it is a factor in recent quoted figures showing only about 9 percent of television programming is now music.

"Producers and engineers at the originating level can do just so much," he said. "Not until good music reception comes into the homes will music be a competitive force on television. And not until the quality of the receivers is improved will there be this good reception."

In the meantime, syndication is becoming more difficult each day. At least five shows syndicated here a year ago are no longer in production.

## Nashville Scene

By BILL WILLIAMS

Winning a talent contest has become a big thing for Bonnie Nelson of Colorado. After winning in Colorado Springs, she was signed to a UA contract by Kelso Herston, who now has produced her first single, out soon. Kelso also has done a single with Del Reeves which he feels will be the biggest yet. Upcoming, it's titled "Trucker's Paradise." . . . Veteran WSM disk jockey Grant Turner made a hurried trip to MGM studios in California, where he did a voice track for a forthcoming movie, "The Lolly Madonna War." Most of the filming of the movie was done near Maynardville, Tenn., home of Roy Acuff. . . . Grandpa Jones and wife, Ramona, hosted the cast of "Hee Haw" at their home for a cornbread supper.

Pianist Del Wood, produced by Billy Linneman, is about to cut a single for MGM. . . . Bobby Lord says he is leaving Decca after these many years, and is weighing offers from three labels. During the next 12 months, he plans to devote most of his time to recording and pushing his records, taking time off from his land development in Florida. . . . Instrumentalist Jackie Phelps, a long-time favorite, is hospitalized for open-heart surgery. . . . Leona Williams tours for 17 days in December (the last five in warm Florida), then returns home for the holidays and a recording session in January.

Richard Garratt of the Four Guys, and wife Jan, are expecting. . . . Stu Phillips has joined the ranks of those with a new bus. . . . Out on the Oney

Wheeler farm, sharp-shooters Jimmy Martin and Bud Wendell bagged 19 rabbits in one day. Coming up next, the 4th annual Opry Duck Hunting day, which will include Tex Ritter, Grandpa Jones, Jimmy Newman, Tom T. Hall, Stu Phillips, Charley Walker and David Houston, along with Bud Wendell. . . . Oney Wheeler has cut a master on the Windmill label and leased it to Royal American. . . . Bill Carlisle off to Little Rock

(Continued on page 30)

## KBUC Wills' Special Gratis

SAN ANTONIO—A one-hour radio documentary on the "King of Western Swing" is being offered free of charge by KBUC Radio here to any interested station.

Titled "The Living Legend—Bob Wills," the program includes the voices of Wills, Johnny Lee Wills, Tommy Duncan and Leon McAuliffe, as well as original music recorded by Bob Wills and the Texas Playboys in the 1930's and 1940's. These include both the instrumental and vocal original versions of the classic "San Antonio Rose." The narrative traces Wills' life from childhood to present, with personal and career highlights.

The show has three 60-second commercial inserts and two 30-second sponsor identifications. It runs 55 minutes.

Stations interested should send a 7½ inch reel of .5 mil tape with a self-addressed, postage-paid envelope (96 cents) to Andy Jackson, KBUC Radio, P.O. Box 20267, San Antonio, Tex. 78220.

KBUC suggests that, since the program is offered free, any station wishing to make a contribution to Wills is asked to make out a check or money order to Bob Wills, and it will be forwarded through KBUC.

## RCA Features Country Artists

NEW YORK—RCA Record's December country music calendar features LP's by a host of label artists, rather than spotlighting one performer.

The calendar, distributed to disk jockeys, retailers and radio stations, features Chet Atkins, Bobby Bare, Jim Ed Brown, Hank Locklin, Charley Pride, Hank Snow, Charlie Walker, Lester Flatt, Dottie West, among others.

"End of the World"

Jimmy Snyder

"I'll Break Out Again Tonight"

Darrell McCall

THE 2 BIG "1'S"

on

AMERICAN HERITAGE RECORDS

DJs needing copies, write:  
Little Richie Johnson  
Belen, New Mexico 87002

## Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

"IT'S GONNA BE A MIXED UP CHRISTMAS"  
Dallas Corey—(Corey)

"CALL OF THE WINE"—Johnny Dollar (Gemini)

"HAPPY BIRTHDAY"—Sandy Posey (Columbia)

"HAPPY CHRISTMAS"—Little Toodles (Chris)

"BIG DADDY 10/4"—Hillbilly John (Nashville Sound)

"LET'S DO SOME WALKING"—Ron Manning-Darla Ray (Oweman)

"I DON'T BELONG TO YOU"—Jackie Lyman (Tomahawk)

"I TURNED HER FACE TO THE WALL"—Chuck & Collette Miles (Cee Bee)

"TRUCK DRIVER JIM"—Roy Hendrix (Sun Light)

"CHAMPAGNE BEFORE BREAKFAST"—Dee & Pat (Tarzana)

"FROSTY THE SNOWMAN"—Liz Anderson (Columbia)

ALBUM OF THE WEEK:  
THE VERSATILE JIMMY JENSON—(Jay)

For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite-Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4064.

## Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .



**“Lord, I  
hope you  
never  
know how  
it feels to  
spend a  
lonely  
hotel  
Christmas!”**



**You'll  
know how  
it feels.  
On Playboy  
Records. ♫  
“Hotel  
Christmas”  
#50015  
with David  
Woeller.  
Produced  
by Ron  
Haffkine.  
Words and  
music by  
Shel  
Silverstein.**



**A GREAT NEW ARTIST,  
A BRAND NEW LABEL,  
All add up to  
A HIT SOUND!**



**JERIS  
ROSS**

**'THE  
midnight  
cowboy'**

CANDY C-1037

EXCLUSIVELY ON  
CANDY RECORDS

# Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 12/9/72

★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	3	<b>GOT THE ALL OVERS FOR YOU</b> Freddie Hart & the Heartbeats, Capitol 3453 (Blue Book, BMI)	9	38	46	<b>AFRAID I'LL WANT TO LOVE HER ONE MORE TIME</b> Billy "Crash" Craddock, ABC 11342 (Little David, BMI)	4
2	1	<b>SHE'S TOO GOOD TO BE TRUE</b> Charley Pride, RCA 74-0802 (Pi-Gem, BMI)	10	39	42	<b>RHYTHM OF THE RAIN</b> Pat Roberts, Dot 17434 (Famous) (Warner-Tamerlane, BMI)	8
3	5	<b>SING ME A LOVE SONG TO BABY</b> Billy Walker, MGM 14422 (Venomous/Two Rivers, ASCAP)	10	40	43	<b>ALL HEAVEN BREAKS LOOSE</b> David Rogers, Columbia 4-45714 (Unichappell/Chappell, ASCAP)	5
4	4	<b>LONELY WOMEN MAKE GOOD LOVERS</b> Bob Luman, Epic 5-10905 (CBS) (Young World, BMI)	15	41	44	<b>KNOXVILLE STATION</b> Bobby Austin, Atlantic 2913 (Mamazon, ASCAP)	5
5	8	<b>FOOL ME</b> Lynn Anderson, Columbia 4-45692 (Lowery, BMI)	9	42	47	<b>SHE'S MY ROCK</b> Stoney Edwards, Capitol 3462 (Ironside, ASCAP)	5
6	7	<b>HEAVEN IS MY WOMAN'S LOVE</b> Tommy Overstreet, Dot 17428 (Famous) (Famous/Ironside, ASCAP)	12	43	41	<b>I WONDER HOW JOHN FELT (When He Baptized Jesus)</b> David Houston, Epic 5-10911 (CBS) (Algee, BMI)	9
7	9	<b>WHITE SILVER SANDS</b> Sonny James, Columbia 4-45706 (Sharina, BMI)	8	44	52	<b>OLD DOGS, CHILDREN &amp; WATERMELON WINE</b> Tom T. Hall, Mercury 73346 (Hallnote, BMI)	2
8	6	<b>PRIDE'S NOT HARD TO SWALLOW</b> Hank Williams, Jr., MGM 14421 (Passkey, BMI)	13	45	48	<b>IT TAKES A LOT OF TENDERNESS</b> Arlene Harden, Columbia 4-45708 (United Artists, ASCAP)	6
9	11	<b>PRETEND I NEVER HAPPENED</b> Waylon Jennings, RCA 74-0808 (Nelson, BMI)	8	46	33	<b>BOWLING GREEN</b> Hank Capps, Capitol 3416 (Bowling Green, BMI)	13
10	2	<b>DON'T SHE LOOK GOOD</b> Bill Anderson, Decca 33002 (MCA) (Passkey, BMI)	14	47	49	<b>BEFORE GOODBYE</b> Del Reeves, United Artists 50964 (Tree, BMI)	5
11	12	<b>THIS MUCH A MAN</b> Marly Robbins, Decca 33006 (MCA) (Mariposa, BMI)	12	48	50	<b>HE AIN'T COUNTRY</b> Claude King, Columbia 4-45704 (Belldale/Armstead, BMI)	6
12	18	<b>SHE'S GOT TO BE A SAINT</b> Ray Price, Columbia 4-45724 (Galleon/Norlou, ASCAP)	6	49	55	<b>PASS ME BY</b> Johnny Rodriguez, Mercury 73334 (Hallnote, BMI)	5
13	15	<b>A PICTURE OF ME (Without You)</b> George Jones, Epic 5-10917 (CBS) (Gallico/Algee, BMI)	7	50	—	<b>I WONDER IF THEY EVER THINK OF ME</b> Merle Haggard & the Strangers, Capitol 3488 (Blue Book, BMI)	1
14	14	<b>WHO'S GONNA PLAY THIS OLD PIANO</b> Jerry Lee Lewis, Mercury 73328 (Blue Echo, ASCAP)	10	51	54	<b>EVERYBODY NEEDS LOVIN'</b> Norro Wilson, RCA 74-0824 (Gallico/Algee, BMI)	4
15	20	<b>IS THIS THE BEST I'M GONNA FEEL</b> Don Gibson, Hickory 1651 (Acuff-Rose, BMI)	8	52	57	<b>SOMEWHERE MY LOVE</b> Red Steagall, Capitol 3461 (Robbins, ASCAP)	3
16	17	<b>LONESOME 7-7203</b> Tony Booth, Capitol 3441 (Cedarwood, BMI)	11	53	53	<b>A SWEETER LOVE (I'll Never Know)</b> Barbara Fairchild, Columbia 4-45690 (Duchess, BMI)	9
17	21	<b>LOVIN' ON BACK STREETS</b> Mel Street, Metromedia Country 901 (Contention, SESAC)	6	54	—	<b>DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME</b> Jerry Wallace, Decca 33036 (MCA) (TAJ, ASCAP)	1
18	13	<b>YOU AIN'T GONNA HAVE OLD BUCK TO KICK AROUND ANYMORE</b> Buck Owens & the Buckaroos, Capitol 3429 (Blue Book, BMI)	13	55	—	<b>NEON ROSE</b> Mel Tillis & the Statesiders, MGM 14454 (Tomale, ASCAP/Brougham Hall, BMI)	1
19	10	<b>TAKE IT ON HOME</b> Charlie Rich, Epic 5-10867 (CBS) (House of Gold, BMI)	16	56	59	<b>DON'T LET THE GREEN GRASS FOOL YOU</b> O.B. McClinton, Enterprise 9059 (Stax/Volt) (Assorted, BMI)	6
20	25	<b>SOUL SONG</b> Joe Stampley, Dot 17442 (Famous) (Gallico/Algee, BMI)	5	57	64	<b>OLD FASHIONED SINGING</b> George Jones & Tammy Wynette, Epic 5-10923 (CBS) (Altam, BMI)	3
21	22	<b>SOMEBODY LOVES ME</b> Johnny Paycheck, Epic 5-10912 (CBS) (Jack & Bill, ASCAP)	10	58	—	<b>SATISFACTION</b> Jack Greene, Decca 33008 (MCA) (Tree, BMI)	1
22	26	<b>TO KNOW HIM IS TO LOVE HIM</b> Jody Miller, Epic 5-10916 (CBS) (Vogue, BMI)	6	59	62	<b>PAINT ME A RAINBOW</b> Wynn Stewart, RCA 74-0819 (Window/Empher, BMI)	5
23	28	<b>KATY DID</b> Porter Wagoner & Dolly Parton, RCA 74-0820 (Owepar, BMI)	5	60	60	<b>I FORGOT MORE THAN YOU'LL EVER KNOW (About Him)</b> Jeanne Pruitt, Decca 33013 (MCA) (Travis, BMI)	6
24	19	<b>MY MAN</b> Tammy Wynette, Epic 5-10909 (CBS) (Algee, BMI)	13	61	63	<b>TOSSIN' AND TURNIN'</b> Ronnie Sessions, MGM 14445 (Harvard/Vive, BMI)	4
25	16	<b>WHEEL OF FORTUNE</b> Susan Raye, Capitol 3438 (Valando, ASCAP)	11	62	66	<b>BEHIND BLUE EYES</b> Mundo Earwood, Royal American 65 (Ray Moody, BMI)	8
26	29	<b>I REALLY DON'T WANT TO KNOW</b> Charlie McCoy, Monument 8554 (CBS) (Hill & Range, BMI)	6	63	73	<b>DOWNFALL OF ME</b> Sonny James, Capitol 3475 (Marson, BMI)	2
27	30	<b>LISTEN</b> Tommy Cash, Epic 5-10915 (CBS) (Moss/Rose, BMI)	7	64	65	<b>MY HEART CRIES FOR YOU</b> Doyle Holly, Barnaby 5004 (MGM) (Anne Rachel/Gladys/Massey, ASCAP)	4
28	36	<b>CATFISH JOHN</b> Johnny Russell, RCA 74-0810 (Jack, BMI)	5	65	70	<b>IF IT'S ALL RIGHT WITH YOU</b> Dottie West, RCA 74-0828 (House of Gold, BMI)	2
29	32	<b>HOLDIN' ON TO THE LOVE I GOT</b> Barbara Mandrell, Columbia 4-45702 (Algee/Altam, BMI)	6	66	67	<b>SHE CALLED ME BABY</b> Dick Curless, Capitol 3470 (Central Songs, BMI)	3
30	39	<b>LOVE'S THE ANSWER/JAMESTOWN FERRY</b> Tanya Tucker, Columbia 4-45721 (Algee, BMI/Tree, BMI)	4	67	69	<b>COMIN' AFTER JINNY</b> Tex Ritter, Capitol 3457 (Evil Eye, BMI)	4
31	31	<b>BABY, BYE BYE</b> Dickey Lee, RCA 74-0781 (Jack, BMI)	10	68	68	<b>PROUD MARY</b> Brush Arbor, Capitol 3468 (Jondora, BMI)	3
32	37	<b>WHOLE LOTTA LOVING</b> Hank Williams & Lois Johnson, MGM 14443 (Travis, BMI)	4	69	74	<b>IT RAINS JUST THE SAME IN MISSOURI</b> Ray Griff, Dot 17440 (Famous) (Blue Echo, ASCAP)	2
33	40	<b>SHE LOVES ME (Right Out Of My Mind)</b> Freddie Weller, Columbia 4-45723 (Young World/Center Star, BMI)	4	70	75	<b>THANKS TO YOU FOR LOVING ME</b> Jerry Wallace, United Artists 50964 (Tree, BMI)	2
34	51	<b>SHE NEEDS SOMEONE TO HOLD HER</b> Conway Twitty, Decca 33033 (MCA) (Hello Darlin', SESAC)	2	71	—	<b>RATED X</b> Loretta Lynn, Decca 33039 (MCA) (Sure-Fire, BMI)	1
35	34	<b>FUNNY FACE</b> Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	15	72	72	<b>CANDY AND ROSES</b> Sue Thompson, Hickory 1652 (Milene, ASCAP)	4
36	38	<b>HAPPY, HAPPY BIRTHDAY BABY</b> Sandy Posey, Columbia 4-45703 (Arc, BMI)	7	73	—	<b>GOODBYES COME HARD FOR ME</b> Kenny Serrati, MGM 14435 (Shade Tree, BMI)	1
37	27	<b>A PERFECT MATCH</b> David Houston & Barbara Mandrell, Epic 5-10908 (CBS) (Flagship, BMI)	13	74	—	<b>ALWAYS ON MY MIND</b> Elvis Presley, RCA 74-0815 (Press/Rose Bridge, BMI)	1
				75	—	<b>WE KNOW IT'S OVER</b> Dave Dudley & Karen O'Donnal, Mercury 73345 (Newkeys, BMI)	1



# Love Sure Feels Good IN My Heart



**BUDDY ALAN WROTE IT...**  
**Susan Raye SINGS IT**  
**...AS NO ONE ELSE CAN!**

OMAC Artist Corporation  
1225 North Chester Avenue  
Bakersfield, California 93308  
(805) 393-1011





SH-H-H-H-H

"LISTEN"  
"LISTEN"  
"LISTEN"

EPIC #5-10915

If you just listen closely you'll hear  
a great hit song on Epic Records! by

**TOMMY CASH**

Published by  
MOSS ROSE PUB.

Written by: TOMMY CASH  
&  
JIMMY PEPPERS  
Produced by: GLENN SUTTON



Country Music

Nashville  
Scene

• Continued from page 28

for 13 more syndicated television shows with Gene Williams, Warren Smith, the Crossroads Gang, Carol Williams and Johnny Duncan (not Nashville's Johnny Duncan). . . . Ernest Tubb and Stoney Cooper both have given up smoking. Stony has gained nine needed pounds.

Jeannie Seeley's next single is one she wrote about her farm in Western Pennsylvania, called "A Farm in Pennsylvania." She describes it as in the "Rocky Top" vein. . . . Rusty Adams, who doubles as Koko the Country Clown, has cut a pilot for ABC. He also has recorded a single called "A Pint of Pain Remover," which he says is a true story he encountered on lower Broadway in Nashville. . . . Starting next fall season, Karen Wheeler will tour with Conway Twitty. Both are booked by Jimmy Jay. . . . Faron Young has signed another long-term contract with Mercury. He'll add five more years to the seven already there, and receive a substantial sum for signing.

Danny Davis, who is chairman for Christmas Seals, performed an hour-long concert on WSM on behalf of the drive. . . . John D. Loudermilk is now appearing on the college circuit, following a six month sabbatical in foreign posts. He continually plays to standing room audiences. . . . Mac Wiseman will headline at the Raven Gallery in Detroit the second week of December. . . . Jim Ed Brown, during a visit home to Arkansas, bagged a 10-point buck on the first day of the deer season. . . .

George Hamilton IV, the Stonemans and Sammi Smith all received rave reviews for their 21-day swing of the United Kingdom. . . .

Blake Emmons has a featured role in a CBC Christmas special, originating in Toronto. . . . Jamey Ryan is set for a 21-day tour of England with the Slim Whitman show in April. . . . Bobby Austin, now booked by Shorty Lavender, has the second big song of his career in "Knoxville Station." . . .

George Jones & Tammy Wynette, after taping two "Hee Haw" shows, played to sell-outs in Miami, Columbia, S.C., Granite Falls, N.C., Beckley, W. V., and Columbus, O. . . . Jack Reno has signed with UA for recording, with Shorty Lavender for booking.

Ethel Delaney, the popular mid-western singer, continues to get return jobs. She and her Buckeye Strings have been signed to a solid Saturday night booking through next February at the Moose Lodge near Akron, O. They wanted a longer contract, but Ethel already was booked elsewhere. . . . Jack Blanchard and Misty Morgan appeared with a couple of heavyweights, Jackie Gleason and Frank Fontaine, on the "Mike Douglas Show." . . . The wife of Bob McCracken, drummer for Tommy Overstreet, gave birth to a 22-inch long boy who weighed in just under 11 pounds.

**CRISTY  
LANE**

COMING YOUR  
WAY SOON!!

Billboard **Hot  
Country LP's**

Billboard SPECIAL SURVEY  
for Week Ending 12/9/72

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	10
2	2	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	17
3	4	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	22
4	5	HERE I AM AGAIN Loretta Lynn, Decca DL 7-5381 (MCA)	7
5	3	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA LSP 4761	11
6	10	GOT THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	6
7	6	I CAN'T STOP LOVING YOU/(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca DL 7-5361 (MCA)	12
8	9	ALL TIME GREATEST HITS Ray Price, Columbia G 31364	14
9	7	COUNTRY MUSIC THEN & NOW Statler Brothers, Mercury SR 61367	14
10	12	WHEEL OF FORTUNE Susan Raye, Capitol ST 11106	9
11	11	LADIES LOVE OUTLAWS Waylon Jennings, RCA LSP 4751	10
12	15	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	5
13	8	AMERICA: A 200 YEAR SALUTE IN STORY AND SONG Johnny Cash, Columbia KC 31645	15
14	18	MY MAN Tammy Wynette, Epic KE 31717 (CBS)	4
15	13	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia KC 31646	15
16	22	CHARLIE McCOY Monument KZ 31910 (CBS)	4
17	17	IF YOU TOUCH ME (You've Got to Love Me) Joe Stampley, Dot DOS 26002 (Famous)	9
18	16	MISSING YOU Jim Reeves, RCA LSP 4749	14
19	23	SOMEBODY LOVES ME Johnny Paycheck, Epic KE 31707 (CBS)	8
20	19	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	24
21	14	"LIVE" AT THE WHITE HOUSE Buck Owens, Capitol ST 11105	9
22	20	THE STORYTELLER Tom T. Hall, Mercury ST 61367	13
23	30	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic KE 31746 (CBS)	3
24	24	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	38
25	21	TRACES Sonny James, Capitol ST 11108	10
26	26	BURNING LOVE (And Hits From His Movies) Elvis Presley, RCA Camden CAS 2595	5
27	28	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia KC 31770	10
28	25	TOM T. HALL'S GREATEST HITS Mercury SR 61369	11
29	36	GLEN TRAVIS CAMPBELL Capitol SW 11117	2
30	27	BLESS YOUR HEART Freddie Hart, Capitol ST 111073	24
31	31	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	24
32	35	BORROWED ANGEL Mel Street, Metromedia Country MCS 5001	5
33	34	DELTA DAWN Tanya Tucker, Columbia KC 31742	8
34	29	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia KC 31647	16
35	37	SINGS "MY FAVORITE SONGWRITER, PORTER WAGONER" Dolly Parton, RCA LSP 4752	4
36	38	TURN ON SOME HAPPY Danny Davis & Nashville Brass, RCA LSP 4803	2
37	33	ME & THE FIRST LADY George Jones and Tammy Wynette, Epic KE31554 (CBS)	17
38	42	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot DOS 26003 (Famous)	3
39	40	EXPERIENCE Porter Wagoner, RCA LSP 4810	3
40	39	THE ROADMASTER Freddy Weller, Columbia KC 31769	6
41	—	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol ST 11127	1
42	—	INCOMPARABLE Charley Pride, RCA Camden CAS 2584	1
43	41	FOR THE GOOD TIMES Ray Price, Columbia K 30105	119
44	44	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (CBS)	2
45	45	BEST OF BAKERSFIELD Various Artists, Capitol ST 11111	2



## BASF Blank Tape Mass Mkt. Push

• Continued from page 3

Ohio; as well as regional sales offices in Chicago, Dallas, Los Angeles and Parsippany, N.J.

BASF is also in the process of appointing a team of special sales representatives to service the mass merchandisers through whom it expects to blanket the consumer tape market.

New executives appointed to the company as part of the new sales structure include account executive Bob Murphy, who will work closely with Thomas Dempsey, BASF's vice president of marketing and sales, and Gerard Berberian, the firm's national sales manager.

Also new are Murray Kremer, who will work with Heinz Kreuls as advertising and promotion manager; and James Walker, the firm's new regional manager in Los Angeles, who replaces Pat Kenny.

BASF's blank tape thrust into the mass consumer market will emphasize the company's stringent quality control policy, the patented jamproof "SM" mechanism, originally introduced exclusively in the BASF Chromiumdioxide line and now available in all cassettes manufactured by the company.

The new mass market thrust will

also stress BASF's ability to produce top quality tapes at competitive prices because of the firm's total involvement in blank tape production from the molding of the plastics through to the finished cassette, 8-track or open reel product.

As Heinz Kreuls, BASF's marketing manager for audio and video products in this country explained, "We intend to prove to the consumer that one does not have to sacrifice quality for price or vice versa."

### No Private Label

As added insurance for the success of its mass market sales of its blank tape lines, BASF has phased itself out of the private label business, which, at one time, played an important role in its blank tape activities. "We intend to concentrate our efforts solely on the marketing and merchandising of the BASF brand products," said Kreuls.

Coinciding with the mass market thrust of the BASF blank tape line, will be an added push on the new BASF line of tape recorders and players, first introduced at this year's Consumer Electronics Show, and BASF's prerecorded cassettes and 8-track cartridges, featuring product from the company's record labels.

According to Kreuls, sales of the tape hardware, which includes two portable AC/DC cassette player/recorders, and one portable AC/DC cassette player/recorder with built-in AM-FM radio, have far exceeded expectation. The mass market thrust will, according to Kreuls, place emphasis on the fact that the players though engineered to audiophile standards, are available to the mass consumer at attractive prices. BASF is also planning to add stereo tape decks and 8-track players to the line.

BASF's thrust into the consumer market was based to a large extent

on the assumption that with an estimated 15 percent control of the U.S. audiophile market, the firm had reached its saturation point in that area, and decided that diversification into the mass merchandise market was the only way to go.

BASF's blank tape entrants into the consumer market stakes include its SK cassette series—an economy-priced, low noise premium quality cassette in lengths of C-30s, C-60s, C-90s and C-120s. There is also the BASF LH cassette, which is an ultra-low noise/high output product designed for professional quality recordings, and available in color-coded li-

(Continued on page 33)

## Capitol Tape Aims: Displays, Packages

By BOB KIRSCH

LOS ANGELES—Working on prototypes of tape displays for industry-wide use and designing prototypes of more informative packages for prerecorded tape is helping to keep things busy for Capitol's national merchandising development manager Fred Rice.

Rice, who is also a member of the RIAA Packaging and Merchandising Committee, has strong feelings about other areas of prerecorded tape. These include what

information should be placed on the package and where, the importance of tape in the record industry, the possibility of an industry-wide budget cassette line in the relatively near future and the general importance of making it easier for the rackjobber, dealer and manufacturer when it comes to selling tape.

Rice is currently working on a prototype display, hopefully to be ready for showing at the NARM rackjobbers convention here this February, which will solve certain existing display problems and be adaptable for 8-track and cassettes.

"This display," Rice said, "will consist of eight sliding panels. Each panel will hold from 64 to 80 tapes, and will be eight to ten tapes wide and eight deep. Each panel will have extrusions on it so the tape can be dropped in, and each panel will be able to slide to one side to reveal another panel. The panels will be made of hardboard."

Rice explained that the display, which can be hung from a wall or placed on a stand, will be about 12 inches deep, allowing an inch for each tape and another four inches for space in between. The tapes will face front, and the consumer may slide each panel aside to reveal another display. The unit will be locked, and a plastic or glass covering will cover the first panel only. The display will be about four feet high and the same in width.

"The size of the unit can easily be doubled," Rice explained, "because double this size is a standard cut of this hardback material. Each sheet can have a title, such as new releases, catalog, classics or anything the dealer wishes."

Why will this be a help to the dealer, rackjobber and consumer all at the same time? "A lot of money is spent on fixtures," Rice pointed out, "and people want a pretty good display for that money. I think the important point about this display, which should hold a minimum of 640 tapes, is that it makes for tremendous volume in a

(Continued on page 34)

## Buyer Laments Open Reel Lag

By EARL PAIGE

CHICAGO—One of the problems with open reel is that there just aren't enough retail buyers such as Roy Cloud, Rose Discount Records here. At least this is the feeling of Sasch Rubinstein, Magtec, and others who are enthusiastic about the configuration. Cloud has been leading a fight for standardization at 7½ ips and for faster release of product.

As an example of the power of 7½ ips, he said that following GRT's change from 3¾ he was able to order more tape from their initial 7½ release than he had sold during the whole time of GRT's previous involvement in open reel.

Cloud, 34, and an avid hi-fi buff, believes the success of open reel is in having a large selections. Rose stores on Madison and Wabash here each stock over 2,000 titles with list price running between \$6.98 and \$7.98. "Most people are not interested in price but primarily interested in the best sound quality," he said, adding that the usual open reel customer is "highly knowledgeable, both musically and technically." He said, "To these people, the thought of buying 3¾ ips tape is almost sacrilegious. Most would attempt to obtain a perfect disk, which is almost impossible from U.S. record makers, and tape their own rather than lose sound quality on 3¾ tapes."



CLOUD

### Raps Labels

He said Rose's inventory includes all types of music and a large proportion of sales is from the "Top LP's & Tapes" chart in Billboard. Sales of classical tapes have continued to grow but are outpaced by pop titles. "One major problem still plagues us. We are unable to obtain many potential better sellers because some manufacturers have decided not to issue these in open reel. It is discouraging

(Continued on page 33)

## More AST Expansion: 'Ampex 2' Open Reel



TAPE record and accessories distributor Len Finkel (right), president, Fine-Tone Audio Products Co., Brooklyn, with (from left) Fine-Tone sales manager Jack Haddad, Hitachi rep Si Mazoff and Hitachi branch manager Len Roude during recent Fine-Tone audio show. The event will be repeated again soon.

NEW YORK—Ampex Stereo Tapes (AST) has introduced a new generation of prerecorded open reel tapes, which according to William Slover, Ampex vice president and general manager of AST, embodies significant improvements in sound quality.

The line, designated the Ampex 2 series, is the result of exhaustive analysis, and a thorough upgrading of mastering, duplicating and quality control processes and materials, said Slover.

He added, "All open reel releases from AST will make use of new low noise, high output tapes specially formulated for high speed

(Continued on page 32)

## ITA SEMINAR

LOS ANGELES—The International Tape Assn. (ITA) will hold its third annual seminar, Feb. 11 through Feb. 14 in Tucson.

Executive director Larry Finley said the ITA advisory board seminar committee has structured the workshops so "Users" who are "successfully using tape and storage information medium will participate on panels together with ITA members."

## TVC SPOTLIGHT

### Advance CES Exhibitors

CHICAGO—The first Winter Consumer Electronics Show (CES) Jan. 12-16 at the Conrad Hilton hotel here will be held concurrently with the Independent Home Entertainment show in the same building (Billboard, Nov. 11 carries list of exhibitors at that show) and both shows are sandwiched between the International Home Furnishing Market Jan. 8-12 and the National Housewares Exposition Jan. 15-19.

#### Preliminary CES exhibitors:

Admiral Corporation  
Akai America, Ltd.  
All Channel Products  
American Lighting Specialties  
Ampex  
Arvin Industries  
Audio Magnetics Corporation  
B & B Import-Export  
Belair Enterprises  
Bell & Howell  
Bigston Corporation  
Brother International  
Bush Brothers Products  
Canon USA Inc.  
Case Manufacturing  
CBS Magnetics  
Centron Corporation  
Columbia/Masterwork  
Craig Corporation  
Dyna-co, Inc.  
Electrostatic Sound  
Empire Scientific Corp.  
Empire Ultrasonics  
Federal Transistor Co.  
Fidelity Products Co.  
Fisher Radio  
GE  
General Tele-Communications  
Glenburn Company

Graymark Enterprises  
Grundig Electronic Sales  
GTR  
Gusdorf & Sons, Inc.  
Harman-Kardon, Inc.  
Hitachi  
Inland Dynatronics  
International Distributors  
Jensen Sound Laboratories  
JFD Electronics  
JVC America  
KLM Research & Development  
Koss Corporation  
Lloyd's Electronics  
Magnitron  
Magnavox  
Mayfair  
Memorex Corp.  
M&A Div., Mitsubishi  
Morse Electro Products  
Motorola  
No. American Foreign Trading  
Olympic International  
O'Sullivan Industries  
Panasonic  
Panorama Radio & Electronics Corp.  
Philco-Ford  
Phone Mate  
Phono Sonic Radio  
Pioneer Electronics  
Preferred Sounds  
Quality Display  
RCA  
Rectilinear Research  
Rolecor of America  
Sanyo Electric  
H. H. Scott  
Sharp Electronics  
Sony Corp. of America  
Soundesign Corporation  
Speedex Electronics  
Superex Electronics  
Sylvania  
Symphonic  
TDK  
Teledyne/Packard Bell  
Tele-Tone Company  
Texas Instruments  
V-M  
Toshiba America  
V-M  
Webcor Electronics  
Windsor Industries  
Winthrop Audio Systems  
Withrop Audio Systems  
York Radio  
Zenith

## Tulsa Car Stereo Veteran Battles Bootlegging With Consistent Ad Program

By DICK FRICKER

TULSA—Outspoken automotive tape retailer Ed Greer believes stiff anti-piracy laws in Texas "have chased all the bootleggers into Oklahoma." Despite this, though, the veteran merchandiser who goes back eight years to early 4-track days, finds that sales are up, a fact he credits largely to an on-going advertising campaign.

Greer entered the tape and record business eight years ago and has expanded into a five state wholesale operation with over 400 accounts.

Greer said the growing Okla-

homa bootleg tape industry has cost him about one million in sales this year.

He talked about accounts serviced by his operation: "They are mostly individual record and tape stores, independently owned. We have two vans on the road that service all these stores. In other words, we have door service, like we go to Oklahoma City; Wichita, Kansas; Wichita Falls, Texas; or any of those places."

"We had the original 4-track tapes sold in Tulsa," Greer said as he recounted that Greer's Stereo

Tapes were the first all tape stores in the city.

### Pilferage

He commented on the lessons in pilferage he had learned in the eight years, saying that his stores used the open display method and took their chances on loss. The loss, Greer figures, amounts to about a half a percent per year.

He added, "if we catch anybody stealing we prosecute. The word goes around that we are strict people and everybody knows we're going to prosecute and stays away from us."

He also pointed to the type of service given to customers by his staff as cultivating a large amount of return business. At times, customers have spotted pilferage attempts and stopped the theft before it happened.

As to the service given at Greer's, he said that each store in Tulsa is staffed by two people who receive regular briefings as to the happenings among the recording artists. Staff meetings and briefings are held about once a week, Greer said.

In the stores, items are displayed

by label, he said, pointing to that method as being faster in spotting low stock of an item and faster reorder. "We tried every way of stocking and this is the best; it is also easier for inventory control," he said.

Pricing is handled rather easily by Greer. "We have one price on all tapes except twin packs, and they are marked with a sticker."

Greer handles his promotional specialties by offering a special on one group each week; that is, all Beatle material would be sold at

(Continued on page 35)



## Sees TVC, CATV Combining

By LAURA DENI

LAS VEGAS—Cable TV executive Perry Leff believes TV cartridge packagers will eventually be vitally involved in CATV because of new two-way operation and the parallel need for more programming.

Multiple Systems Operation headed by Leff, an attorney, will soon have franchises located in West Germany, Belgium, and Switzerland. Leff, the husband of entertainer Abbe Lane, explained that he is presently in the process of acquiring systems and formulating new plans.

Leff's cable television firm Seattle Super Sonic has also recently acquired four new systems in Tennessee. Leff and his partners own the system, which utilizes local management.

Leff said he feels the most exciting new development is "two way communications with compu-

terized access to programming on a retrieval basis."

Basically a subscriber, by the push of a button or turn of a lever, could select which program he wishes from a catalog of between 1,000 and 1,500 programs. The customer would be billed for programs selected from a computer. Presently there are five systems now in operation that have been testing this innovation with highly successful results.

Although Leff feels that, at the moment, software doesn't have a very fertile field in cable television, the new two way communications will open up an entirely new dimension for the software manufacturers.

Leff also stressed that new cable television is broadening the communications media and that it is developing into a full communications service while attracting more sophisticated people than the original mom and pop outlets.

## Tape Happenings

The Consumer Products Division of Robins Industries Corp. has developed an automatic phonograph record cleaner which it claims is as delicately balanced as a precision tone arm. Designated the Groovemaster, the unit, made of a velvet cylinder, rides gently over the surface of a record as it spins on the turntable, removing, in the process, dust and dirt from the recording grooves. A nylon brush, provided for applying anti-static cleaning fluid to the velvet, may also be used to clean the cylinder. A special anti-static fluid is also available. The Groovemaster is blister-packed on a colorful peg-card, and carries an \$11.75 list price.

### BLANK CARTRIDGES

Best quality—lowest prices

- Lear 8-track cartridge, 26¢
- Lube tape 3600 ft., 6½¢ per 100
- Lear 8-track loaded, 75¢ up
- Ampex cassette, 71¢ up
- Head cleaners, 55¢

Write or call:

#### SG Cartridges

2709 Armory Road  
Wichita Falls, Texas  
(817) 767-1457

WRITE FOR YOUR FREE CATALOG!

### ASK THE MAN WHO KNOWS

... what's new in domestic and imported cartridges ... and how to identify what's needed with Pfanstiehl's new cartridge catalog.



**Pfanstiehl**

FACTORY-TO-YOU SALES REPS.

KNOW all about cartridges and will simplify your merchandising problem!

**PFANSTIEHL** 3300 WASHINGTON ST. • BOX 498  
WAUKEGAN, ILLINOIS 60085

## Record & Tape Retailers! EVER FEEL LIKE YOU'RE BEING SQUEEZED?

100% guarantee on all defective merchandise.

Liberal exchange policy.

**ARE YOU BEING SQUEEZED**  
out of extra profits because of high prices?

**ARE YOU BEING SQUEEZED**  
out of your normal, every day sales because your regular supplier is out of stock on best sellers?

**ARE YOU BEING SQUEEZED**  
out of extra sales because your regular supplier doesn't carry a complete catalog of all manufacturers' product?

Go to your phone and call  
(516) 889-5355  
**RIGHT NOW!**

This will never happen when you buy from  
Mr. Topp Tape who has been supplying tape  
& record dealers nationally at the lowest prices!

Ask for any of our capable sales people. They will answer all your questions.

Or write for our latest catalog:

**MR. TOPP TAPE**

150 Long Beach Road, Island Park, N.Y. 11558

## Philadelphia Hi-Fi Boom

By MAURIE H. ORODENKER

PHILADELPHIA — The audio entertainment industry is booming in this market, according to David Richardson, advertising manager for Allied Radio Shack, which operates 45 stores in this Delaware Valley market as part of its nationwide chain. And in full agreement are Al Franklin, head of Franklin Music, and Robert Dinnerman, vice-president of Silo, Inc.

Franklin Music, which has become a four-unit chain since opening its first store in Neshaminy Mall in 1968, has plans for three more stores next year and negotiating for four more on top of that. The new stores for next year include the Exton Mall in nearby Chester County; Oxford Valley Mall, in suburban Langhorne, Pa., and in Atlanta, Ga.

"We're planning a prototype of a new concept in decor at the Exton store, geared to the youth market," said Franklin. "We've found a successful formula for opening stores and profits have been doubling each year."

Franklin Music is an affiliate of Raymond Rosen & Co., Inc., locally-based distributor of RCA and

other products. The retail chain stocks 250,000 records and tapes retailing from 59 cents to \$60 and each store features a 40-foot wall of sound. With push-buttons, 60,000 different combinations of sound for high fidelity and stereo systems can be heard instantly.

The sound market has become more complicated with sophistication of new products, said Franklin. More consumers shop for audio equipment in thorough confusion, he added.

"Quadrasonic sound is another new development but many customers are complaining that they don't need four speakers when they have only two ears," said Franklin. "Four-channel stereo also is highly controversial because all the makers have different systems."

Silo, Inc., opened its first Audio World earlier this year in Naaman's Road Shopping Center in Wilmington, Del., and a second store opened last month in suburban Upper Darby. The stores, marketing sound systems, said Dinnerman, are the start of a chain to realize the full potential of the audio entertainment market.

## More Ampex Expansion

• Continued from page 31

duplication by Ampex Magnetic Tape Division. This tape reduces noise levels approximately 3db."

Slover also said that new solid state electronics have been designed and installed in duplicating equipment permitting a further improvement in dynamic range of 2.6db "Low noise tape and duplicator electronics combine to provide a total gain of 5.6db in dynamic range," he added.

The Ampex executive also disclosed that selected open reel releases from AST will now be produced employing the Dolby "B" noise suppression system, and added that the Dolbyized releases will provide unprecedented low noise or "hiss" levels and an overall improvement in dynamic range of more than 15db when played on decks equipped with Dolby "B" decoders.

He continued, "Even when these tapes are played on non-Dolby equipment, they will provide an improvement in hiss when adjustments in treble controls are made.

According to Slover, because of new mastering techniques now available to AST, many irreplaceable older performances are being improved through the use of a sophisticated dynamic noise reduction system in the production of duplication masters. He said the system monitors music levels and adjusts frequency response for top listening characteristics with a minimum of noise and virtually no loss in fidelity.

Said Slover, "We are taking every state-of-the-art step to realize the full quality potential of the open-reel medium. We believe Ampex 2 removes any remaining doubt concerning open reel tapes position as the finest source of quality music.

To supplement normal retail distribution of Ampex 2 recordings, AST will continue to expand the wide selection of more than 1,500 open reel tapes offered by the Ampex Shoppers Service to permit mail order buying direct from Ampex.

Meanwhile Ampex Stereo Tapes International has renewed its licensing agreement with EMI Belgium for the distribution of AST cassettes and 8-track cartridges in Belgium and Luxembourg. EMI has been handling Ampex product since the beginning of this year, and the new deal takes effect Dec. 15.

On the corporate level, Ampex has reported a net profit of \$27,000 or 2 cents a share on sales of \$78 million for the second fiscal quarter ended Oct. 28. It is the first time the company has operated in the black since the third fiscal quarter ended Jan. 30, 1970.

According to Ampex president Arthur Hausman, the second quarter results benefited significantly from sales to the North American Corp. of previously released Ampex computer data storage equipment, and that Ampex video and magnetic tape product continued to report improved sales during the period.

Meanwhile, negotiations to sell the Mandrel Industries subsidiary to Geosource International, Inc., are continuing. AST's marketing arm is meanwhile being moved to Hackensack, N.J.

## Ultra-Density Maxell Tape —New Plant

NEW YORK—The Maxell Corp. of America has introduced a new Ultra-Density magnetic tape with a traction coating on the back side. The tape, designated the UD-50 is of the same oxide formulation as the UD-35. The open reel product is available in 7 inch and 10 inch reels, and in ¼, ½ and one inch widths for studio use.

The Maxwell UD-35 open reel tape, also a new product from the company, was designed to create special interest among tape recording enthusiasts. It features low noise, freedom from dropout, and extended dynamic range.

Maxell has also put into operation at Kyoto, Japan, the first of four identical magnetic tape production facilities. According to Maxell's president, Tadao Okada, the plant is one of the largest and fastest coating mills in the world.

All its machinery was designed and manufactured by Hitachi, and it is expected that the three remaining mills at the same facility will become operational within 18 months.

Said Okada, "Once placed in full operation, these three story high coating mills will be the highest capacity magnetic tape manufacturing facilities in the world."

He added, "This plant is one of the few totally temperature and humidity controlled buildings in Japan. The actual production facility is a completely automated plant with each production step controlled by a Hitachi process control computer."

## GE Rips 45's

(Story on page 3)



## Big U.K. Audio Fair Tape Spotlight

By RICHARD ROBSON

LONDON—Tape software and hardware clearly stole most of the attention at the '72 Audio Fair here where over 120 exhibitors compared with less than 100 last year were showcased in the larger Olympia Grand Hall.

Sanyo for instance was showing four new additions to its Music Centre series of sophisticated home combination systems. The units were the GXT 4520KL and GXT 4730KL stereo models and the GXT 4731K and GXT 4521K quadraphonic systems.

The GXT 4520KL is a combined stereo AM/FM tuner, three speed record turntable and cassette deck measuring approximately 19½-ins. by 8¼-ins. by 12½-ins. It has a power output of 4.5 watts per channel and is supplied complete with two speakers.

The GXT 4730KL has a similar specification to the 4520KL but is fitted with an 8-track deck instead of cassette. It is priced at \$321.

The two quadraphonic systems also combine a tape deck, AM/FM tuner and three-speed record turntable for playing SQ matrix records. The GXT 4731K is fitted with a discrete 8-track cartridge deck and complete with four speakers, is priced at \$392. The GXT 4521K has a stereo cassette deck and retails for \$416.

Sony had two new cassette models on show, the CF 550A portable and the HST 139 home system.

The CF 550A is a stereo unit which can either be used with its own single internal speaker or, for stereo, can be plugged into two external speakers.

It includes an AM/FM tuner, a chromium dioxide bias switch and measures 13¼-ins. by 9⅝-ins. by 4¾-ins. With a power output of 3 watts per channel, it is priced at \$261.

The HST 139 also has an AM/FM tuner together with a built-in AFC circuit to help stabilize radio reception. The unit has a power output of 12 watts per channel.

Attracting a good deal of interest on the Philips stand was the firm's new N2510 cassette deck which the firm claims is its first

hi-fi unit and which has been built to meet the DIN 45500 hi-fi standard. Primarily designed for use with chromium dioxide tapes, the unit is fitted with a Cr02 bias

switch. Also built-in to the model is the Philips Dynamic Noise Limiter noise reduction circuit. The unit will be available early next year.

## Buyer Laments Open Reel Lag

• Continued from page 31

to have to tell a customer that a hot item (on disk, 8-track or cassette) is not available on open reel."

Tape buyer at Rose for six years and a veteran of over 10 years

with the firm, Cloud said: "I now look forward to the day when the last company to make popular tapes at 3¼ announces that it will return to 7½. That company is Columbia Records."

# We set out to build a better mouse trap. We wound up building a better mouse.



## EMI Plant In Africa

JOHANNESBURG—EMI (SA) has commissioned a new manufacturing plant for tape at the company's Steeldale factory, near here, Gordon Collins, the company's managing director, announced.

He said the capacity for manufacture of prerecorded cartridges and musicassettes was estimated at over one million units a year.

"This plant will enable EMI (SA) to manufacture locally all market requirements of tape recorded cartridges and cassettes, thereby saving considerable foreign exchange for the country.

## BASF Mass Mkt.

• Continued from page 31

brary boxes in lengths similar to those of the SK cassettes.

The BASF Chromiumdioxide cassettes—a formulation to which the company has made a firm commitment—is the top of the line, and are available in C-60s, C-90s and C-120s. They also come in color-coded library boxes. The consumer package is rounded out by the BASF sound loop 8, available in playing times of 45, 64 and 84 minutes, and a complete line of open reel tapes.

BASF's consumer, promotion program will feature special counter displays, co-op advertising programs, and point of purchase promotions, all custom tailored to the individual needs of the mass merchandiser.

Actually, it was a better cassette we were trying to build. And we succeeded. But first we found we had to develop a new kind of tape.

You see, to achieve the higher quality reproduction characteristics we were seeking, the miniature cassette tape had to have a far denser pattern of oxide particles than ordinary tape.

Developing this new denser-pattern tape took 15 years of research. But it was worth it. Because what we learned in developing a superior cassette tape helped us produce a vastly superior tape for every other use also.

Under critical recording conditions, Maxell

tape has unparalleled response within the Hz response curve. and high end frequency response. The noise and distortion cellent. There is an and consistency in both remarkable and

been found to have an smoothness of re-complete 20-20,000 Plus excellent low cy response. The figures are also excellent. overall smoothness Maxell tape that is reliable.

Maxell makes a tape for virtually every need. A complete range of audio recording tape: cassettes, cartridges, reel-to-reel, mastering (all widths) and bulk. Then there's Maxell video tape, computer cassette tape and, well, every kind you can think of.

For more information about the Maxell line of tape, write: Maxell, 501 Fifth Avenue, New York, New York 10017.

# maxell®

The answer to all your tape needs.



Maxell Corporation of America, 501 Fifth Avenue, New York, N.Y. 10017



ASSN CRITICAL

# Philadelphia Show Revived

By MAURIE H. ORODENKER

PHILADELPHIA — The "Hi-Fi Show" promotion that has been absent from the local scene for a number of years was revived recently by High Fidelity House, Inc., operating a chain of five store locations. With a \$1.00 admission ticketed, advertising that such proceeds will be donated to charity, a "Greater Philadelphia Hi-Fi Show" reappeared on the local scene. The local dealer group, however, frowned on the event.

Housed at the City Line Motor Inn and offering an advertised \$3,000 worth of prizes to lucky ticket holders in attendance, the "show" displayed the latest in

stereo and 4-channel, stereo receivers, tape recorders, decks, cassettes, and 8-track units, speakers, turntables, headphones, cartridges and accessories.

In addition to the displays, hard goods were sold at special sales prices off the floor. The show was presented without the usual fanfare of broadcasting personalities or gimmicks save for a half-priced admission ticket in the newspaper ads. Radio advertising was also utilized.

High Fidelity House, Inc., maintains a sales setup at its warehouse in the Lawrence Park Industrial Park in suburban Broomall, Pa., with stores in suburban Wayne, Pa., and Cherry Hill, N.J.; and nearby in Wilmington, Del., and Allentown, Pa.

Assn.

A dim view of such dealer-promoted shows is taken by the Hi Fi Dealers Association of Delaware Valley. The association was the pioneer dealer organization in the fight against the old hotel "Hi Fi Show" and it is again leading the fight against product shows at retail locations such as Audio World promoted at its location in the Tri-State Mall in nearby Claymont, Del.

An association spokesman said: "Such shows are nothing more than come-on promotions designed to get unsuspecting customers into stores with promises of seeing 'new' equipment, leaving unsaid the fact that this same equipment is available at any reputable stereo specialty store."

It is the unsaid or unspoken "promise" of offering something new, or something other dealers cannot offer, or being able to show off a mountainous supply of equipment that led the association to oppose the old hotel, mid-city "Hi Fi Show" of several years ago. Consequently, the members of the dealer organization are again opposing the new "Hi Fi Shows" at regional locations now. They claim that virtually every important line of stereo equipment is represented on the floors of members of the association and there is no need for the fanfare of a "Hi Fi Show."

# Capitol's Rice Sees Package Breakthroughs

• Continued from page 31

relatively small amount of space. It amounts to almost a store within a store, and this is perfect for the mass merchandiser as well as for the free-standing record and tape store. The fact that it can be hung from a wall saves valuable counter space. What you are getting is the biggest possible inventory in the smallest amount of space."

Package

Rice also has some strong opinions as to what information should be contained on the tape package, and is working on several prototype packages which would allow for that information plus a good deal more.

"If the information is important to the public, get it on there someplace," Rice said. "But get the name of the artist, the tape title, the company name and the number on the front of that tape. As for other information, such as titles, it's really up to the individual firm. But I feel certain things must go on the front, if for no other reason than to make a uniform, front face display rack possible."

"This will also make things easier for everyone," said Rice. "For example, a number on the front will make reorder a lot easier. Our business is built on reorders, so why hurt their chances?"

On some other information that might be placed someplace on the tape package Rice said, "The artist, number and record company name on the spine is also important. For one thing, most tapes are still displayed with the spine showing. Price coding is also a good idea."

"The cover of the LP should also be on the tape," Rice said. "It can be rescaled, of course, but I feel strongly that artists should design an album cover with 8-track and cassette in mind. It's always the other way around, always an afterthought. Tape has always been the stepchild. But the same cover is necessary. Three different covers would be a real mistake. The same is true with numbers. I like the idea, which we do at Capitol and a number of other firms do, of using the same number for LP, 8-track and cassette with a different prefix for each. Again, three numbers can cause a real mess."

Rice also suggested another method of making things easier for the dealer and consumer. "How do you know where to put a new artist," he asked? "I think a lot of sales are lost because artists are placed in the wrong category. It would be of minimal cost, for example, to put a cowboy hat insignia on a country tape."

Total time is another thing Rice likes to see on tapes, with individual times per cut only if the particular firm desires it. Capitol is doing this with new releases. "For what he pays, the consumer has the right to know the time he's getting," Rice said. As for the warranty, Rice pointed out that Capitol places it on the back of the 8-track and on the inside of the paper material which the cassette cover is printed on.

Book

Rice is also working on a prototype package to offer the tape buyer the same information the record buyer gets on an LP. "This is a small book that folds around the tape," Rice said. "The cost here would have to be called minimal. Inside the book can be placed a section which could offer liner notes, pictures of catalog material on that artist, words to the cuts, almost anything you want. The standard tape package would be inside the book, and the outside of the book would have the artist, number, title and company name stamped on. A book such as this, with additional information, just reinforces the basic rudiments of merchandising. This book, however, will be awhile in coming."

Rice feels there will be a budget cassette line eventually, not only for Capitol but industry-wide. "Up to the present," he said, "there

have basically been two types of budget lines, closeouts and dumps. I think we will see a time when there will be real budget lines, as there are in records. The packaging on such lines will have to be simple and fairly low-cost, but also quality. One idea, which is already being done, is to print the information directly on the board and use a slip lock package."

Other areas that Rice feels are important in tape from a standpoint of making things easier for everyone, is color coding of labels under a company umbrella. Capitol, for example, uses a black box for Capitol tapes, green for Apple, pink for Island, orange for Shelter and so on. Capitol's blank tape arm, Audio Devices, color codes according to length and also men-

tions footage as well as time on 8-track and reel-to-reel tapes. Capitol's Alan Davis has also put together a package to introduce new Capitol artists to affiliates, featuring an 8-track tape with sample cuts in a folder with pictures and biographical information on each artist.

"When you consider that tape sales probably account for about a third of the business," Rice said, "you begin to realize how important tape really is. In most cases it becomes more of a catalog item than an LP and a tape is generally a hit since it follows a hit record. It has great growth possibilities, but unless we display it out front with the proper information, we won't get the greatest possible growth."

# Superscope 'Q' Unit, New Amp

LOS ANGELES — Superscope, Inc. has introduced two products, a 4-channel sound system and a stereo amplifier.

The 4-channel system, model TC-824CS, includes an 8-track cartridge player with integrated 4-channel amplifier and four speak-

er systems. The unit is also capable of conventional stereo playback and features automatic 2-channel/4-channel switching. Price of the model is \$299.95.

The stereo amp, model A-240, features 30 watts of IHF power. This unit is introduced under the new Superscope product line. Other features include remote and main speaker switching, direct-coupled two-stage phono preamp and signal source selector for tuner, phono, tape and auxiliary inputs. Price is \$99.95.

# CRN Ads Dist.

NEW YORK—Cartridge Rental of Oklahoma, Inc., has become the third videocassette software distributor to be named by Cartridge Rental Network. The firm which will exclusively distribute rental video tape cartridges for CRN in Oklahoma, is a wholly owned subsidiary of the U.S. Cinema Corp. theater chain.

The appointment makes U.S. Cinema the first motion picture exhibition organization to stake a claim in the cartridge TV industry. Barry Yellen, president of U.S. Cinema Corp., sees his firm's involvement with videocassettes as complementary to the motion picture business. "Our theater lobbies will complement the many other potential outlets for videocassettes," he said.

CRN plans to blanket the United States with distributors by the end of the year. Other CRN distributors named so far are Cartridge Rental of Ohio, and ABC Record and Tape Sales of California.

# RECORDING TAPE RIOT!

FACTORY FRESH: CHOICE OF SCOTCH #150 OR #203, 1800 FOOT 1-MIL POLYESTER, 7" REELS; OR AMPLEX #611, 1200 FT., 7" ACETATE

Quantity	1-11	12	48
= 150	1.95	1.87	1.75
= 203	2.65	2.55	2.45
= 611	1.68	1.50	1.39

"SCOTCH" BRAND CASSETTES

SC-30	1.10	1.00	1.01
SC-30 High Energy	1.43	1.39	1.32
SC-60	1.30	1.26	1.18
SC-60 High Energy	1.62	1.58	1.49
SC-90	1.94	1.90	1.76
SC-90 High Energy	2.51	2.47	2.23
SC-120	2.52	2.48	2.39

"Cerron" Cassettes Assembled With Screws (in Norelco-Type Plastic Box)

C-90	.52	.48	.45
C-60	.62	.58	.55
C-90	.92	.88	.85
C-120	1.02	.98	.95

Add 10% to above prices for shipping —5% for orders over \$80.00

OPEN REEL STEREO TAPE BUYERS  
At last! An open reel compilation, including titles, songs, etc., of 65 long play, 1 1/2-3 hour albums by American Airlines, Continental Airlines, and Ampex 4 track stereo tapes (includes a group of "sound effects" tapes by Audio Fidelity). Send \$1.00—and we will also mail you a 140-page Harrison stereo tape catalog—so you'll get both for \$1.00—and this \$1.00 is refundable on your first \$10.00 purchase of open reel stereo tapes at our 30% discount!

SAXITONE TAPE SALES  
1776 Columbia Rd., NW, Wash. D.C. 20009

# RCA PUSHES CAR STEREO

LOS ANGELES — RCA's push into car stereo was highlighted by the company's initial appearance here at the Automotive Parts & Accessories Association (APAA) event. Five models were shown: 12R800 (4-channel); 12R301 (8-track); 12R500 (mini-8-track); 12B600 (8-track with FM stereo); 12R100 (cassette).

# CUT OUTS CLOSE OUTS

WESTERNS, POPS, SOUL, JAZZ, CLASSICAL

8-T tapes from 85¢ to \$2.25 each. LPs from 70¢ to \$1.25 each.

All major labels — Motown, RCA, Decca, Capitol, Ampex, etc. Many other stereo items at low-end price.

# WEST COAST STEREO DISTRIBUTORS

4422 Willens Avenue  
Woodland Hills, Ca. 91364  
213/347-6884

# LE-BO® The Number 1 Source of Quality Accessories

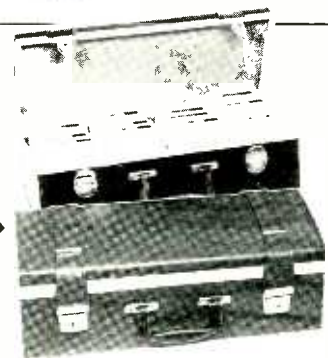
Tape cartridges and cassette cases, loaded blanks, tape, record and audio accessories, headphones, replacement needles and guitar accessories.



#TA-54  
DELUXE WOOD TAPE CARTRIDGE CARRYING CASE. Leatherette covered. Holds 24 cartridges, 96 cassettes or combination of both. Attractive red velvet flocked interior, individual compartments.  
List \$11.95



#TA-302  
STEREO HEADPHONE. Padded ear cushions, adjustable headband, individual volume controls, 10 ft. coiled cord, stereo-monaural switch. Impedance: 8-16 ohms. Frequency response: 20-17,000 cps.  
List \$18.95



#TA-114  
SUPER DELUXE ATTACHE TYPE CARRYING CASE. Aluminum valance in the tongue-in-groove design. Holds 24 cartridges. Red velvet flocked compartments. Available in black and olive green colors.  
List \$14.95

WRITE FOR OUR NEW CATALOG AND THE NAME OF YOUR NEAREST DISTRIBUTOR

See us at the IHE Booths 31 & 32

LE-BO PRODUCTS CO., INC.  
71-08 51st AVENUE, WOODSIDE N Y 11377 • Tel (212) 458 7700

audio brings you the world's most popular tape winder, for loading cassettes, 8-track and blank tape.

ELECTRO SOUND 100-48C

the world's best buy in automatic tape splicers shown mounted on winder for cassette operation.

ELECTRO SOUND 200

We carry a full line of tape duplicating equipment.

AUDIOMATIC CORPORATION  
237 West 54th St., New York, N.Y. 10019 (212) 582-4870/Cable AUDIOMATIC



# Sony 3/4 U-Matic Bid As 'Standard' of TVC

By HIDEO EGUCHI

TOKYO—Delay over a decision expected Oct. 20 by member manufacturers of the Electronic Industries Association of Japan (EIA-J) to adopt EIA-J's recommended specifications for "new color" 1/2-inch cartridge VTR as standard leads many experts here to believe that the 3/4-inch U-matic color videocassette system developed by Sony has already set a standard.

Besides Sony, which is preparing to boost production by two and a half times, JVC/Nivico is continuing to promote its models of the U-matic and Matsushita Electric has adopted a 3/4-inch unit, not 1/2-

inch, for its prototype 20-inch color TV-VTR console. Incidentally, Matsushita also has a 1/4-inch job in the works although the manufacturer has successfully developed a 1/2-inch cartridge VTR.

Judging from recent developments in Japan, the U-matic is the only consumer-oriented VTR, both in terms of hardware and software. And come 1973, it is more than likely that one or two more consumer-oriented electronics manufacturers will become U-matic licensees, both for the domestic and overseas markets, say experts.

Already, TEAC has joined hands with Sony and their joint venture is producing "U-matic" color videocassette players and recorders for the Japanese institutional, educational, if not consumer, markets.

Although JVC/Nivico recently warned Billboard that it would take ten years before the U-matic would become a worldwide consumer electronics item, at a retail price equivalent to that of today's color TV, other Japanese manufacturers are now inclined to think otherwise.

For instance, they point out, once some measure of standardization is accepted by the manufacturers, the door to the consumer market will be open even if the price is not right, as in the early days of radio, black-and-white TV, and color TV. Anyway, they say, despite the merits and demerits of VTR systems produced to date, the U-matic is here to stay.

# Ads Bolster Tulsa Car Tape Chain

• Continued from page 31

special prices for a week, possibly followed by a special on Elton John the next week.

He also pointed out that most all purchasing is done from the factory distributors.

As to stocking hot items, Greer said, "We usually watch the Billboard chart and see how it's going up and down. If it settles in about the center then we keep it for awhile. If it goes up then we know it's got no where to go but down."

## Specialty Stock

Rock is the best selling category in the Greer operation, however, each store is a specialty store. "Each one of our stores is set up as different type store. We have a country music store that has nothing but country, easy listening and religious music. We have three stores that have nothing but rock and then we have one store with nothing but easy listening and classical."

Greer answers questions quietly until asked about bootlegging in this area. "I am so against bootlegging that I have gotten myself into lots of trouble. We've lost close to a million dollars in our store area." He then recounted his attitude regarding the artist loss of royalties.

Just as Greer was the first to fully explore the sale of 4-track tapes, he was also the first to make a conscious effort to stop bootlegging.

## Bootlegging

He talks freely on the subject saying, "What they did they chased all the bootleggers out of Texas and they came to Oklahoma. Now we're able to counteract some of it. We're catching one or two each month. People that make them in Oklahoma are being caught in other states. It's a tremendous operation and there are definitely three or four factories right here in Tulsa. If you call anybody and say, we got this guy and he's got a tape that's being made right here in Tulsa, by the time this is given to somebody else and it goes through the chain of command, the guy is gone."

"Practically everybody in Tulsa has a bootleg product of some sort. I've had some distributorships taken away from me because I would not handle bootleg. They would have one line of genuine tapes and then a lot of bootlegs. I refused to buy the bootlegs so they wouldn't sell me the genuine tapes."

"I've spent thousands and thousands of dollars advertising on television to counteract the bootleg operation. What I do, if people have a bootleg tape and are very dissatisfied, as most people are, is to give 50-cents for every bootleg tape. What we would do is take them on television and break them after letting people listen to how bad they were. But it's become such a big factor that I can't do it anymore."

Greer restated his point that many of the bootleg operations from Texas have moved into Oklahoma because there is no state law here prohibiting bootleg operations.

In seeking aid on the federal level, Greer said, "We tried everybody but they said they had to have directives come down from their main office. We have called up and reported many people but they have never done anything."

Moving from the subject of bootlegging to television cartridge, Greer said he is not stocking any merchandise of that type for the present, but is prepared to move into that area as soon as the various systems are standardized.

## Auto Units

In the area of automotive equipment, he said business was better than ever to the point that he couldn't keep newer items in stock. Quadraphonic equipment is going very well, especially adapters for existing items. "The demand right now is real heavy and they (manufacturers) are not making it quick enough," Greer said.

In the area of general business Greer states flatly that the ma-

jority of his staff has been on the payroll since the first days of the operation. Some he said started working while in high school and are now preparing to graduate from college. This has been one of the biggest items for return customers, according to Greer, because a one-to-one relationship is developed between the store and the customer.

"The album business was on the downhill run, I think, until bootleg came. This made the 8-track tape sound bad and people thought that was the way things were going to

go. So now the album sales are up and tape sales are down," he said.

Much of Greer's sales success can be laid directly to advertising. He notes that about 5 percent of his budget goes for advertising, which is primarily in the sponsorship of a local Saturday night television show headed by Gaylord Sartian, who also appears on Hee Haw.

Greer's wholesale operation extends into Arkansas, Missouri, Kansas, Colorado, Texas, New Mexico, with some accounts in Louisiana and Chicago.

# Bow IVC \$19,000 TVC Unit

By LAURA DENI

LAS VEGAS — International Video Corporation of San Jose, Calif. gave its first public showing of a new television cartridge recorder, the VCR-100, at Circus Circus during the recent National Association of Educational Broadcasters convention here.

The VCR-100 is described as the "Cadillac of the VCRs" selling at \$19,000 for the playback machine and for \$27,000 for the record and playback model.

It was designed and built in the United States by a company owned in the United States. It has a 2,000 hourhead life with one hour of record/play time. International Video claims it is the "Highest performing VCR in the industry and the most compact VCR on the market weighing less than 45 pounds." It takes 10-12 seconds for it to automatically thread itself, with human hands never touching the head.

It was designed for industry, educational, advertising/teleproductions, medicine, government and cable television.

The machine is designed for on location work since it is much smaller and lighter than a typical 3/4-inch VCR and operates in any position. The VCR-100 can also be a studio machine operating on full electronic (TTL Logic) remote control as either an automated or partially automated studio system.

Masters made on the IVC one-inch helican-scan format can be put in cartridges while still on their reels and played on a VCR-100. Masters recorded on any IVC, VCR

can be put in cartridges and played back on a VCR-100. The company stresses that the one-inch color format of the new machine is completely interchangeable with every type of machine, thus not making obsolete IVC software.

The company has 73 national distributors for the new IVC-100, which was "Specifically designed for the top end of the closed circuit TV market." Deliveries start in March.

## RE-WRAP with BURKE WRAP



- Compact dispenser and roll of Burke Wrap album size, pictured above.
- Burke Wrap seals and shrinks perfectly! Use household iron. Simple instructions supplied with order.
- Rolls contain sized sheets, perforated-to-tear.
- No other equipment or item of any kind needed.
- Perfect for in-store "repairs". Eliminates many inventory problems.

ORDER TODAY — SEND CHECK OR C.O.D.  
 Roll of BURKE WRAP 10 does 500 Tapes \$13.45  
 Roll of BURKE WRAP 22 does 500 Albums 23.25  
 Dispenser 10" x 8" x 5" uses either roll 9.80  
 PPD Continental U.S.A.

BURKE PACKAGING COMPANY

Box 159 Carlsbad, CA 92008 714-757-4710

# TAPE SPECIAL!

BRAND NEW!  
 BLANK RECORDING TAPE  
 WHITE BOXES or BULK

IN BOXES	IN BULK
7" reel x 1200' 65¢	7" reel x 1200' 55¢
5" reel x 600' 52¢	5" reel x 600' 43¢

These prices apply to volume purchases.  
 Slightly higher prices for small quantities.

## ADI

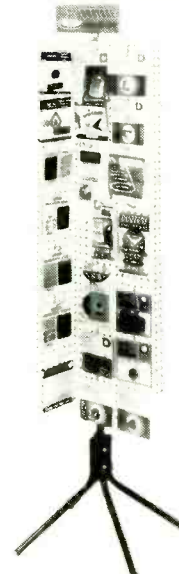
100 Research Drive • Glenbrook, Conn. • (203) 327-6500

**OVERLAND PRODUCTS**  
 P.O. Box 6  
 515 North Pierce St.  
 Fremont, Nebr. 68025  
 Phone 402-721-7270

No. 470A CASSETTE FULL SHIELD	No. 201 CASSETTE SPRING PAD	No. 570 FULL-FOAM SHIELD
No. 208 8 TRACK CARTRIDGE SPRING PAD	No. 410 FLAT SHIELD	No. 510 FLAT-FOAM SHIELD
No. 508 8 TRACK FOAM PAD	No. 302 CASSETTE PINS	No. 720 FLANGED GUIDE ROLLERS
No. 901 SPECIAL FOAM SHIELD	No. 735 CASSETTE HUBS	No. 020 CASSETTE WINDOWS

**SPECIAL DESIGNS ON REQUEST**

## DUOTONE ACCESSORIES ARE EVERYDAY SELLERS



Duotone's complete line of accessories do their own selling! Long time leader in the phonograph needle field, Duotone markets accessories for both phono and tape users. Tape carrying cases... blank cassettes... care & cleaning items... splicers... record cloths and adapters.

With the purchase of pre-packed, self-selling assortments, a free pegboard rack—floor stand is included.

Profits? Duotone accessory sales average a hefty 60%.

With audio fans needing all these items for everyday use, why not stock them for everyday sales?

COMPLETE CATALOG FROM:

**Duotone**

COMPANY

P.O. Box 1168  
 South Miami, Florida 33142  
 (305) 665-1121

IN CANADA:  
 Capitol Records Ltd. Malton, Ontario

## do you

need 8-track lubricated tape, cassette tape, C-O's or loaded cassettes?

Get in touch with **EMPIRE MAGNETIC INDUSTRIES** — the one stop for all your duplication or blank loading requirements at **LOWEST PRICES.**

**H. MANN**  
 EMPIRE MAGNETIC INDUSTRIES  
 545 Allen Rd., Woodmere, N.Y. 11598  
 Phone: 516-293-5496



# Jukebox programming

## Mfr. Action on Defective 45's

• Continued from page 1

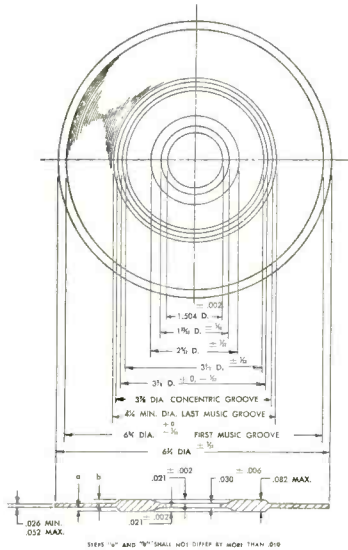
of the currently available 45 rpm records and the record changers of the various manufacturers. From our investigation, including extensive testing of our competitors' products, it is apparent that the coefficient of friction of the paper used on many record labels and the design of the center section of 45 rpm records are inappropriate in relation to the drag force that the phonograph stylus exerts on the record. This mismatch is so great that records will slip between each other and thus cause excessive wow.

"We have found that in order to obtain satisfactory playing of some stacks of 45 rpm records, the stylus tracking force must be lowered to less than two grams. This low tracking force for portable record changers is completely inconsistent with the capabilities of changers used in the portable phonograph industry.

He said records should be designed so that they will play with a minimum of 7 grams of tracking force.

Ottawa, Ill. jukebox operator Don McDonald told an audience at the recent national jukebox convention here that "some of the records we're receiving look as though they were pressed by drunks" (Billboard, Sept. 30).

## Ideal 45 Specs



JUKEBOX programmers' problems with records having poor lead-in and lead-out grooves might be minimized, according to Joe Wells of RCA in Indianapolis, if standards such as picture above were adhered to. Wells points out that some of the critical areas in this diagram from Record Industry Association of America (RIAA) are: 1) lead-in spiral, which should start at record edge, be between 16 and 32 grooves per inch and have a shape the same as recording groove; 2) margin diameter, outer set-down limit for needle should be 6 24/32-in.; diameter outermost groove at recording pitch should be 6 5/8-in.; lead-out spiral should be 2-5 grooves per inch, with contour same as recording grooves except width may increase to 0.006-in.; stopping groove, closed concentric circle, should have diameter of 3 7/8-in.

## Coin Machine World

### MINN. ASSN.

As the only industry in Minnesota that got tax relief this year, the Music Operators of Minnesota feel that the organization is gaining from a solidarity of cooperative effort. MOM legal counsel, Bill Brooks, discussed with the group at a recent Minneapolis meeting the effective presentation made by MOM, in pointing out to the legislature that the sales tax rate was unfair and discriminatory.

## Mo. 1-Stops View Dist. Consolidation

Supply lines between one-stops and record distributors continue to stretch out as the industry goes through what many see as an evolution, if not revolution in wholesale operations. Advances in commu-

nication and in transportation have in many cases offset what could be costly delays in shipments, while at the same time one-stops have learned to adapt. This is another in a series examining distribution.

### 'Must Work Harder'

By EARL PAIGE

ST. LOUIS—One-stops located far away from supply sources have to anticipate jukebox action more accurately and probably do tend to overbuy with subsequent greater costs in returning unsold goods, said Betty Dorrin, who with her husband, Nate, and son, Mike, took over Uptown Music Shop here recently.

"Where I used to buy 100 of a number, now I may buy 200, 300 or maybe even 500, because of the extra time I must allow for delivery," said Mrs. Dorrin. She was with the firm at its inception in 1948, when the then owner and founder, Harry Brockman, 71, and now retired, bought everything locally. Today, Mrs. Dorrin has only two local distributors and buys mostly from Chicago.

But by the same token, Mike, 21, who really did grow up in the one-stop business, makes only two local pickup trips a day and can spend more time helping to pack orders. Joe Strele, a former assistant, once had to spend the major part of a day picking up around the distributors here.

Mrs. Dorrin and Mike work from 8 a.m.-5 p.m. daily and to 1 p.m. Saturday with assistance sometimes from a niece, Sandy Tankower, 20. Mr. Dorrin also pitches in, though he has another job.

She said the firm will be going after more operator business because of the amount of time she and her son can devote to special orders, a big part of the jukebox business, she has found. The firm carries no jukebox LP's. "We might, but one supplier told us he will not sell in quantities less than 25 per title, and we can't take that much of a chance—there is no return on albums."



JUKEBOX programmer requests are checked out by Mrs. Betty Dorrin and her son Mike (at left) of Uptown Music in St. Louis. Tony Burasco and Neva Cessnun look at jukebox LP's at Musical Isle in Kansas City.

### 'Makes Us Stronger'

By GRIER LOWRY

KANSAS CITY, Mo.—The consolidation of distribution has probably made one-stops stronger, according to Harold Hassler, veteran at Davidson's One-Stop here, because it has required them to be more self-reliant. This also mentioned by Tony Burasco and Joe Salpietro of Musical Isle One-Stop, also local.

As in St. Louis, almost all records are ordered out of state and it often does take from a day to two days longer. But Hassler said, "We have long learned to adapt to it. Most of the labels are represented here by salespeople. We do often not know about new releases soon enough and we probably do overbuy on some, but we did this when the distributors were right here."

Basically, Hassler tries to order in a week's supply and works closely with the salesmen for the various distribution operations.

At Musical Isle, the situation is somewhat different because this is a branch of the St. Louis operation. Burasco and Salpietro said delivery problems there do exist.

### No Returns

Returns on product bought in too large a quantity is basically of little consequence where jukebox programmers are concerned, both firms said. "Returns from operators are nil," said Salpietro. Musical Isle is trying to keep returns from retail stores under 20 percent, and the growing trend to being a complete supplier for stores helps because Musical Isle can exercise its own expertise in inventories, restocking and so on, he said.

Distributors allowing one-stops to handle more business of small stores has also strengthened one-stops, said Burasco and Salpietro.

## Vegas: No 'Jingle Bells,' Just Jingle of Slots

By ROBERT LATIMER

LAS VEGAS—Christmas programming represents little change from the day-in day-out music menus on 130 stops operated by W & W Vending Company here, reports Harold Knittle of the firm.

"By and large, Christmas programming consists of three or four old traditional on each box, and in many cases only one," Knittle pointed out. "Naturally that one is Bing Crosby's 'White Christmas.' I'd say that location owners are lukewarm on the subject at best, and that younger owners don't want to change to holiday music at all. They point out that patrons in Las Vegas casinos and bars are usually gambling, and want only background music, plenty of exciting beat and rhythm, and that their minds certainly are not on the Christmas season. Most location owners tell me that their customers, long accustomed to free play, won't press the button for

Christmas music until Christmas Eve itself. So it's a rare location which will accept as many as four or five Christmas numbers."

The Las Vegas programmer has found that patrons in the small casinos which have jukeboxes are almost totally unaware of what is actually playing, but merely want pleasant strains while tossing dice or studying their cards or keno tickets. In Bars, which have become an increasingly larger factor, there are more likely to be requests, and customers pick their favorites carefully from the music

menu, but seldom request Christmas music.

W & W, originally Sutton Vending Company with no music routes at all, has built steadily over the past few years making it one of the largest in Nevada. Probably no operation of this size in the country has as easy a job in programming, due to the fact that with gambling the top interest everywhere, even the most carefully studied and well-planned music menu is only "background music"—and it's true at Christmas time as well.

## Need Location Demographics

By IRENE & LORI CLEPPER

MINNEAPOLIS — Programmers need more insight into locations, said Lawrence Sanford, Dodge Center, Minn., during a seminar at the recent Minnesota association meeting here. Sanford studies the location, checking the people who work there, analyzing the decor and the entertainment menu, drinks, because, he insists, the customer will play the jukebox according to the atmosphere of the location, changing his play as he goes from one spot to another.

Every jukebox he programs has at least the top 30 and he likes to re-arrange them in order of popularity when he services the phonograph. He programs at least 10 country, "even if it isn't a country location."

"I try to keep track of everything that's going on," Sanford said. "If a town has a barbershop quartet, where do the members go—either individually or as a group? If there's a singalong bar, I may

stock as many as eight to 10 singalong albums. I use a lot of little LP's in bars. I want to know the disc jockey's. They can do a lot to promote for us."

Asked about his use of colored title strips, Sanford said that he doesn't use them because the newer machines don't illuminate them, and it's hard for customers to read the titles. An operator agreed that amber was usable, but blue and green were hard to read.

Sanford uses test locations, even though he's following the Billboard listings. "I buy 10 or 15 and put them in the better locations, then I know what to buy more of. The playmeter tells the story—what's coming next week. Sometimes a disk can trick you. I knew 'Good Time Charlie' was good—but I didn't know how far to go with it. The test locations are the best way to deal with questions like that."

The Lowest Priced Juke Box in the World?



WE THINK SO!

CALL... AND FIND OUT!

For the first time in the history of the jukebox industry we offer an opening for the operator to become a Jupiter distributor. Our distributors will be a selected and vast network throughout the U.S.A. Exclusive territory and choice areas available. Jupiter has a five-year guarantee on all components. It is manufactured in Switzerland with solid state engineering to give years of trouble free operation. This is your chance to save hundreds of dollars by eliminating the middle man and purchasing direct.

Call 516 868-1819  
Or write: Dept. B  
Sea View Import Corp.  
838 Merrick Road  
Baldwin, N.Y. 11510



# Jukebox programming

## What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

### ALTON, ILL.: HIGH SCHOOL LOCATIONS

Helen Franklin  
Schaffner Music Co., Inc.

New Purchases: "Ventura Highway," America; "All the Young Dudes," Mott the Hoople, Columbia 4-15673; "Our Day Will Come," Choir, United Artists 509-74; Christmas: "White Christmas," Bing Crosby; "Jingle Bell Rock," Bobby Helms.

### BEAVER DAM, WIS.: EASY LISTENING LOCATIONS



Ruth Sawejka  
Coin-Operated Amusement Co.

New Purchases: "Home Lovin' Man," Andy Williams, Columbia 4-45716; "Sweet Surrender," Bread; "Walk On Water," Neil Diamond, Uni 55372; Christmas: "Yo Ho Ho! It's a Christmas," Jimmie Jensen, Jay 45011.

### BRODHEAD, WIS.: YOUNG ADULT/CAMPUS LOCATIONS



Marie Pierce  
C.S. Pierce Music Co.

New Purchases: "I Wanna Be With You," Raspberries, Capitol 3-4731; "Been to Canaan," Carole King, Ode 70-0001; "I Got a Bag of My Own," James Brown, Polydor 14153; "Angel," Rod Stewart, Mercury 73344; "Sittin' on the Dock of the Bay," Otis Redding, Atlantic 1396; "Looking Through the Eyes of Love," The Partinidge Family, Bell 301; "Long Dark Road," Hollies, Epic 5-10920; "Keeper of the Castle," Four Tops, Dunhill 4330; Christmas: "Rock Around the Christmas Tree," Brenda Lee; "Jingle Bell Rock," Bobby Helms; "White Christmas," Bing Crosby.

### CHATTANOOGA, TENN.: COUNTRY LOCATIONS

Lloyd Smalley  
Chattanooga Coin Machine Co.

New Purchases: "This Road That I Walk," Conway Twitty, Decca 33033; "The Shelter of Your Eyes," Don Williams, JAM 12; "Miss Pauline," Billy Bob Bowman, United Artists 50957; "Do You Know What It's Like to Be Lonesome," Jerry Wallace, Decca 33030; Christmas: "Little Drummer Boy," Harry Simeone Chorus; "Blue Christmas," Elvis Presley; "If Everyday Was Like Christmas," Elvis Presley; "White Christmas," Bing Crosby.

### CHICAGO: HIGH SCHOOL AGE LOCATIONS

Betty Schott  
Western Automatic Music

New Purchases: "Sweet Surrender," Bread, Elektra 45818; "Rock 'n' Roll Soul," Grand Funk Railroad, Capitol 3393; "Superfly," Curtis Mayfield, Curtom 1978; "Pieces of April," Three Dog Night, Dunhill 4331; Christmas: "Silver Bells," Weekly and White; "Rockin' Around the Christmas Tree," Brenda Lee; "Christmas Song," Nat King Cole; "Jingle Bell Rock," Bobby Helms.

### FERTILE, MINN.: EASY LISTENING LOCATIONS



Duane Knutson  
Automatic Sales Co.

New Purchases: "What Am I Crying For," Dennis Yost & the Passers By, JG 7002; "Sweet Surrender," Bread; "Walk on the Water," Neil Diamond, Uni 55372; Christmas: "Auld Lang Syne," Guy Lombardo; "White Christmas," Bing Crosby; "Little Drummer Boy," Johnny Cash.

### JEFFERSON CITY, MO.: SOUL LOCATIONS

Lloyd Grice  
United Dist.

New Purchases: "I Found My Dad," Joe Simon, Spring 100; "I've Got a Bag of My Own," James Brown, Polydor 14153; "Wish That I Could Talk to You," Slyvers, Pride 1019; Christmas: "White Christmas," Bing Crosby; "Jingle Bell Rock," Bobby Helms; "Blue Christmas," Elvis Presley; "Blue Christmas," Russ Morgan; "Blue Christmas," Ace Cannon; "Blue Christmas," Ernest Tubbs.

### LA CROSSE, WIS.: COUNTRY LOCATIONS

Jim Stansfield,  
operator;  
Mrs. Belle Stansfield,  
Programmer;  
Stansfield Novelty Co.

New Purchases: "She's Got to Be a Saint," Ray Price, "I Wonder If They Ever Think of Me," Merle Haggard, Capitol 4888; "Jamblayn," Blue Ridge Rangers, Fantasy 689; Christmas: "White Christmas," Bing Crosby; "Jingle Bell Rock," Bobby Helms; "Rockin' Around the Christmas Tree," Brenda Lee; "Christmas Goose," Stan & Doug, Golden Crest 320; "Just Go Nuts at Christmas," Jimmie Jensen.

### MADISON, WIS.: COUNTRY LOCATIONS

Pat Schwartz  
Modern Specialty

New Purchases: "Soul Song," Joe Stampley; "Rated X," Loretta Lynn, Decca 33039; "She Needs Someone to Hold Her," Conway Twitty, Decca 34033; "Paint Me a Rainbow," Wynne Stewart, RCA 0819; "All Heaven Breaks Loose," David Rogers, Columbia 45734; Christmas: "White Christmas," Bing Crosby; "Blue Christmas," Dean Martin; "Christmas Song," Nat King Cole; "Little Drummer Boy," Harry Simeone Chorus; "Merry Christmas Darling," Carpenters.

### ROLLING MEADOWS, ILL.: CHRISTMAS

Robert Hesch  
A&H Entertainers

New Purchases: "Blue Christmas," Elvis Presley; Oldies: "White Christmas," Bing Crosby; "Jingle Bell Rock," Bobby Helms; "Snow Goose," Stan & Doug.

CHRISTMAS: Each participant this week was asked which titles they will be using; thus selections indicate all categories.

# MARKETPLACE

## CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—One inch, \$25.00. 4-times \$22.50; 26-times \$21.25; 52-times 18.00. Box rule around all ads.
- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept., 513/381-6450. (New York: 212/757-2800.)

Check heading under which ad is to appear

(Type & Cartridge category classified ad not accepted.)

- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
- Used Coin Machine Equipment
- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- Miscellaneous

Enclosed is \$ \_\_\_\_\_  Check  Money Order.  
PAYMENT MUST ACCOMPANY ORDER

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
TELEPHONE # \_\_\_\_\_

## MISCELLANEOUS

### BILLBOARD IS ON MICROFILM:

Back copies of BILLBOARD are available on microfilm dating from November 1894 to December 1970.

Microfilm copies of articles from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page up to 5 pages.

For prices on additional copies and for further information contact:

Andy Tomko  
General Services  
Billboard Publications  
165 W. 46th Street  
New York, N.Y. 10036 tfn

## 8 TRACK TAPE RACKS BEAUTIFULLY DESIGNED AND WELL CONSTRUCTED TAPE DISPLAY RACKS

Various sizes holding from 40 to 300 Tapes.

AS LOW AS \$15.95

Call collect (305) 735-9600 or write:

### BESTAPE

N.W. 53rd St. & 22nd Ave.,  
Tamarac, Florida 33309 tfn

## THANKS D.J.'s For Playing "I'll Always Care"

BY JANYCE JAMES  
ON THE ZONK LABEL,  
B/W  
"COME ON,  
LET'S DO IT AGAIN."  
HILLSBORO MUSIC, INC.  
BMI de9

### BILLBOARD

Group Subscription  
Discounts

Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:

BOX 6019  
c/o Billboard, 165 W. 46th St.  
New York, N.Y. 10036 tfn

FASTEST SELLING INCENSE, STICKS and Cones. Spiritual Sky & Topanga Sun; full lines available. For free information write D & D Distributors, P.O. Box 644, Butler, Ala. 36904. or call: (205) 459-3446. de23

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-4474, H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

RECORDS - TAPES - OLDIES! 20,000 in stock. Send 50¢ for 3,000 listing catalog. Mail orders filled. Record Center, 1895 W. 25th St., Cleveland, Ohio 44113. (216) 241-0107. eow

## DISTRIBUTING SERVICES

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 6612 Limekiln Pike, Philadelphia, Pa. 19138. Dealers only. tfn

## SCHOOLS & INSTRUCTIONS

FCC FIRST PHONE IN (5) WEEKS. Training guaranteed. Call 1-800-237-2251 toll free for brochure. Write: R.E.I., P.O. Box 806, Sarasota, Fla. 33578. tfn

## FOR SALE

CHRISTMAS 45'S - 100 ASS'T \$10.00 - specify C&W-R&B-Pop or mixed. B.B. Records, 257 Bayard Rd., Upper Darby, Pa. 19082. (215) LE2-4473. de9

COLLECTORS ITEM "INTRODUCING the Beatles" Vee Jay label. Write for information. Beatles Album, 1201 West 29th, Pine Bluff, Arkansas 71601. (Limited quantity). de9

FOR SALE: 100 ASS'T C&W 45'S \$6.00 - 1000 or over \$5.00 per 100. Labels such as RCA, Decca, Monument, etc. B.B. Records, 257 Bayard Rd., Upper Darby, Pa. 19082. (215) LE2-4473. (We Export). tfn

FOR SALE-100 ASS'T 45'S, \$6.00. R&B, Gospel, labels such as Soul-Po-Tion, Motown, Atlantic. Write: Soul-Po-Tion Records, P.O. Box 1023, Albany, Ga. (912) 439-8575. de9

## PROMOTIONAL SERVICES

### PROMOTE YOUR RECORD NATIONALLY

with service to 2000 PD's. Full exposure reaching the "very people you need" by direct phone lines. Call or write JIM HOLT for this Sight & Sound Promotion.

JIM HOLT ENTERPRISES,  
6777 Hollywood Blvd.,  
Hollywood, Calif. 90028  
(213) 469-3721 eow

EFFECTIVE PROMOTIONS FOR RADIO stations. We have unique ideas for you. Send now for free details. Reasonable rates, major market quality. Contact: Art Vuolo, Jr., Logos, Unlimited, 2335 Twin Lakes Dr., Suite B, Ypsilanti, Mich. 48197. de9

## DISTRIBUTORS

PATCHES \$2.40 A DOZEN. 1000 OTHER NOW items. House of Ripples, 38 N. Mac Queenen Parkway, Mt. Vernon, New York 10550. de30

## HELP WANTED

### WEST COAST SALES MANAGER

Experienced with distributors and racks. Some promotional background helpful. Fast growing diversified company.

Write:  
BOB DEMAIN  
P. O. Box 436,  
Linden, N.J. 07036.  
Phone: (201) 862-7900 de9

COMPOSER OF POPULAR SONG MELODIES with evaluated song material looking for a lyricist who writes good commercial lyrics. Personal contact necessary. Write Victor Romashkin, 201 Gatzmer Ave, Jamesburg, N.J. 08831. de9

## RECORD PRESSING

### DISC COMMUNICATIONS, LTD.

743 5th Ave., New York, N.Y. 10022  
Custom record pressing and packaging  
7" and 12" Complete Studio and Mastering Facilities.  
Flexible promotional records available as discs or book inserts.  
(212) 371-0390 de9

## WANTED TO BUY

### BANKRUPTCY-DISTRESS

Closeout Merchandise  
8-track tape, cassettes & accessories  
No purchase is too large or too small  
(701) 258-3334 de9

## COMEDY MATERIAL

### PROFESSIONAL COMEDY MATERIAL

The Service of the Stars for over 30 Years!

"THE COMEDIAN"  
Monthly service: \$45 yr.; 2 issues \$8-3/\$11.50.

35 "FUN-MASTER" gag files, \$45.  
"Anniversary Issue," \$30-"How to Master the Ceremonies," \$5-No C.O.D.'s! "We Teach Standup Comedy!"

Remit to: BILLY GLASON  
200 W. 54th St.  
New York, N.Y. 10019 tfn

"FREE" CATALOG... EVERYTHING for the Deejay! Comedy, books, airchecks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348-B, San Francisco 94126. tfn

LSD-70 JOKES PER ISSUE, 24 ISSUES per year. \$3, 2 sample issues; \$17 1/2 yr.; \$32 full year. Box 612, Turnersville, N.J. 08012. eow

ONE-LINERS FOR DEE JAYS. BANDS, speakers. Complete & Professional. Sample only \$1. Sunshine Comedy Service (Room 29) Box 4636 Jax, Florida 32201. de9

NEW! 11,000 CLASSIFIED ONE-LINERS: \$10. Hilariously funny! Unconditionally guaranteed. Write for free catalog. Edmund Orrin, Box 679-A, Mariposa, Calif. 95338. tfn

## RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

### RECORD PRESSING SPECIALS

Qty.	7" 45rpm	12" 33 1/2 rpm
100	\$ 80.00	\$115.00
500	105.00	235.00
1000	145.00	375.00

Write for information for quantities of over 1000, custom jackets, stereo, promotion & national distribution. Orders shipped in ten days if accompanied by certified check or money order. TERMS: 50% deposit. Balance COD. Oneida Video-Audio Tape Cassette Corp. 760 Blandina St., Utica, N.Y. 13501 de23

# CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS

Radio-TV Programming  
On Page 41

## Ets. RENE PIERRE

## Automatic Coin Games

B P 338

71 Chalon-sur-Saone

France

Manufacturers of:

## FOOTBALL

• Competition 71 • Derby Lux • Derby Export

## BILLIARDS

• American • Golf • Russian

## TAM TAM

Exclusive representative for USA & Canada

## CHARLES RAYMOND & CO. INC.

250 W. 57th Street, New York 10019

for prices and information call (212) MU 9-0547



FOOTBALL  
COMPETITION 71



# International News Reports

## A&M Plans Large-Scale Drive on New 'Tommy' Pkg

LONDON—A&M has planned a massive trade and consumer promotion campaign to launch the all-star "Tommy" album (Ode) this week—and both Radio Luxembourg and the BBC will be broadcasting the double-album rock opera in its entirety this weekend.

The new version of the Who's "Tommy" has been conceived by producer Lou Reizner and features a number of major rock names together with the London Symphony Orchestra. "We'll be mounting what's certainly the biggest promotion campaign we've done. At

the moment I've no clear idea how much it's all going to cost," commented Derek Green, A&M managing director.

The company has hired a major billboard site in London's Kensington High St. for the duration of the campaign. The album will be also advertised on the sides of London buses as well as in a "massive" consumer press campaign. Badges and T-shirts will also be available and in-store display units, posters and stickers will be sent to dealers.

Retail price of the album, however, is \$5—a very high price for a double-album. "That was the only price we could charge to make it a viable proposition," said Green. "It has very elaborate packaging and we will be shrink-wrapping the sets in Britain."

"Tommy" will be broadcast on Radio Luxembourg this Friday, from 10:30-12 p.m. and the program will include an interview with Reizner. The only other album to receive similar treatment on Radio

Luxembourg was "Jesus Christ Superstar."

Radio 1 the following day will present a special, "Scene and Heard" program from 4 p.m. to 5:30 p.m., featuring the album and interviews with Pete Townshend of the Who, and Reizner. This is the first time the BBC has devoted such airtime to a rock album. Said a spokesman for Radio 1: "We regard "Tommy" as an extremely important work and it must be played in its entirety."

A live performance of "Tommy" will be staged at London's Rainbow Theatre on Dec. 9 featuring all the cast members who appeared on the album together with the orchestra and the London Chamber Choir.

An initial 30,000 double-album sets of "Tommy" has been pressed in Britain although the packaging has been imported from the U.S. to facilitate a simultaneous release policy. A&M plans, however, to manufacture the packaging locally at a later stage.

## 'Nashville' Film Rights to Ember

LONDON—Ember Enterprises Inc., has acquired distribution rights to the Crown-International Films feature, "Road to Nashville," starring Faron Young, Marty Robbins, Connie Smith, Johnny Cash and other major Country music artists. Ember will distribute the film in England and Europe.

"Road to Nashville" is scheduled for special showcase presentation release in late February 1973, and, according to Jeffrey Kruger, president of Ember Enterprises, will coincide with a concert tour of England by Young and Miss Smith. The tour will be supervised by Ember's Concert Attractions subsidiary.

## Moscow Station Poll Winners to 3

MOSCOW—Yunost station, the most popular Radio Moscow's daily program for younger listeners, ran a listener's poll to choose three national top pop music/song format groups.

Samotsvety, Dobry Molodtsy and Oera polled the largest majority. The poll, the first of this type ever held by Yunost station on a wide national level, revealed a great interest by youth here toward the national popular music (most of the three group's repertoire was original, many of the songs were authentic). Of the three groups winners of the poll, Molodtsy appears to be the foremost talent, their repertoire being a well-conceived amalgamation of old (or ancient) Russian folk songs and folklore material, with contemporary format instrumentation, arrangements and presentation.

Molodtsy (Good Fellows) was initially formed in Leningrad by several local jazz musicians who decided to concentrate their efforts on the contemporary field: Vsevolod Novgorodtsev (alto sax, leader, composer, arranger), Vladimir Shafranoff, organ/piano player, and Alexander Morozov, a trombone player. Their strong musical background, creativity, experience jazzwise and feeling for

contemporary material, quickly made the group the top. Molodtsy were featured in many national radio and television shows and programs, which paved the way for their further numerous successful tours of the country. Their concerts have been continuously sellouts for over last three years.

Samotsvety is an outfit chiefly known by its participations in radio and TV shows, rather than by live appearances. Oera is a Georgian vocal/instrumental ensemble, performances of which are based upon Caucasus-oriented material.

## Kearney Gets Capitol Push

TORONTO — Capitol Records planned a heavy promotion push on the week-long appearance of Canadian artist Christopher Kearney, at Grumbles Coffee House.

It is one of the first appearances Kearney has made in the Toronto area. He will be accompanied by his group, Pemican. Kearney has been in the studio with his producer, Dennis Murphy of Sundog Productions, for the past two weeks cutting a second album for Capitol. It will be released in February.

Meanwhile, Kearney's latest single, "Country Lady" continues to pick up secondary market stations. Kearney's press publicity is being handled by Michele Frank.

## MIDEM a Sellout

• Continued from page 3

them featuring international talent and one showcasing top national artists in search of international acclaim.

The first gala on Jan. 21 will be filmed in color by West German ZDF television and the backing music will be provided by a 26-piece orchestra conducted by Franck Pourcel. During the evening, which will be compared by Jean-Pierre Cassel and Michael Schanze, a special trophy will be presented to Michel Legrand as a tribute to his work as a composer.

A feature of the 1973 MIDEM is the wide range of activities represented by the participating companies.

All stands will be equipped with JVC Nivico tape recorders and hi-fi record playing units.

## AMSTERDAM

Bart Klimmert, formerly with Negram and Ariola-Eurodisc in Holland, has been appointed label manager for BASF Nederland at Arnhem. . . . American artist Bill Withers made a concert appearance in Amsterdam Nov. 24 and Ariola-Benelux tied in by releasing his latest records. . . . Electric accordionist John Woodhouse celebrated five years of successful record production for Phonogram. Sales of his albums and singles top one million world-wide. Local TROS-TV paid tribute with a special TV programme. . . . Canadian group the Stampeders completed a successful tour of Holland. . . . Inelco reports fast sales of the new Sweet album "Biggest Hits." The company is also giving strong promotion to the third Osibisa album.

Negram released the tenth international production by the George Baker Selection, "Marie-Jeanne." . . . CBS launched a powerful promotion campaign for the "At Carnegie Hall" album of It's a Beautiful Day, and also released a new Santana album, "Caravanserai."

United Artists, Holland, is planning a Happy UA in 1973 campaign with releases of albums by Eddie Cochran, Don McLean and Shirley Bassey. The company is also finalising important plans for the promotion of Poppy Records in Holland.

BAS HAGEMAN

## MOSCOW

As usual, Gosconcert's strongest efforts were aimed at booking numerous international classical artists, which brought to Russia in November pianists Georges Solchani, Klaus Helwig, Roger Brugger, Arturo Moreira-Lima; conductors Pierre Michel Le Cont, Otakar Trhlik, Vladi Simeonov and Kazuyoshi Akiyama conducted Russian symphony orchestras in nine cities in the country. . . . "George Enesco" State Philharmonic Orchestra (Rumania) gave concerts in Leningrad, Moscow and Riga. . . . Pete Seeger appeared in one-man shows in several cities in Siberia. It was Seeger's second concert tour of Russia since 1964. . . . Yugoslavia's Kollegium Musicum ensemble performed in six cities.

Armenian Jazz Orchestra, led by Konstantin Orbelian, is back from an extended tour of Syria, Jordan and Iran during September and October. . . . Hungarian pop singer Janos Koos, having enjoyed strong popularity in this country is in Russia accompanied by Express group. . . . Japanese variety show starred by Teruo Hata was in Moscow, Baku and Leningrad. . . . Melodiya has released stereo LP featuring music to Murad Kazhlaeff's ballet "Goryanka," performed by Kirov Theater's orchestra. . . . Organists Joseph Gerstewengst (Rumania), Amadeus Webersinke (East Germany) and Jiri Reinberg (Czechoslovakia) gave concerts in several cities.

Georgian folk group Dielo is back from an extended tour of East Africa.

Pavel Lishka, starring Czechoslovakia's Tunes, touring gala show, is still in Russia.

Another Melodiya's recent release is a stereo album by Bolshoi opera's artist Yevgeni Nesterenko.

Vadim Liudvikovski's jazz-orchestra (Radio and Television, Moscow) has disbanded recently. . . . Song Day is the title of a new TV special starring Kalinka group, presented recently over Leningrad television network.

YURCHENKOV

## BRUSSELS

Lynsey de Paul's "Sugar Me" (MAM) has been a big hit here. . . . John Horton (CBS), who scored recently with a Flemish ver-

## From The Music Capitals of the World

sion of "So Young" (Zo Jong), the love theme from "Zabriskie Point," is to record a French version of the song ("Deja"). . . . Young artist Willy Sommers received a gold disk for his recording of "Zeven Anjers Zeven Rosen." His Spanish version of the song has entered the Spanish charts. . . . Also making an impact in Spain is Flemish singer Samantha with "Eviva Espana." . . . After the success of Julio Iglesias's "Un Canto A Galicia," Decca has a second 100,000 seller with "Mouldy Old Dough" by Lieutenant Pigeon.

Sylvain Van Holmen, a founder member of the Wallace Collection and now a member of the duo Two Man Sound who scored a hit with "Copacabana," is producing another duo, Demsey and Dover. The two—a kind of Belgian Simon & Garfunkel—write their own material and have had a big hit with "Highway Shoes." . . . New Inspiration are doing well with their RTL Grand Prix entry "Bottle of Whisky." . . . Willy Albimoor, Jo Carlier, Fud Candrix, Hector Delfosse, Theo Mertens and Jo van Wetteren were among those who appeared at the special gala performance in the Bouglione circus tent.

AL DeBOCK

## DUBLIN

Pye's first Irish singles issued since Polydor took over distribution of the label a few weeks ago are Alma Carroll's "Day by Day" and a Joe Dolan maxi consisting of "Here We Go Again" (the plug side), "Ginny, Come to Me" and "Las Vegas." Another version of "Here We Go Again" is on release from Peter Keegan. It's on the new Solo label. . . . Multi-track singles are very much in vogue here. The Cotton Mill Boys have registered the name Super Single following the immediate success of their four-track disk including "Katy Clyne," "Try a Little Kindness," "Does My Ring Hurt Your Finger" and "A Maiden's Prayer." The 45 entered the Irish chart a week after issue.

Next in line from the Hawk label is a Super Single from the Indians. . . . From the same company comes a new single from the Real McCoy. Titles are a re-recorded version of the band's No. 1, "I Don't Know How to Love Him," "Johnny Brown," "Small Town Girl" and a novelty number that introduces the band. . . . The Philosophers' new single, a double A side, combines "Sing Fool Sing" with Paul McCartney's "Admiral Halsey." . . . Julie Felix and Colin Blunstone guested on RTE Television's "Spin-Off." . . . First release from the Lyttle People is a cover of "Let's Dance," a Continental (Continued on page 39)

## Philippines' Omnibus LP

MANILA—The first omnibus LP of its kind in the Philippines, "Vicar Stars," was released on Nov. 15. The issuing and producing company is Vicor Music Corp.

Out of its 58 contracted and active recording artists, Vicor picked 12 top chartbusters for this production—Florence Aguilar, The Ambivalent Crowd, Babsie, Chit & Louis, Palita Corrales, Tirso Cruz III, Neddie Decena, Helen Gamboa, Jay Ilagam, Victor Laurel, Eddie Mesa, Walter Navarro and Victor Wood.

The LP will carry a cut from each in English.

Proceeds from the sales of "Vicar Stars" are earmarked for the Philippine Movie Press Club. There are plans to issue subsequent volumes to rotate the 58 artists of Vicor.

## TEOSTO LISTS REVENUE HIKE

HELSINKI—The 1971 turnover of TEOSTO, the Finnish composers' international copyright bureau, was \$1,235,000, an increase of 21.8 percent on the previous year. The biggest increase took place in performing right fees from the restaurant field, a total of \$387,000 covering live music, radio and TV and jukeboxes in these venues.

Other income totals were \$13,200 from concerts; \$226,000 from radio; \$145,700 from TV; \$195,600 from public dances, and \$77,040 from cinemas. Income from overseas performances amounted to \$162,000.

TEOSTO general manager Kallio told Billboard that the estimated turnover for this year will be around \$1,700,000 with considerable increases anticipated in performing fees from radio and TV.



SEDA AZNAVOUR, daughter of French singer Charles Aznavour, signs a new recording contract with Liberty-UA, France, in the company of Murray Deutsch, right, president of UA Music, New York. Also with Miss Aznavour, who was formerly with Barclay Records, are UA Records France managing director Eddie Adams; Miss Aznavour's manager, Francis Fumiere; composer, Francis Lai, and UA Music U.K. managing director Noel Rogers. Lai, who is also on the UA roster, will write the music for one of the sides of Miss Aznavour's first single, scheduled for release this month.



## From The Music Capitals of the World

• Continued from page 38

hit for the **Cats**. . . . **Fudd** (formerly Elmer Fudd), the Dublin group now based in London, return to Ireland for a short visit on Dec. 16. They play Dublin's Mansion House on Dec. 22. The group left Ireland last July.

The **Plattermen's** first album, "Old Devil Wine" (Dolphin) was issued on Dec. 1. It's almost a totally original album, with material written by members of the band **Rob Strong** and **Alan McCarty**. . . . **Family Pride**, the group of session singers and musicians whose "Give Me Your Hand" is the surprise hit of the year, will be unable to go on the road for appearances because of their individual commitments. But they will play a regular Tuesday night date at the Ace of Clubs night spot starting on Dec. 5. . . . A new venue for rock and pop acts is the Fillmore West, in Bray, County Wicklow, which opens with **Emerson, Lake and Palmer** on Dec. 9-10. The Fillmore seats 3,000. **Thin Lizzy** play there on Dec. 31. . . . The latest album from Gael-Linn, the Irish language organization, features Irish traditional music played on the accordion by **Tony MacMahon**, who is presenter of the RTE Television series, "Ag Deanamh Ceoil" ("Making Music").

**KEN STEWART**

### JOHANNESBURG

With the absence of television in South Africa, record companies have turned to a new media for artist promotion — film shorts that are nationally screened. Several films featuring chart-topping local talent have been made. Now a 12-minute colour documentary, sponsored by the Gallo Group, and featuring the companies' top artists, has just been completed. It will screened throughout South Africa. . . . The scheduled three concert tour by CBS artist **Roberto Carlos** was canceled at last minute due to visa difficulties. Carlos hopes to honor his contract in February.

British group, **The Christine Lee Set**, arrived here for an eight-week cabaret engagement at the newly opened Carlton Hotel. They are first cabaret act to open at the recently built hotel. Group came out despite warnings by British Musicians' Union that members faced a heavy fine or even expulsion if they proceed with visit. Group leader Lee argues that group came out for cabaret and thus fall under Equity ruling.

Local CBS artist **Don Stanton**, who had a hit here with "Anlique" is on a six-month tour of Europe. . . . U.K. cabaret act **The Settlers** arrived here for a one-night stand. . . . Afrikaans independent producer **Collie Myburgh** will be working through Gramophone Record Co. in future. . . . GRC has announced that at least

80 per cent of Christmas product will comprise local material. . . . Teal held a press-radio-dealer reception to launch three Christmas albums, "Mouldy Old Dough" by honky-tonk pianist **Cliff Jones**, "Sounds Sensational" and "Continental Club" featuring hits from 12 countries. . . . Booking agent **Basil Smith** on a two-week visit from Las Vegas to hunt for talent. . . . A successful rock concert-cum-film show held at City Hall Nov. 25 featuring the film "Keep on Rocking" and groups **Freedom's Children** and **The Rustenburg Rockets**. Sagittarius Management was the promoter.

British rock musician **Steve Wayne** is on an extended visit. He has formed a group, **the Rustenburg Rockets**, with fellow U.K. artist **Peter Wise** and two local musicians. . . . **Dickie Loader's** hit "Poor Little Rich Girl" has been covered in Belgium by **Joe Dens** and retitled "Jy Bent de Mooiste" and is released through Eurovox. . . . Pretoria act, **The Settlement**, is on a 10-day tour of Madagascar and the group's debut single, "Come Around," released there in order to coincide with tour. . . . Another **Dickie Loader** composition, "Take the Bad Times With the Good Times," has been recorded in Germany by **Tom Astor** and issued through Electrola. It has been retitled "Manchmal Happy, Manchmal Sauer."

**PETER FELDMAN**

### LONDON

A three-sided tie-up involving Radio Luxembourg and stations in Australia and America is under way following the signing last week of an agreement between 208's **Alan Keen** and **Rod Muir** of Sydney's 2SM Top 40 station. The collaboration will involve three-way traffic in programs such as the Luxembourg specials on **Elton John**, **Neil Diamond** and the **Rolling Stones** and also exchanges in ideas on activities such as audience research.

2SM's **George Wayne** is to set up a London office in order to prepare a weekly magazine program for the Australian station which will also be networked in Melbourne, Newcastle (Australia) and Brisbane. Wayne will also set up a London-based music publishing company, ART. . . . Notice of appeal was lodged last week by solicitors acting for Schroeder Music, against songwriter **Tony Macaulay**. The appeal follows the High Court case in August when a judge ruled that a contract signed by Macaulay with Schroeder was null and void and that the publishers had repudiated the agreement. A charge of fraud was dismissed. The appeal is expected to be heard around June/July next year.

KPM has extended its deal for UK representation of the Gold Forever catalog. The original deal (Continued on page 40)

## 'Phony' LP's at Tokyo Audio Fair

By HIDEO EGUCHI

TOKYO — "Phony" imported pop stereo LP albums were sold at a big bazaar recently sponsored by the Dynamic Audio chain in the Tokyo Oroshiuri (wholesale) Center concurrently with the 21st All Japan Audio Fair, held in the same building.

Albums with titles such as "12 Top Hits of the 70's," "Tribute to Simon and Garfunkel" and "The Frank Sinatra Story" were tagged at 1,000 yen, or about 40-50 percent of the fixed retail price of "name star" recordings in Japan.

"Sounds of the 70's," "Tribute to the Stars" and "The Best of Atlanta" were sold off at 500 yen, or exactly half the price of budget stereo LP albums in Japan. Also tagged at 500 yen were such

"oldies" as "The Bert Kaempfert Story," "Tijuana 2" and "The Ray Conniff Story."

The records were being promoted and played at would-be buyers' request on automatic record changers at the adjacent booth occupied by BSR, which did not exhibit at the fair sponsored by the Japan Audio Society. Dynamic Audio K.K., a leading chain of nine specialist stores in Tokyo, participated in the JAS fair with a display of some of the equipment being sold off at its bazaar.

According to the album covers, most of the disks with deceptive titles are stereo "avenue of America" recordings. "Tribute to the Stars," presented by the Robin 'J' Orchestra & Singers, so the title

reads, has no insignia or liner notes on the cover. "Made in Canada" is printed on the record label.

None of the disks examined by Billboard's Tokyo editorial news bureau has the name of the record company, recording artist, music publisher, composer, songwriter, etc. In fact, the titles on the record labels are variants of those on the album covers and the names are misspelled, e.g., Coniff, Kaempfort.

"The Bert Kaempfert Story" ("Sounds Like Bert Kaempfert"), presented by the Alan Caddy Orchestra & Singers according to the cover, has the same 12 selections, although in different order, as "Golden Trumpet de Luxe" by "Charles Berman & His Orch.," released in Japan by Teichiku Records on its Union label about two years ago for sale at 2,000 yen retail.

Although the record salesmen wore Dynamic Audio uniforms, one of them said that they had been hired by the importer. He refused to give any details regarding past, present and future sales of the deceptive cover records.

## Melodiya '71 Output 143 Million Records

MOSCOW — Vasily I. Pakhomov, director general of Melodiya, the only Soviet record company, said that in 1971 the company has supplied 143 million records to the market.

Now the company's catalog includes 25,000 titles.

"Our collaboration with record companies in the Socialist countries is good," Pakhomov commented, "and I am pleased that it is continuously expanding. We buy records and sell ours.

"We are reaching record markets in other countries as well: our recorded products and disks are sold in 72 countries. Our partners are EMI (U.K.), Capitol, Victor of Japan, Ariola."

According to Pakhomov Melodiya's products have been distributed in some countries in Africa and Latin America in 1972 for the first time ever. "Now we export not only Russian product, but Ukrainian and Armenian music also."

Concerning record imports to Russia Pakhomov said that there were no problems on trade with East European countries (though offers are still below Soviet record buyers demands). As far as the Western countries are concerned — buying recorded products or disks from there is rather an exception.

"Requirements of Western record companies are quite immoderate for us, as we do not want in any case to raise retail prices of our records. Phonograph record prices in this country are not prohibitive. A most expensive Russian-

made record sells at 2,59 rbl (about \$3.15), a stereo album costs 2,50 rbl and a mini LP—0,90 rbl.

As to stereo manufacturing Pakhomov said: "This year the company will have manufactured 6 or 7 million stereo albums. It is not a great figure, but by 1975 Melodiya's yearly output of stereo will reach 20 million units (chiefly classical product)."

The cassette is given an important place in the Melodiya plans for the future. U.S. made cassette manufacturing equipment was bought (see Billboard, April 25, 1972) through Milton Gelfand of Audiomatic Corp. in a \$300,000 deal with Melodiya and installed in Tbilisi. Some of the cassette components are produced in Baku and the product is completed at the Melodiya duplicating facility at Tallin.

Last year Melodiya supplied to the national market 200,000 pre-recorded cassettes; 500,000 units this year; and plans for 3 million units in 1973 are not far from reality. Russian-made pre-recorded cassettes sell for 5 rbl and are exclusively pop songs, easy listening and jazz material.

## Trident Gets A TV Film

LONDON—Trident Studios has taken over the British Lion Television company. British Lion TV was formerly owned by the film company of the same name until it was taken over by Barclay Securities.

It is a mobile outside broadcast set-up with four cameras and four lorries. Filming is onto two inch video tape. Alan Mashford, manager of British Lion TV, will continue to operate with the existing staff of 18 employees.

Trident's Barry Sheffield told Billboard: "I can't disclose at the moment exactly what plans we have for the company as the deal will not be finalized until Jan. 1."

Under Barclay Securities, British Lion was responsible for the filming of Frank Zappa's "200 Motels" film and also the Rolling Stones' "At The Marquee" which was for TV showing but never saw the light of day in Britain.



SONET'S Stockholm sales rep Hans Bergqvist, left, with Curt Juhlin of the Pick Up retail chain outside the S:t Eriksgratan store, whose window is devoted to display material supplied by Sonet on various Island label hit acts such as Cat Stevens, Roxy Music, Jethro Tull, Uriah Heep, and Emerson, Lake & Palmer.

DECEMBER 9, 1972, BILLBOARD

## Canada Executive Turntable

Keith Dancy, executive vice president of Rodgers Broadcasting, has announced the appointment of George Johns as general manager of CFTR Toronto, as of Nov. 1.

Johns has had a wide variety of executive positions in Canadian radio, most recently program director at the CHUM network station, CFRA Ottawa.

Martin Kammerman is the new program director at CFRW Winnipeg. Rainbow Magazine has announced the appointment of Drew Metcalfe as news editor. An Australian by birth, Metcalfe holds a master's degree in architecture and has wide rock writing experience in Canada and Down Under.

## ARTHUR CONLEY

Announces

## HIS NEW WORLD OF MUSIC: —

ART-CON PRODUCTIONS INC.

and

HAPPY JACK MUSIC INC.

President: ARTHUR CONLEY



## From The Music Capitals of the World

• Continued from page 39

was concluded in September 1970, and was scheduled to expire next September. The new deal is for three years. KPM has also signed a deal with **Rick Springfield** to represent his Porter Binder music firm under a three-year deal for the world outside America and Canada and Australasia. . . . The Valentine Music group, headed by former Burlington Music general manager **John Nice**, has set up a U.K. firm for **Al Sherman's** Alshire International organization. The new company is called Alco Music and will control around 3,000 copyrights in several firms including Chesdel Music, Daval Music and Cordova Music. In America most of the songs have been recorded on Alshire's various labels and the product is available in the U.K. on Pye or the budget Contour label.

United Artists is to release a new **Don McLean** album, "The Pride Parade before Christmas." The album is being pressed in America and 100,000 copies are being flown to the U.K. on a charter flight to enable a simultaneous release in America and Britain. Because of the airlift UA is imposing a ban on any independent importing of the album and UA is advising dealers of this by letter. . . . Music for Pleasure, the EMI-owned budget record company, has broken new repertoire territory with the "Spirit of Rock" album, a 12-track sampler album compiled in conjunction with Probe Records featuring the latter label's artists, among whom are the **Four Tops**, **Three Dog Night**, **Ray Charles** and **Emitt Rhodes**. The album will be distributed through MFP's 7,000 outlets and as a customer incentive members of the public purchasing one or more copies of the album or the full-priced albums represented in it, will receive a numbered ticket on which they will be invited to fill in their dealer's name and address and a choice of five of the full-priced LP's featured on the sampler. One lucky number per dealer will be selected and the customer concerned will receive the albums of his or her choice.

**Jerry Lee Lewis** returns to the U.K. in the New Year to record his first-ever album in London. The album, which will consist of rock 'n' roll standards and original rock songs, will be released on Mercury. The London sessions will start early in the New Year and Lewis will be looking for British rock musicians to participate on the sessions. . . . Leading Latin American folk group **Los Calchakis**, based in Paris, arrived in London last week to appear on local TV. Four Barclay and seven albums are available in the U.K. through CRD. **PHILIP PALMER**

### TORONTO

CKLW Windsor/Detroit has charted two new Canadian singles, "Daytime Night-time" by **Keith Hampshire**, and **Thundermug's** "Africa," both of which are now available in the U.S. on A&M and Bell respectively. Both singles have done exceedingly well on Canadian charts and look set for wide action in the U.S. market.

London's national promotion director, **Mike Doyle**, reports a national breakout on the **Lieutenant Pigeon** single "Mouldy Old Dough," well ahead of the U.S. acceptance. . . . Polydor Records had a rosy week on the MLS with two winners—"Take the Blindness" by **Joey Gregorash** and **Tapstry's** "The Magic Doesn't Seem to Be Going Anywhere." . . . Manager **Kevin Hunter** and singer **Cliff Edwards**, former leader of the Bells, in Toronto this week promoting debut solo single, "Uncle Dad and Auntie Mom." . . . Columbia hosted a party at the Nickelodeon to celebrate the release of the debut single by **Atkinson, Danko and Ford** with **Brockie and Hilton**—title is "Right On"—the first album will follow next week. . . . **Mike Watson** reported that **Tom Rush** was at the Riverboat this week.

A&M's **Cheech & Chong** playing Winnipeg Concert Hall (26). . . . **Cat Stevens** sold out two shows at Massey Hall last weekend. . . . Promoter **Martin Onrot** flew to London after Steven's concerts to join his group, **Crowbar**, on their debut British tour. . . .

The **Robert E. Lee Brigade** at the Town and Country this week. . . . Columbia was not picked up its option on the **Perth County Conspiracy**. . . . Former Polydor promotion man, **Mike Lewis**, looking for a new post in the Ontario market. UA's **Allan Matthews** announced that the label would release a series of jazz masters from the Alan Douglas Collection — Matthews also noted that Blue Note catalog sales for 1972 were 300 percent over last year. . . . UA issuing the **Mom's Apple Pie** album in Canada with the amended jacket. . . . Mount Allison University's Radio Mount Allison has launched a weekly sheet entitled "Waxworks"—the station is located in Sackville, N.B. . . . **Barry Paine** has left his position as national promotion director of MCA Canada.

Daffodil's **Mike Docker** reports heavy sales on the **Humble Pie** album "Town and Country" which has been re-titled "Lost and Found" by A&M in the U.S. . . . **John Driscoll** of Ampex reports wide action on the Vanguard single by **Clean Living** "In Heaven There Is No Beer." . . . UA's **Jim Bailey** into the Hook and Ladder Club this week; he has a new album just out. . . . WEA's **Tom Williams** ill with pneumonia. . . . Quality has released a debut single by **Les Zaiser**, "The Girl I Love" on Celebration. . . . Toronto's **Bobby G. Griffith** is the first artist signed by Lawrence Welk's Television Productions. . . . **Simon Ginsberg** has moved from CKVN to CKLG-FM as program director. . . . RCA France has picked up the **Hud** single, "Sign of the Gypsy Queen." . . . **Keith Hampshire's** "Daytime Night-time" has been signed by King Records of Japan.

The new **Pagliari** single on Much is the Beatles' "Revolution." . . . Prime Minister **Trudeau** quoted from "Desiderata" in his first interview after the election "And whether or not it is clear to you, no doubt the universe is unfolding as it should." . . . CKLC has broken **Johnny Kongos'** "Jubilee Cloud." . . . WEA getting strong action on the **Steeleye Span** album on Chrysalis.

**RITCHIE YORKE**

### TOKYO

The **Little Angels** played to a full house at the downtown Nippon Gekijo Theater Nov. 19 although the opening show clashed with the final day of the third "World Popular Song Festival in Tokyo '72." To commemorate the

45-member troupe's 93-day Japan tour, Nippon Phonogram is releasing "The National Folk Ballet of Korea" stereo LP album and one single produced from studio recordings made in Seoul, London and Tokyo. Record companies in Japan have shunned the popular song contest because the music copyrights become the property of the sponsor, Yamaha Foundation for Music Education.

**Sam (The Man) Taylor** and the **Children's Choir** of the Bulgarian Radio & TV are featured on the first two Sansui SQ regular matrix "Q" albums released Nov. 10/20 by Nippon Crown, an affiliate of Mitsubishi Electric (MGA). Nippon Crown, which continues to thrive solely on local recording, featured gypsy music by the Hungarian virtuosi, **Orchestra Suha-Balogh**, among its stereo LP album releases for October 1972.

The late **Billie Holiday** is expected to be "resurrected" in Japan Dec. 5 with the first "nostalgia" recording to be produced by Victor Musical Industries under its new mechanical licensing agreement with Monmouth-Evergreen Records. The initial "Lady Day" release on the Nippon Victor label is to be followed by recordings by **Josephine Baker**, **Maxine Sullivan** and **Lee Wiley**. . . . Both "Feeling" by **Peter Yellowstone** and **Jane Schwartz** of England and "Life Is Just for Livin'" by **Ernie Smith** of Jamaica won \$3,000 grand prix Nov. 19 in the third "World Popular Song Festival in Tokyo '72." **Ginetta Reno**, also from England, sang "I Can't Let You Walk Out of My Life" by **Les Reed** to tie with **Ben Cramer** of Holland singing "When You're There" by **Harry de Groot** for \$1,000 grand prix each as the best singers. One of 10 \$1,000 outstanding composition awards went to England's **Neil Sedaka** for "What Becomes of My Life?" and **Tony Christie** won an outstanding performance prize of \$500 for singing the song. Other outstanding performance awards went to **Emmanuelle** of Canada, **Chung Hun Hi** of Korea, and **Zdzislawa Sosnicka** of Poland. The grand prix awards were presented to the winners before an audience of some 15,000 persons by **Genichi Kawakami**, chairman of the Yamaha Foundation for Music Education, which sponsored the three-day festival. Emcees at the finals were **Jo Shishido** and **Celia Paul**.

**HIDEO EGUCHI**

### SYDNEY

**Billy Thorpe**, who recently left for England, was presented with two gold records for his live album recording of his performance at the open air Sunbury Festival. . . . **Ray Bull**, sales manager for C.B.S. Australia, was struck down with penitontitis before boarding a plane from Hong Kong. He is expected out of hospital in a few weeks. . . . A big promotion launched by C.B.S. on the record "Ding a Ling" by **Chuck Berry**, which at present is banned in Australia. The promotion features promotion executive **Des Steen** with the record on a poster. Already through this poster sales have increased tremendously. . . . Essex Music has instigated a promotion on the **Austin Roberts** record "Something's Wrong With Me." The record is No. 1 in Townsville, a small town on the top of Australia, and Essex is trying to activate the major cities through this.

Essex has done a major promotion on **Cube Records**, owned by Essex England. . . . Top Phonogram Australian recording artist **Kamahl** is set for a series of television shows on the A.B.C. on which he will compete and sing.

**Doug Parkinson** is finishing off his album for Polydor, "No Regrets." . . . **Brain Smith** has been appointed new branch manager for RCA in Victoria. . . . Adelaide TV personality **Ernie Sigley** has formed a company, the **Ernie Sigley Record Co.**, to release his own product and other local talent through **Panther Records**. . . . The first song to pay tribute to Australia's country music capital, **Tamworth**, has been released on M7's Australian Country label, written by **Jean Bacon** and **Joe Halford**. Called "Faded Jeans and a Guitar," the song was recorded by **Rocky Emmett**, a onetime buckjump champion.

**JOHN BROMELL**

## Farley Pitch on Romar Label

TORONTO—**Lee Farley**, director of sales and promotion at Quality Records, doing a personal publicity job on **Bob Marcucci's** new Romar label, which Quality has signed for Canadian distribution.

Farley did a special mailing to media on the first two single releases "Mississippi Lady" by **Griffin** and **Linda Carr's** "I Feel a Song."

## BEST BETS FOR CHRISTMAS

Below is a list of the best-selling LP's to date. As the sales of Christmas product increases so too will the number of best-selling Christmas LP's reported in this special chart—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. This chart is running as a special buying and stocking guide. NOTE: Many new Christmas releases have not yet had the full opportunity to be reflected here.

### CHRISTMAS LP's

Pos. Title—Artist, Label & Number

- ELVIS SINGS THE WONDERFUL WORLD OF CHRISTMAS**—Elvis Presley, RCA LST 4579
- CHRISTMAS ALBUM**—Jackson 5, Motown MS 713
- CHRISTMAS SONG**—Nat King Cole, Capitol SW 1967
- MERRY CHRISTMAS**—Bing Crosby, Decca DL 78128 (MCA)
- WE WISH YOU A MERRY CHRISTMAS**—Ray Conniff, Columbia CS 8692
- GIVE ME YOUR LOVE FOR CHRISTMAS**—Johnny Mathis, Columbia CS 9923
- CHRISTMAS ALBUM**—Barbra Streisand, Columbia G-30763
- CHRISTMAS ALBUM**—Andy Williams, Columbia CS 8887
- LITTLE DRUMMER BOY**—Harry Simeone Choir, Kapp 3450
- CHRISTMAS ALBUM**—Jim Nabors, Columbia CS 9531

- OH BAMBINO**—Joan Baez, Vanguard 79230
- MERRY CHRISTMAS**—Brenda Lee, Decca 74583
- A PARTRIDGE FAMILY CHRISTMAS CARD**—Bell 6066
- HANDEL: MESSIAH**—Mormon Tabernacle Choir, Columbia M2S-6207

### CHRISTMAS SINGLES

Pos. Title—Artist, Label & Number

- JINGLE BELLS**—Singing Dogs, RCA 48-1020
- BLUE CHRISTMAS**—Elvis Presley, RCA 447-0647
- PLEASE COME HOME FOR CHRISTMAS**—Charlie Brown, King 5405
- SANTA CLAUS AND HIS OLD LADY**—Cheech & Chong, A&M 66021
- GIFT OF GIVING**—Bill Withers, Sussex 241 (Buddah)
- HAPPY XMAS (The War Is Over)**—John & Yoko & the Plastic Ono Band with Harlem Community Choir, Apple 1842
- MERRY CHRISTMAS DARLING**—Carpenters, A&M 1236
- JINGLE BELL ROCK**—Bobby Helms, Kapp KJB-85 (MCA)
- LITTLE DRUMMER BOY**—Harry Simeone Choir, Kapp KJB-86 (MCA)
- SILVER BELLS**—Earl Grant, Decca 25703 (MCA)



# HITS OF THE WORLD

Billboard

## ARGENTINA

(Courtesy of Escalera a la Fama)  
SINGLES

- This Week**
- 1 VAGABUNDO—Manolo Galvan (Ariola/RCA); Amadeo (CBS)
  - 2 POR QUE TE QUIERO TANTO—Lauréano Brizuela (CBS)—Melograf
  - 3 AHORA QUE SOY LIBRE—Juan Marcelo (RCA)—Relay
  - 4 BOTTOMS UP—Middle of the Road (RCA); Flash (CBS); Barbara y Dick (RCA)
  - 5 EL AMOR COMO EL VIENTO UN DIA SE VA (THE CARDS)—Tony Ronald (M. Hall)
  - 6 ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan (Odeon); Teddy Barnardo (M. Hall)—Korn
  - 7 RUN TO ME—Bee Gees (Polydor)
  - 8 ABRAZAME FUERTE MI AMOR—Beto Orlando (EMI)
  - 9 ME JUEGO ENTREO POR TU AMOR—Sandro (CBS)
  - 10 I'M ON MY WAY—George Baker Selections (Polydor)
  - 11 MY REASON—Demis Roussos (Philips)
  - 12 MENDIGO DE AMOR—Camilo Sesto (RCA)—Relay

### LPs

- This Month**
- 1 MUSICA PODEROSA—Various (Odeon)
  - 2 PRIMAVERA ES ALTA TENSION—Various (RCA)
  - 3 14 VOLTOPS (VOL. XI)—Various (CBS)
  - 4 CONCIERTO PARA UNA VOZ—Ginamaria Hidalgo (Microfon)
  - 5 CABARET—Liza Minnelli/Soundtrack (Odeon)

## BELGIUM (Flemish)

(Courtesy of HUMO)  
\*Denotes local origin  
SINGLES

- This Week**
- 1 I THINK I LOVE YOU—\*The Partridge Family (Polydor)
  - 2 MEXICO—\*Les Humphries Singers (Decca)
  - 3 SUGAR—Lynsey de Paul (MAM)
  - 4 ICH HAB'DIE LIEBE GESEHN—Vicky Leandros (Philips)
  - 5 IK HEB ROZEN VOOR JE MEE—Paul Severs (Start)
  - 6 WIG WAM BAM—The Sweet (RCA)
  - 7 UBERALLAU DER WELT—\*Freddie Breck (BASF)
  - 8 I'LL NEVER DRINK AGAIN—Alexander Curly (Cardinal)
  - 9 EEN KLEINE FOTO—Willy Sommers (Vogue)
  - 10 ZOMERSPROEJTIES—\*Rocco Granata (Cardinal)
  - 11 CLAIR—Gilbert O'Sullivan (MAM)
  - 12 BOTTOMS UP—Middle of the Road (RCA)
  - 13 YOU-KOU-LA-LE-LOUPI—\*Mouth & McNeal (Decca)
  - 14 DESPERATE DAN—\*Lt. Pigeon (Decca)
  - 15 BANANA BOAT SONG—\*Freddie Cash (Fly Records)
  - 16 YOU'RE A LADY—Peter Skellern (Decca)
  - 17 VERONICA 538—Vader Abraham (Il prov.)
  - 18 LAISSE MOI VIVRE MA VIE—Frederic Francois (Vogue)
  - 19 SILENT NIGHT—\*Tom Tomson (Top 1)
  - 20 I PUT A SPELL ON YOU—Creedence Clearwater Revival (Fantasia)

### LP's

- This Month**
- 1 TOP OF THE POPS—Div. Art. (Discobel)
  - 2 13 SAPPIGE ZOMERHITS—Div. Art. (Decca)
  - 3 TOP 12 DER NEDERLANDEN—The Criminals (Top 1)
  - 4 SLADE ALIVE—Slade (Polydor)
  - 5 GOUDEN HITPOURRI—Div. Art. (Decca)

## BRAZIL

(Courtesy of IBOPE)  
SINGLE COMPACTS

- This Week**
- 1 WEAVE ME THE SUNSHINE—Peter Yarrow (Continental)
  - 2 VELVET MORNING—Demis Roussos (Philips)
  - 3 BEN—Michael Jackson (Tape Car)
  - 4 BECAUSE I LOVE—Majority One (Top Tape)
  - 5 CONCIERTO PARA UM VERAO—Alain Patrick (Top Tape)
  - 6 ROCK AND ROLL LULLABY—B.J. Thomas (Top Tape)
  - 7 TELL ME ONCE AGAIN—Light Reflections (Copacabana)
  - 8 RUN TO ME—The Bee Gees (Polydor)
  - 9 THE GUITAR MAN—Bread (Continental)
  - 10 ALONE AGAIN—Gilbert O'Sullivan (Odeon)
  - 11 FIO MARAVILHA—Maria Alcina (Chantecler)
  - 12 O MAIS IMPORTANTE E O VERDADEIRO AMOR—Marcio Greick (CBS)
  - 13 SE O CASO E CHORAR—Tom Ze (Continental)
  - 14 BREAK—Aphrodite's Child (Philips)
  - 15 IT'S TOO LATE—Bill Deal (Philips)

### LP

- This Month**
- 1 SELVA DE PEDRA INTERNACIONAL—Trilha Sonora (Som Livre)
  - 2 BATUQUE NO COSINHA—Martinho da Vila (RCA)
  - 3 SUPER PARADA—Diversos (Odeon)
  - 4 OS BRUTOS TAMBEM AMAM—Agnaldo Timoteo (Odeon)
  - 5 QUANDO O CARNAVAL CHEGAR—Trilha Sonora (Philips)

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

- This Week**
- 1 MY DING-A-LING—Chuck Berry, Chess (Carlin)
  - 2 CRAZY HORSE—Osmonds, MGM (Kolib) M. Lloyd/A. Osmond
  - 4 WHY—Donny Osmond, MGM (Debnar) Mike Curb/Don Costa
  - 8 GUDBYE T' JANE—\*Slade, Polydor (Barn) Chas. Chandler
  - 5 CROCODILE ROCK—\*Elton John, DJM (DJM) Gus Dudgeon
  - 10 ANGEL/WHAT MADE MILWAUKEE FAMOUS—\*Rod Stewart, Mercury (KPM/Schroeder) Rod Stewart
  - 3 CLAIR—\*Gilbert O'Sullivan MAM (MAM) Gordon Mills
  - 6 LEADER OF THE PACK—Shangri-Las, Kama Sutra (Robert Mellin)
  - 13 LOOKIN' THROUGH THE WINDOW—Jackson 5, Tamla Motown (Jobete/Carlin) Hal Davis/Corporation
  - 9 I'M STONE IN LOVE WITH YOU—Stylistics, Avco (Gamble-Huff/Carlin) Thom Bell
  - 11 LET'S DANCE—Chris Montez, London (E.H. Morris)
  - 31 STAY WITH ME—\*Blue Mink, Regal Zonophone (Cauliflower/Cookaway) Blue Mink
  - 20 LAY DOWN—\*Strawbs, A&M (Summerland) Strawbs
  - 12 MOULDY OLD DOUGH—\*Lieutenant Pigeon, Decca (Campbell/Connelly) Stavelly Makepeace Prod.
  - 7 LOOP DI LOVE—\*Shag, U.K. (Jano) Jonathan King
  - 25 BEN—Michael Jackson, Tamla Motown (Jobete/Carlin) Corporation
  - 19 HI HO SILVER LINING—\*Jeff Beck, RAK Replay (Contemporary) Mickie Most
  - 28 ROCK ME BABY—David Cassidy, Bell (Carlin) Wes Farrell
  - 22 OH CAROL/BREAKING UP IS HARD TO DO/LITTLE DEVIL—Neil Sedaka, RCA (Screen Gems-Columbia)
  - 16 DONNA—\*10cc, U.K. (St. Annes) Strawberry Prod.
  - 42 SHOTGUN WEDDING—\*Roy C. U.K. (Sparta Florida)
  - 15 GOODBYE TO LOVE—Carpenters, A&M (Rondor) Richard Carpenter
  - 30 KEEPER OF THE CASTLE—Four Tops, Probe (KPM) S. Barri/D. Lampert/B. Potter
  - 23 YOU'LL ALWAYS BE A FRIEND—\*Hot Chocolate, RAK (RAK) T. Wilson/E. Brown
  - 17 ELECTED—Alice Cooper Warner Bros. (Carlin) Bob Ezrin
  - 14 HERE I GO AGAIN—Archie Bell & the Drells, Atlantic (Gamble-Huff/Carlin)
  - 49 LONG HAIRE'D LOVER—FROM LIVERPOOL—Little Jimmy Osmond, MGM (KPM) M. Curb/P. Botkin
  - 39 HELP ME MAKE IT THROUGH THE NIGHT—Gladys Knight & the Pips, Tamla Motown (KPM) J. Bristol
  - 24 IN A BROKEN DREAM—\*Python Lee Jackson, Youngblood (Youngblood) Miki Dallon
  - 21 BIG SIX—\*Judge Dread, Big Shot (B&C/Mooncrest) Bush Prod.
  - 33 I DON'T BELIEVE IN MIRACLES—\*Colin Blunstone, Epic (Verulam) C. White/R. Argent
  - 29 BABY DON'T GET HOOKED ON ME—Mac Davis, CBS (Screen Gems-Columbia) Rick Hall
  - NIGHTS IN WHITE SATIN—\*Moody Blues, Deram (Tyler) Tony Clarke
  - 18 HALLELUJAH FREEDOM—Junior Campbell, Deram (Camel) Junior Campbell
  - 32 NEW ORLEANS—\*Harley Quinne, Bell (Dominion)
  - LITTLE DRUMMER BOY—\*Royal Scots Dragoon Guards Band, RCA (Bregman/Vocco/Conn) Peter Kerr
  - 26 BURLESQUE—\*Family, Reprise (United Artists) Family/George Chkiantz
  - 27 THERE ARE MORE QUESTIONS THAN ANSWERS—Johnny Nash, CBS (Rondor) Johnny Nash
  - 47 JUST OUT OF REACH (Of My Two Empty Arms)—\*Ken Dodd, Columbia (Francis, Day & Hunter) John Burgess
  - 44 ONLY YOU—Jeff Collins, Polydor (Sherwin) D. Arthey
  - 45 EYE LEVEL—\*Simon Park Orchestra, Columbia (De Wolfe)
  - 40 IT'S FOUR IN THE MORNING—Faron Young, Mercury (Burlington) Jerry Kennedy
  - 38 WIG-WAM BAM—\*Sweet, RCA (Chinnichap/RAK) P. Wainman
  - 48 VENTURA HIGHWAY—America, Warner Bros. (Warner Bros.) America
  - COME SOFTLY TO ME—\*New Seekers, Polydor (Edwin E. Morris) Michael Lloyd
  - 37 TOO YOUNG—Donny Osmond, MGM (Sun) Mike Curb/Don Costa

- 47 — DON'T DO THAT—\*Geordie, Regal Zonophone (Red Bus) E. Elias/R. Danova
- 48 — GETTING A DRAG—\*Lynsey De Paul, MAM (ATV/Kirshner) Gordon Mills
- 34 I DON'T KNOW I LOVED YOU (Till I Saw You Rock 'N' Roll)—\*Gary Glitter, Bell (Leeds) Mike Leander
- 43 YOU'RE A LADY—\*Peter Skellern, Decca (Pendulum/Warner Bros.) Peter James

## DENMARK

(Courtesy of IFPI)  
SINGLES

- This Week**
- 1 JEG ER SA KED A-DEN HAENGER NED A—Lille Palle (Polydor)
  - 2 JEG SKAL ALDRIG TIL BAL UDEN TRUSSER—Birthe Kjaer (Philips) Intersong
  - 3 WIG-WAM BAM—The Sweet (RCA) Stig Anderson A/S
  - 4 EN TUR TIL MALLORCA—Fritz og Erik (Odeon)
  - 5 JIMMY LOVES ME—Olsen (Philips) Intersong
  - 6 CLAIR—Gilbert O'Sullivan (MAM) April AB
  - 7 A TEENAGER IN LOVE—Donny Osmond (MGM) Belinda A/B
  - 8 MAMA WEER ALL CRAZEE NOW—Slade (Polydor) Chappell
  - 9 GARDEN PARTY—Rick Nelson (MCA) Intersong
  - 10 POP CORN—Hot Butter (Barclay) Gustav Winckler A/S
  - 11 BARE DER ER SOL I DINE OJNE—Gustav og Bent (Sonet) Gustav Winckler A/S
  - 12 SMEDENS VISE—Lille Palle (Capa)
  - 13 BURNING LOVE—Elvis Presley (RCA) Combine
  - 14 DET ER VORES BRYLLUPSDAG IDAG—Bo Bendixen (Philips) Intersong
  - 15 MOULDY OLD DOUGH—Lieutenant Pigeon (Decca) Intersong
  - 16 MEXICO—The les Humphries Singers (Decca) Intersong
  - 17 MIG OG MAGRETHE—John Mogensen (Play) J.K. Music
  - 18 INGEN TARIER FOR MIN SKYLD—Susanne Lana (Triola) Mork
  - 19 JEG ER SA KED A—Gert Kruse (Triola) Mork
  - 20 PA EN SOMMERDAG—Gasolin (CBS) 8367

### LP's

- This Month**
- 1 BACK TO FRONT—Gilbert O'Sullivan (MAM)
  - 2 I DON'T BELIEVE IN ANY MORE—Roei Whittaker (Philips)
  - 3 SEVENTH SOJOURN—The Moody Blues (Threshold)
  - 4 GASOLIN' 2—Gasolin' (CBS)
  - 5 DEN STORE FLUGT—Sebastian (Harvest)
  - 6 OLSEN—Olsen (Philips)
  - 7 CHANTE FRANCIS LAI—Mireille Mathieu (Ariola)
  - 8 FLEMMING ANTHONY DANSK-TOPPARTY—Flemming Antony (PMC)
  - 9 HIMSELF—Gilbert O'Sullivan (MAM)
  - 10 LOVE MUST BE THE REASON—James Last (Polydor)

## HONG KONG

(Courtesy of Radio Hong Kong)

- This Week**
- 1 NIGHTS IN WHITE SATIN—The Moody Blues (Deram)
  - 2 ROCK ME BABY—David Cassidy (Bell)
  - 3 BEN—Michael Jackson (Motown)
  - 4 I BELIEVE IN MUSIC—Gallery (Sussex)
  - 5 SPACE MAN—Nilsson (RCA)
  - 6 RUN TO ME—Bee Gees (Polydor)
  - 7 YOU WEAR IT WELL—Rod Stewart (Mercury)
  - 8 IF I COULD REACH YOU—Fifth Dimension (Bell)
  - 9 BURNING LOVE—Elvis Presley (RCA)
  - 10 CLAIR—Gilbert O'Sullivan (MAM)
  - 11 SPEAK TO THE SKY—Rick Springfield (Capitol)
  - 12 WHY—Donny Osmond (MGM)
  - 13 OOH-WAKKA-DOO-WAKKA-DAY—Gilbert O'Sullivan (MAM)
  - 14 BLACK AND NIGHT—Three Dog Night (Dunhill)
  - 15 LIVING IN HARMONY—Cliff Richard (Columbia)
  - 16 GO ALL THE WAY—Raspberries (Capitol)
  - 17 LISTEN TO THE MUSIC—Doobie Brothers (Warner Bros.)
  - 18 I'D LOVE YOU TO WANT ME—Lobo (Philips)
  - 19 SATURDAY IN THE PARK—Chicago (CBS/Sony)
  - 20 ELECTED—Alice Cooper (Warner Bros.)

## MEXICO

(Courtesy of Radio Mil)

- This Week**
- 1 VOLVERA EL AMOR—Virginia Lopez (Gas)
  - 2 RIO REBELDE—Julio Iglesias (Polydor)
  - 3 ALONE AGAIN (Solos otra vez)—Gilbert O'Sullivan (London)
  - 4 BEAUTIFUL SUNDAY (Domingo maravilloso)—Daniel Boone (Musart)
  - 5 LONG COOL WOMAN IN A BLACK DRESS (La mujer de negro)—The Hollies (Capitol)
  - 6 CUANDO TU ME QUIERAS—Jose Jose (RCA)
  - 7 MIENTEME—Victor Yturbe "Piruli" (Philips)
  - 8 JUBILATION (Jubilacion)—Paul Anka (Buddah)
  - 9 POR QUE—Los Babys (Peerless)
  - 10 EL MOSQUITO—Doors (Gamma)

## SPAIN

(Courtesy of El Musical)  
\*Denotes Local Origin

- This Week**
- 1 LOVE THEME FROM "THE GODFATHER" (Spanish)—Andy Williams (CBS)—Chappel Iberica
  - 2 WHEN I'M A KID—Demis Roussos (Philips-F)—Symphaty
  - 3 ALONE AGAIN—Gilbert O'Sullivan (Columbia E)—Musica del Sur
  - 4 ROCKET MAN—Elton John (EMI)—EGO
  - 5 ROCK & ROLL—Gary Glitter (Polydor)—Musica del Sur
  - 6 BEAUTIFUL SUNDAY—Daniel Boone (Belter)—Ivan Mogull Espanola
  - 7 SONG SUNG BLUE—Neil Diamond (Philips)—Ivan Mogull Espanola
  - 8 THE MOSQUITO—Doors (Hispavox)—Ivan Mogull Espanola
  - 9 ALGO DE MI—\*Carlos Sesto (Ariola)—Erika Musical
  - 10 RUN TO ME—Bee Gees (Polydor)—Fontana

### LP's

- This Month**
- 1 EL PADRINO (THE GODFATHER)—Andy Williams (CBS)
  - 2 TRILOGY—Emerson, Lake & Palmer (Ariola)
  - 3 HONKY CHATEAU—Elton John (EMI)
  - 4 CARLOS SANTANA Y BUDDY MILES—C. Santana y B. Miles (CBS)
  - 5 THE GODFATHER—Sountrack (Hispanavox)
  - 6 CHICAGO-5—Chicago (CBS)
  - 7 MEDITERRANEO—\*Juan Manuel Serrat (Zafiro)
  - 8 COCKER HAPPY—Joe Cocker (Polydor)
  - 9 NATURAL—\*Juan Pardo (Erika-Zafiro)
  - 10 THICK AS A BRICK—Jethro Tull (Philips-F)

## SWEDEN

(Courtesy of Radio Sweden)

- This Week**
- 1 BACK TO FRONT (LP)—Gilbert O'Sullivan (MAM) MAM Music
  - 2 HIMSELF (LP)—Gilbert O'Sullivan (MAM) April Music
  - 3 12 VISOR AV EVERT TAUBE (LP)—Sven-Bertil Taube (HMV) Various Publishers
  - 4 CARAVANSERAI (LP)—Santana (CBS) Air Music
  - 5 SUGAR ME—Lynsey de Paul (MAM) MAM Music
  - 6 NEW BLOOD (LP)—Blood, Sweat & Tears (CBS) Various Publishers
  - 7 HE'S AN INDIAN COWBOY IN THE RODEO—Buffy Sainte-Marie (Vanguard) Sweden Music
  - 8 HELLO-A—Mouth & McNeal (Philips) Intersong
  - 9 CLAIR—Gilbert O'Sullivan (MAM) MAM Music
  - 10 HEJ BABERIBA—Leif "Burken" Bjorklund with Fridens Kilowatt & Rivaler (Polydor) Nils-Georgs
  - 11 THE MAGICIAN'S BIRTHDAY (LP)—Urhia Heep (Island) Bron Scand.
  - 12 BLACK SABBATH IV (LP)—Black Sabbath (Vertigo) No publisher
  - 13 SOMETIME IN NEW YORK (LP) John Lennon/Yoko Ono (Apple)
  - 14 EKSEPTION V (LP)—Ekseption (Philips) EMA/Telstar AB
  - 15 POPCORN—Hot Butter (Barclay) Sonet
  - 16 SYSTER JANE—Peter Holm (Barclay) Sweden
  - 17 BURKEN, ROCKKUNG, LIVE (LP)—Leif "Burken" Bjorklund with Fridens Kilowatt & Rivaler (Pludor) Various
  - 18 WE ARE GOING DOWN JORDAN—Heritage (RCA)
  - 19 BIG FAT ORANGUMAN—Glenmarks (Philips) Sweden Music
  - 20 CATCH A BULL AT FOUR (LP) Cat Stevens (Island) Sweden
  - 21 FLAMINGOVINTETTEN III (LP) Flamingkvintetten (Flam)

# RADIO-TV mart

If you're a deejay searching for a radio station, or a radio station searching for a deejay, Billboard is your best buy. No other trade publication is read by so many air personalities and program directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading radio-TV publication.

Rates: "POSITION WANTED" is \$15—in advance—for two times, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. No charge for Box numbers.

"POSITIONS OPEN" is \$15—in advance—for one time, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.

Send money and advertising copy to:

Radio-TV Job Mart

Billboard

165 W. 46th St.

New York, N.Y. 10036

## POSITIONS WANTED

Here is The Great Zuchini. A college Radio, Television and Motion Picture graduate, May, 1973. The Great Zuchini has a Third Class Operator Permit with the Broadcast Endorsement. The Great Zuchini has three years of college radio experience. Here, take a look at the official label on the can... Jock, Music Director, Assistant Program Director, News Announcer-Reporter, Production Engineer (Some commercial radio production), Copy Writer, Single (Only one). Able to follow directions, Character voices, always on time and dedicated to Entertainment Radio. The Great Zuchini is all cooked up real fine and ready to serve you and yours this May. John Rabieck, Elliott Hall, Box Number 38, Muncie, Ind. 47306. "But does it really taste good?" —Yes. The Great Zuchini "Rabieck, you're crazy."—K.U.A.R. 12/9

20-year-old program director seeking position of Jock on Top 40 MOR Progressive station—ready for larger market, experienced in all formats as musician and instructor. Wish to join organization in which I can grow. Dedicated to the radio industry. Write or call J. Samuels, 725 W. Summit, Flagstaff, Arizona 86001. (602) 289-3364. 12/9

Last 6 years as top rated jock at one of nation's C&W powerhouses in top market. Will consider MOR or Country. Box 549, Radio-TV Job Mart, Billboard, 165 W. 46 St., New York, N.Y. 10036. 12/9

Are you in search of a top-rated announcer? If you are then Leslie Seon is your man. A veteran of over 12 years and graduate of The Royal Academy of Dramatic Arts and the BBC Announcing School in London, where he once worked and will always be remembered for his dynamic personality. Rated #1 in the Caribbean from DJ to News, he is capable of out-talking or reading any man east and west of the Mississippi River. One newspaper once wrote Leslie Seon takes the Caribbean by storm. First choice ABC, NBC, CBS, but will consider all. Call now for more information. (212) 636-0352 or write to Chuck Saunders, 470 Waverley Ave., Brooklyn, N.Y. 11238. 12/16

ATTENTION GENERAL MANAGERS! Are you looking for an air personality with production and sports play-by-play experience. A person with 4 years experience who can double as P.D., M.D., or Sports director. A guy who knows all phases and formats of radio. I'm your man, age 22, single, but looking for a permanent position. Can easily relocate anywhere. Can Write. Box 549, Radio-TV Job Mart, Billboard, 165 West 46 St., New York, N.Y. 10036. 12/16

CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.



# RADIO ACTION AND PICK SINGLES

DIRECTOR—DON OVENS

NUMBER OF SINGLES REVIEWED THIS WEEK  
**71**

LAST WEEK  
**80**

## Hot Chart Action

**FUNNY FACE**—Donna Fargo (Dot) (\*12-20) . . . Having gone No. 1 on the country chart, disc takes a hefty Hot 100 chart jump with slight increases in Top 40 radio, but substantial gains from the dealer sales reports. Reflects Top 40 radio in Chicago for the first time, Cleveland, Baltimore, Washington, Dallas/Ft. Worth, Milwaukee, Seattle, Minneapolis, Memphis/Nashville, Atlanta, Houston, Kansas City, Indianapolis, Charlotte, Buffalo, Birmingham, Phoenix, Des Moines and Syracuse where it is No. 1. Dealer sales reports coming from all 21 markets checked with Top 15 dealer mentions showing in more than half of those markets.

**ROCKIN' PNEUMONIA / BOOGIE WOOGIE FLU**—Johnny Rivers (United Artists) (\*15-19) . . . Rivers makes a super heavy chart return with this one reflected in Top 40 radio . . . all forty markets polled with the exception of San Diego. It's Top 20 in New York, Chicago, L.A., Boston, Baltimore, Dallas/Ft. Worth, Memphis/Nashville, Oklahoma City, Indianapolis, Buffalo, Louisville, Syracuse, Des Moines and Salt Lake City . . . it's Top 10 in St. Louis, Milwaukee, Minneapolis, Atlanta, Denver, Charlotte, Birmingham, Albany, and Fargo, and a pick in San Francisco. Dealer sales reports coming from all of the 21 markets checked with reports especially heavy in New York, Chicago, Philly, Boston, Atlanta, Memphis/Nashville, and Minneapolis.

## Breaking

**PIECES OF APRIL**—3 Dog Night (Dunhill) (\*33-47) . . . Group's ballad performance is climbing rapidly on both the Hot 100 and Easy Listening charts with hefty sales reports and radio action from both Top 40 and MOR. Top 40 radio shows new addition this week in Milwaukee, Portland, St. Louis, Detroit joining Philly where it is Top 20, as well as a pick in Cleveland, and listed in Baltimore,

Washington, New Orleans, Dallas/Ft. Worth, Seattle, Minneapolis, Memphis, Atlanta, Houston, Kansas City, Hartford, Syracuse, Fargo, Top 10 in Birmingham and a pick in Oklahoma City. Dealer sales action reported in all 21 markets checked and Top 15 dealer mentions just starting.

### RADIO HAPPENINGS

**NEW SEEKERS:** first for MGM, "Come Softly to Me" a pick at WBBQ (Atlanta), Bobby Darin's "Happy" on Motown, a pick at WPOP (Hartford)

and at KOL (Seattle), the Moody Blues "I'm Just a Singer" from their LP (NOT a single as yet) getting plays at WPOP (Hartford), KIMN (Denver) and WIFE (Indianapolis); the Pree Sisters' first for Capitol "Let's Get Together" a BB Pick and a Discovery at KROQ (L.A.); Terry Williams "Melanie Makes Me Smile" on MGM/Verve continues to pick up radio with WIFE (Indianapolis), KCPX (Salt Lake City), Shawn Phillips' "We" from his "Faces" LP, a BB Pick also picked at KDWB (Minneapolis).

## Pop

**JAMES BROWN & LYNN COLLINS—WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN' (2:54)**

(prod. James Brown) (writers: Brown/Collins/Mathews) (Dynatone/Belinda/Unichappell, BMI) Their first duet and it's a blockbuster rhythm item for both pop and soul! Flip: No info available. POLYDOR 14157

**MARVIN GAYE—TROUBLE MAN (3:50)**

(prod. Marvin Gaye) (writer: Gaye) (Jobete, ASCAP) Strong rhythm ballad in the blues bag from the film of the same name, scored by Gaye. Flip: No info available. TAMLA 54228

**CORNELIUS BROS. & SISTER ROSE—I'M NEVER GONNA BE ALONE ANYMORE (2:37)**

(prod. Bob Archibald) (writers: E. Cornelius/C. Cornelius) (Unart/Stagedoor, BMI) Flip: No info available. UNITED ARTISTS 50996

**MAIN INGREDIENT—YOU'VE GOT TO MAKE IT (If You Want It) (3:28)**

(prod. Silvester/Simmons) (writer: Townshend) (Damic, BMI) Flip: No info available. RCA 74-0856

**CASHMAN & WEST—SONGMAN (3:37)**

(prod. Steve Barri) (writers: Cashman & West) (Blendingwell, ASCAP) Strong ballad performance with much appeal for Top 40, MOR and Country programming. Flip: No info available. DUNHILL 4333

**LITTLE JIMMY OSMOND—TWEEDLEE DEE (3:33)**

(prod. Mike Curb & Don Costa) (writers: Windfield/Scott) (Progressive, BMI) Youngest of the Osmonds made a heavy chart dent earlier in the year with his "Long Haired Lover from Liverpool," and scores again with this wild updating of the hit of the 50's. Flip: "Mama'd Know What to Do" (Tancy, ASCAP) MGM 14468

**WAYNE NEWTON—ANTHEM (2:52)**

(prod. Wes Farrell) (writer: Romeo) (Pocket Full of Tunes/Wherefore, BMI) More strong message ballad material from Newton, for Top 40 and MOR. Flip: No info available. CHELSEA 7800109 (RCA)

**TONY COLE—THE KING IS DEAD (2:52)**

(prod. David McKay) (writer: Cole) (Leeds, ASCAP) Second cut from his debut LP is a more driving, commercial rhythm ballad loaded with Top 40 potential. Flip: "Ruby" (2:32) (Leeds, ASCAP) 20th CENTURY 2011

**DON COSTA—SONG FOR ANNA (3:48)**

(prod. Don Costa) (writers: Popp/Massoulier/Barnes) (Poplico/Tancy/Dotted Lion, ASCAP) From the composer of "Love Is Blue" comes an equally powerful lush ballad with an equally top performance by Costa and his strings. A natural for MOR that will bring it through Top 40 radio as well. Flip: "Gone (Our Endless Love)" (3:02) (Anne-Rachel/Best-Way, ASCAP) MGM 1467

**SHAWN PHILLIPS—WE (3:30)**

(prod. Johnathan Weston) (writer: Phillips) (Dick James, BMI) Potent cut from his hot "Faces" LP. Flip: No info available. A&M 1402

**BETTE MIDLER—DO YOU WANT TO DANCE (2:44)**

(prod. Joel Dorn) (writer: Freeman) (Clockus, BMI) From her debut LP comes a wild updating of the Bobby Freeman's Top 10 hit of 1958. Flip: No info available. ATLANTIC 45-2928

**EARTH WIND & FIRE—MOM (3:44)**

(prod. Joe Wissert) (writers: White/White) (Hummit, BMI) Their first for the label, a fine blues ballad from their debut LP on Columbia. Flip: No info available. COLUMBIA 4-45747

## Also Recommended

**HARRY CHAPIN—Better Place to Be (6:25)** (prod. Fred Kewley) (writer: Chapin) (Story Song, ASCAP) ELEKTRA 45828

**VANITY FARE—Rock and Roll Is Back (2:50)** (prod. Roger Easterby & Des Champ) (writers: Roker/Hawkins) (Kirshner/ATV, BMI) 20th CENTURY FOX 2011

**MARK-ALMOND—What Am I Living For (3:28)** (prod. Bruce Botnick) (writer: Mark) (Almo, ASCAP) COLUMBIA 4-45745

**LIZA MINNELLI—The Singer (2:31)** (prod. Snuff Garrett) (writer: W. Marks) (Knollwood, ASCAP) COLUMBIA 4-45746

**JOHN PRINE—Everybody (2:43)** (prod. Arif Mardin) (writer: Prine) (Cotillion, BMI) ATLANTIC 45-2925

**SPENCER DAVIS—Rainy Season (3:00)** (prod. Peter Kleinow) (writer: Fure) (Fure, ASCAP) UNITED ARTISTS 50993

**JOHNNY PEARSON—The Masterpiece (2:37)** (prod. Penny Farthing) (writers: Parnes/Mouret) (September, ASCAP) MERCURY 73336

**VENTURES—Ram-Bunk-Shush (2:35)** (prod. Ventures) (writers Mundy-Millender-Glover) (Fort Knox, BMI) UNITED ARTISTS 50989

**BARBRA McNAIR—I Mean to Shine (2:38)** (prod. Joe Porter) (writer: Fagen/Becker) (ASCAP) MARINA 606

**CY COLEMAN CO-OP—Theme from "The Heartbreak Kid" (3:02)** (prod. Cy Coleman & Larry Fallo) (writers: Coleman & Harnick) (PPI, ASCAP & Palopic, BMI) LONDON 45-187

**BOBBY ARVON—Can You Hear Me Lord? (3:25)** (prod. Al Kasha) (writer: Arvon) (Priority, ASCAP) MGM 14474

**STEPHEN AMBROSE—Tumbleweed, (3:43)** (prod. Don Gallucci & Ken Mansfield) (writer: Van Arsdale) (Denny, ASCAP) BARNABY 5008 (MGM)

## Country

**BUCK OWENS—IN THE PALM OF YOUR HAND (2:35)**

(prod. Owens) (writer: Owens) (Blue Book, BMI) Flip: "Get Out of Town Before Sundown" (2:48) (Blue Book, BMI) CAPITOL 3504

**CONNIE SMITH—LOVE IS THE LOOK YOU'RE LOOKING FOR (2:08)**

(prod. Bob Ferguson) (writer: Maphis) (Neely's Bend, BMI) Flip: "My Ecstasy" (2:50) (Blue Crest, BMI) RCA 74-08

**TOMPALL & THE GLASER BROTHERS—A GIRL LIKE YOU (2:23)**

(prod. Glaser Prod.) (writers: Tompall/Glaser) (Glaser, BMI) Flip: No info available. MGM 14462

**GEORGE HAMILTON IV—BLUE TRAIN (2:49)**

(prod. Bob Ferguson) (writer: Loudermilk) (Acuff-Rose, BMI) The Loudermilk rhythm ballad is given a strong reading by Hamilton . . . one of his most commercial in some time. Flip: "Maritime Farewell" (3:12) (Crown Vete, CAPAC) RCA 74-0854

**BOONE FAMILY—PAY THE PIPER (3:05)**

(prod. Fred Werner) (writer: Jerry L. Fuller) (Screen Gems-Columbia, BMI) Pat and his family return to their country roots with a strong country rhythm item that has it to climb the country chart and move over pop as well. Flip: No info available. MGM 14476

## Also Recommended

**RED SIMPSON—Those Forgotten Trains (2:10)** (prod. Gene Breedon) (writers: Monroe & Cunningham) (Central Songs, BMI & Glenwood, Glenwood, ASCAP) CAPITOL 3495

**WANDA JACKSON—Tennessee Woman's Prison (2:59)** (prod. Joe Allison) (writers: Paxton & Hellard) (Acoustic, BMI) CAPITOL 3498

**JONIE MOSBY—I've Been There (2:32)** (prod. Steve Stone) (writer: Duncan) (Mandina, BMI) CAPITOL 3454

**BILLY MIZE—Middle Tennessee Country Boy's Blues (2:35)** (prod. Glen Hardin & James Burton) (writers: Allison/Curtis/Gillmore) (Mark Three, BMI) UNITED ARTISTS 50991

**MICKEY JONES—She's Sweet, She's Mind, and She's Mine (2:19)** (prod. Chuck Glaser/Jim Glaser) (writer: John Corneal) (Glaser, BMI) JOLLY ROGER 1002 (MGM)

**DOYLE O'DELL—LOUISIANA LADY (3:27)** (prod. Andy Hart & Gene Bear) (writer: Johnston) (Lamont/Ranwol, BMI) RANWOOD 934

**CASHMAN & WEST—Songman (See Pop Pick)**

**JOHN PRINE—Everybody (See Pop Pick)**

## Soul

**JAMES BROWN & LYNN COLLINS—WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN' (See Pop Pick)**

**MARVIN GAYE—TROUBLE MAN (See Pop Pick)**

**CORNELIUS BROS. & SISTER ROSE—I'M NEVER GONNA BE ALONE ANYMORE (See Pop Pick)**

**MAIN INGREDIENT—YOU'VE GOT TO TAKE IT (If You Want It) (See Pop Pick)**

**EARTH WIND & FIRE—MOM (See Pop Pick)**

## Also Recommended

**ALI NIGHTENGALE—Here I Am Again (2:53)** (prod. Gene Miller and Jerry Miller) (writer: Mitchell) (Muscle Shoals, BMI) PRIDE 1021 (MGM)





**HOLD ONTO YOUR HAT  
LEON'S  
SLIPPING INTO CHRISTMAS**

**B/W CHRISTMAS IN CHICAGO  
PRODUCED BY DENNY CORDELL & LEON RUSSELL**





# SPECIAL MERIT PICKS

★★★★  
**4 STAR**  
★★★★

## POP

**JOE SOUTH**—A Look Inside. Capitol SP 11074  
It's been quite a while since Joe South was last heard from on album but this strong LP will put him back in the forefront of the music scene. Using only his own material, cuts like "One Man Band," "I'm A Star," "It Hurts Me Too" stand out. "All Nite Lover, All Day Friend" and "Save Your Best" are very fine. Superb production by Jefferson Lee.

**YOUNGBLOODS**—High on A Rooftop. Warner Bros. BS 2653  
A new Youngblood's LP is always a treat, and this set is no exception. A mixture of oldies such as the charmingly arranged "Speedo," "Running Bear," "Donna" and "La Bamba" combine with Dylan's "I Shall Be Released" and Jesse Colin Young's "Dreamboat" to make this LP excellent. This may be the last set for the group, which recently broke up, but fans can look forward to more fine efforts from individual members.

**NORMAN GREENBAUM**—Petaluma. Reprise MS 2084

Whatever happened to Norman Greenbaum, erstwhile founder of Dr. West's Medicine Show (remember "The Eggplant That Ate Chicago") and momentary superstar of several moments back with "Spirit In The Sky"? Well he decided that the simple life was for him and back to the earth he did go, specifically residing in a small northern California community known as Petaluma. The rest of the story is all nicely chronicled herein. The music is buoyant, lively and ultimately pleasing to the ear. Lay back and enjoy "Dairy Queen," "The Day The Well Went Dry" and "Grade A Barn."

**OSCAR BROWN, Jr.**—Movin' On. Atlantic SD 1629

Oscar Brown, Jr. is one of the finest singer/songwriters around, and the only complaint about this set is that it's been too long in coming. Brown has a most distinctive voice and puts it to good use here, whether he is singing "Walk Away," a caustic cut about the trouble with women; "Young Man," a poignant tune about a friend who died; or "A Ladies-man." His voice always fits the mood. You can't categorize him as soul, jazz or pop, and this is a strong compliment.

**JOHN HARTFORD**—Morning Bugle. (Warner Bros.) BS 2651

This album is truly beautiful in its simplicity and forthrightness. John Hartford had the good taste to use just two other musicians, Dave Holland and Norman Blake and the resultant sound is clear and pure. Hartford is an eloquent banjo picker and his bullfrog voice does delightful things on a whole batch of semi-autobiographical songs such as "Nobody Eats at Linebaughs Anymore," "Late Last Nite When My Willie Came Home," "Howard Hughes Blues" and "All Fall Down."

**TURKEY**—Wild Turkey. Chrysalis (Warner Bros.) CHR 1010

From the first batch of Chrysalis albums comes the second LP from Turkey, a fine British rock band headed by ex-Jethro Tull bassist Glenn Cornick and singer Gary Pickford-Hopkins. The group plays straight, unpretentious rock and roll and plays it well, with highlights including "A Universal Man," "Eternal Mother" and "The Return." The group is also fortunate in being able to draw on the writing talents of Cornick and Pickford-Hopkins. Should be a strong chart and FM item.

**RICK ROBERTS**—Windmills, A&M SP 4372  
The former lead singer of the Flying Burrito Brothers has come up with a brilliant solo debut, filled with fine country flavored rock. Backed by cream musicians such as Bernie Leadon, Jacsonne Browne, Byron Berline and Chril Hillman, Roberts offers fine narrative material such as "Davy McVie" and the beautiful seven minute "Sail Away," the possible highlight of the set. Other standouts include "Pick Me Up on Your Way Down" and "Drunk and Dirty." Should get strong FM and AM play.

**KEITH MITCHELL**—Sings Broadway. Spark SPA 03

The brilliant actor-singer adds fresh touches to some of Broadway's greatest music of yesterday and today. Among the highlights are his exceptional treatments of "Somewhere," "Gigi," "Being Alive," "She Loves Me," and "I Only Want to Say" from the current "Jesus Christ Superstar."

**LITTLE RICHARD**—The Second Coming. Reprise MS 2107

Little Richard once again sets out to prove that he is no lacquered artifact of some bygone era. At a time when even the blattent ugliness of the fifties is viewed through rose-colored bifocals the great and beautiful Mr. P. is singing it like it was, shutting down all newcomers. If Chuck Berry can do it, then so can the big "L." Hop along with "Second Line," "Rockin' Rockin' Boogie" and "Sanctified, Satisfied, Toe Tapper." Sideman include Sneaky Pete, Jim Horn, David T. Walker and Chuck Rainey.

**CHIP TAYLOR**—Gasoline. Buddah BDS 5118  
Chip Taylor has been reknowned as a songwriter for years and this LP, unlike many writers who move into the recording end of the business, proves quite a success. "Londonerry Company" is an excellent cut as is "Angel of the Morning," perhaps his most famous tune. Other highlights include "Home Again," the title cut, "Dirty Matthew," and "You Didn't Get Here Last Night." Taylor has a pleasant voice and is a competent guitarist, and this LP should launch another successful career for him.

**CHARLES RANDOLPH GREEN SOUNDE**—Masterpiece. Ranwood R 8105  
There's so much beautiful material in this LP that it's difficult to pick out the best tunes. "The Masterpiece," of course, was a hit single. "Lennie's Theme" and "The Ninth" are both exceptional. Dealers should be aware that this orchestra has had several hits in the past and is firmly established.

**JOHN HAMBRICK**—Windmill in A Jet Filled Sky. Brown Bag (United Artists) BB 14201

Brown Bag's second album release serves to introduce a rather skilled new singer songwriter, John Hambrick. His voice is strong and magnificently resonant. A definite country flavor prevails, the total effect is relaxed and the music flows unstrained. Charlie McCoy's "talking" harmonica is much in evidence. Fine cuts include "Courage, Dignity and Grace," "Hard Faced Road" and "Purple Haze Under the Moon."

**ONE**—Grunt (RCA) FTR 1008

New group featuring a pleasant, almost MOR sound with flutes, autoharps and dulcimers as well as the conventional rock instruments. Top cuts include "I of A Kind," "I Car Raga," an Indian flavored tune featuring Marc Granat on sitar and an interesting, almost chanting background which segues into more conventional rock structure. A varied set and a group quite obviously made up of very competent musicians.

**THE SECTION**—Warner Bros. BS 2661

Rarely do studio sidemen receive the recognition their talents deserve. Danny Kortchmar, Russ Kunkel, Graig Doerge and Leland Sklar comprise one of the most artfully endowed rhythm sections claiming exception to the rule. The roster of notables who owe their indebtedness to these artisans seems impressively endless. The Section's music is none that you've heard or felt before. Once you've heard "Second" and "Doin' the Meatball" you will be overcome with an urgent desire to have another piece.

**TRAPEZE**—You Are the Music. . . We're Just the Band. Threshold (London) THS 8

Fine set from this British trio with a little help from friends such as Rod Argent and B.J. Cole. Group moves from hard rock on "Keepin' Time" to the more melodic sounds of "Coast to Coast" and back to rock on "Way Back to the Bone." Top vocals on all cuts from Glenn Hughes who also plays bass, as well as good support from Mel Galley on guitar and David Holland on drums. "Lover" also a standout cut.

**STEELEYE SPAN**—Below the Salt. Chrysalis (Warner Bros.) CHR 1008

Steeleye Span (not to be confused with Steely Dan. . . two different groups) are a marvelous little group intent on the preservation of medieval music, a time and a sound where everything was a bit more clear-cut and well defined. The exquisite sensitivity and beauty of the ancient melodies, breathtaking in themselves are illuminated by Maddy Prior's lilting crystalline voice. The instrumentation is nigh perfect, an audio rightness being maintained. Transcend "nowness" with "Royal Forester," "Saucy Sailor" and the frolicsome "The Bide's Favorite/Tansy's Fancy."

**GARY OGEN & PAUL LAMB**—Portland. Elektra EKS 75048

Another set exemplifying the currently popular laid back school of folk rock sounds. Good set from this duo who sing excellently together and are also top musicians, especially on acoustic guitar. Help also added from veteran studio musicians such as David Briggs. Standouts include "Send It Over," "Portland Rain," "Love Lust Lady," "Our Sweet Love" and "Just for Awhile." Both share writing and lead singing responsibilities, and set could get AM and FM play.

## JAZZ

**RAY BRYANT**—Alone at Montreaux. Atlantic SD 1626

Recorded live at this year's Montreaux Jazz Festival, Bryant puts on a brilliant solo performance, again showing one of jazz's most expressive pianos. From the opening "Gotta Travel On" through other standouts such as "Willow Weep for Me," "Slow Freight," "Greensleeves" and "Until It's Time for You to Go," Bryant can move from traditional or contemporary material of his own to standards with ease, and the amazing part of it is that it's one man alone who captures these varied sounds.

## COMEDY

**WOODY ALLEN**—The Nite-Club Years 1964-1968 United Artists (2 LPs) UAS 9968

These years might be referred to as Allen's formative years, covering the 1964-1965 period. The material we have come to associate Allen's comedy with is all here, including his inferiority complex, trouble with his first wife, sexual trouble, religion and his experience in analysis. This material has been out before but UA has done a top job of repackaging and the LP could prove a fine Christmas gift.

## SOUL

**INDEPENDENTS**—The First Time We Met. Wand (Scepter) WDS 694

Though this is a new group they have it all together and this impressive debut album is proof. The package highlights "Just As Long As You Need Me" "I Love You, Yes I Do" and their recent single "I Just Want To Be There." Entry assures pleasurable acquaintance.

**THE SMITH CONNECTION**—Under My Wings. Music Merchant MM 105

The songs and vocal performance of The Smith Connection is indeed pleasing and should prove to be rewarding for them. "I Been In Love" and the title cut displays best their outstanding harmony style. Other cuts on their debut LP are "The Day You Leave," "Til There Was You" and "You Ain't Livin' Unless You're Lovin'." An excellent bow.

**FAITH, HOPE & CHARITY**—Heavy Love. Sussex (Buddah) SXBS 7019

Good, pop soul set featuring top vocal harmonies and a cross between pop and soul which should see the disk fare well in both markets. Standout cuts include "We Can Change the World," the title tune, "I Was There," which is almost jazz flavored and "Who Could Love You More Than I?" Good use of strings on this LP, which serve to blend rather than intrude. "No Trespassing" is a more soul-flavored cut which should do well in that market and shows single potential.

**MONTCLAIRS**—Dreaming Out of Season. Paula LSP 2216

Excellent soul LP in the traditional sense of fine lead vocals and top background harmonies. Highlights include the eight and a half minute "Prelude to A Heartbreak," "Do I Stand A Chance" and "Just Can't Get Away." Phill Perry is an interesting writer and this set should get strong play on soul stations as well as some pop outlets and should appeal to fans of both types of music. "Just Can't Get Away" is on the more commercial side, as is "Unwanted Love."

# ACTION Records

## NATIONAL BREAKOUTS

### SINGLES

There Are No National Breakouts This Week.

### ALBUMS

There Are No National Breakouts This Week.

## REGIONAL BREAKOUTS

### SINGLES

There Are No Regional Breakouts This Week.

### ALBUMS

There Are No Regional Breakouts This Week.

# Bubbling Under The HOT 100

101. LOOKING THROUGH THE EYES OF LOVE . . . . Partridge Family, Bell 45-301
102. THAT SAME OLD OBSESSION . . . . . Gordon Lightfoot, Reprise 1128
103. LATIN BUGALOO . . . . . Malo, Warner Bros. 7677
104. BECAUSE OF YOU (The Sun Don't Set) . . . . . Kracker, ABC/Dunhill 4329
105. TODAY I STARTED LOVING YOU AGAIN . . . . . Bettee Swann, Atlantic 2921
106. I CAN'T STAND TO SEE YOU CRY . . . . . Smokey Robinson & the Miracles, Tamla 54225 (Motown)
107. LADY PLAY YOUR SYMPHONY . . . . . Kenny Rogers & the First Edition, Jolly Rogers 1001 (MGM)
108. I'VE NEVER FOUND A MAN . . . . . Esther Phillips, Kudu 910 (CTI)
109. WISH I COULD TALK TO YOU . . . . . Sylvers, Pride 1019 (MGM)
110. DON'T MISUNDERSTAND . . . . . O.C. Smith, Columbia 4-45655
111. LIVING TOGETHER LOVING TOGETHER . . . . . Tony Bennett, with the Mike Curb Congregation, MGM/Verve 10690
112. ALL TOGETHER . . . . . Rowan Bros., Columbia 4-45728
113. LOVE STORY . . . . . Nino Tempo & April Stevens, A&M 1394
114. MELANIE MAKES ME SMILE . . . . . Terry Williams, Verve 10686 (MGM)

# Bubbling Under The TOP LPs

201. BYRDS . . . . . Best of the Byrds, Vol. II, Columbia 31795
202. MARY HOPKIN . . . . . Those Were the Days, Apple SW 3395
203. LANI HALL . . . . . Sunrise Lady, A&M SP 4359
204. JACK BRUCE . . . . . Best Of, Polydor PD 3505
205. JESSE WINCHESTER . . . . . Third Down, 110 To Go, Bearsville, BR 2102 (Warner Bros.)
206. MOM'S APPLE PIE . . . . . Brown Bag, BB 14200 (United Artists)
207. ELVIN BISHOP BAND . . . . . Rock My Soul, Epic KE 31563 (CBS)
208. JOAN BAEZ . . . . . Ballad Book, Vanguard 41/2
209. RICHARD HARRIS . . . . . Slides, ABC/Dunhill DSX 50133
210. DONNY OSMOND . . . . . My Best To You, MGM SE 4872
211. BILLIE HOLIDAY . . . . . Billie Holiday Story, Decca DXB 7161 (MCA)
212. LOU REED . . . . . Transformer, RCA LSP 4807
213. MASON PROFFIT . . . . . Rockfish Crossing, Warner Bros. BS 2657

DECEMBER 9, 1972, BILLBOARD

**find**

Dear FIND Dealers:

Large department stores as well as independents are active in FIND. What does the record and tape buyer for one large West Coast outlet of this type say about the service? "It's working out very well," says the buyer. "It's convenient and all of our stores are certainly taking advantage of it, and using it on a regular basis. I've been out in our branch stores recently checking on the fills, and they are steadily improving."

This buyer also emphasized that "Special orders are becoming a more important part of the record business, for the large outlet as well as for the record and tape store. Since using FIND, our customers have become aware that we can get special orders for them. Ads are running and we're mentioning FIND in these ads. We're getting the customers who want special orders. As long as the service runs smoothly," he continued, "it's a plus. We've been keeping the catalog on the counter and having the salespeople write up the orders and there have been no real problems. So far it's been running smoothly, so I have to say it's a plus."

Good reaction coming in concerning the new FIND catalog, with 7,000 more listings than the previous edition. Special Christmas supplement is also getting good reaction. More good response coming from dealers using FIND'S "Christmas Gift" service. Just tell FIND the product you want wrapped and FIND will do the wrapping and send it to the recipient along with the appropriate card. Or dealers may get a sample gift wrapped product to let customers know this service is available.

UPS still the fastest way to receive product during the busy holiday season at the post office, so don't forget to specify this in your orders. FIND has also found a dealer at the South Pole. More about that next week.

*Candy Tusken*

FIND Service International  
Box 755  
Terre Haute, Indiana 47808  
A.C. (812) 466-1282  
Bill Wardlow, President  
and  
FIND Service International  
9000 Sunset, Suite 415  
Los Angeles, California 90069  
A.C. (213) 273-7040  
Candy Tusken

**news**



This Edition of the

# FIND Catalog

plus special

## CHRISTMAS RECORDINGS Supplement

**\$5.00** each set  
(\$7.00 Airmail)

### FULL-YEAR SUBSCRIPTION

(2 Full Catalogs . . . plus 4 New-Release Supplements . . . plus special Christmas Recordings Supplement)

**\$14.00** per subscription  
(\$20.00 Airmail)

### GIFT SERVICE

FIND will gift-wrap and send directly to recipients; copies of this catalog, or full subscriptions, which you may wish to give as gifts. With a donor card containing your name. Same prices as noted above.

**PAYMENT MUST ACCOMPANY ALL ORDERS**

FIND'S 62,000-plus recordings isn't everything that's available. Only those active records which the FIND Service carries in its own warehouse. It's about 85% to 90% of everything sold in the U.S.

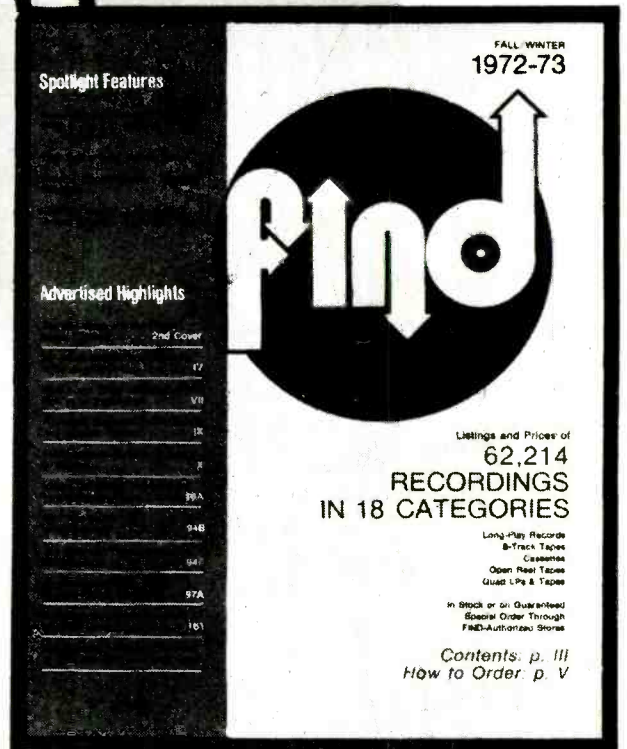
And it's more—much more—than you'll see in any one-edition catalog.

No cross-referencing, either. All essential information about each recording is all in one place, in any of the 18 different categories of recordings.

This Fall/Winter 1972-73 catalog will remain in use for approximately six months. The next one is due out in March of 1973. So this will serve you for quite some time . . .

a good five dollars worth of use and worth much more. In between semi-annual editions of the full catalog, FIND publishes two new-release supplements.

These keep readers up-to-date on new releases which become available. There's even a special Christmas Recordings supplement (5½ x 8½) which is issued in November of each year.



### The FIND Catalog has many uses

. . . offering all of the advantages of a one-edition reference volume comprised of recordings in all configurations.

### But it's greatest value

. . . may well be in the basic concept on which the FIND Service was established a little more than a year ago: to make it easy to special order the recordings which record outlets do not carry in their basic store stock.

### It's as simple as this:

- (1) Spot the recordings in the catalog which you would like to order;
- (2) Check for the record store in your area which displays the FIND emblem seen on this page;
- (3) Place your order through that store (FIND services record buyers only through FIND-authorized stores);
- (4) You'll be sure of fulfillment of your special orders because every recording in the FIND Catalog is on the shelves of FIND's warehouse.

Send to:

**FIND Service International**

P.O. Box 775, Terre Haute, Indiana 47808

Attn: Dean White

Enclosed is a check for \$5.00. Please send me FIND'S "Recordings in Release" by regular mail.

Name \_\_\_\_\_

Station \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

BB 111872



# CARLY SIMON

NO  
SECRETS

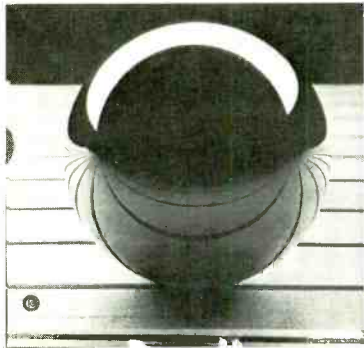
EKS-75049  
  
elektra  
records/tapes

Includes Carly's new single  
*You're So Vain* / EK-45824  
Produced by Richard Perry



# Billboard Album Reviews

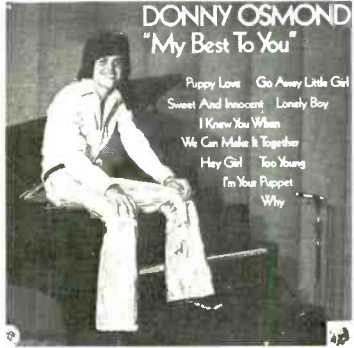
DECEMBER 9, 1972



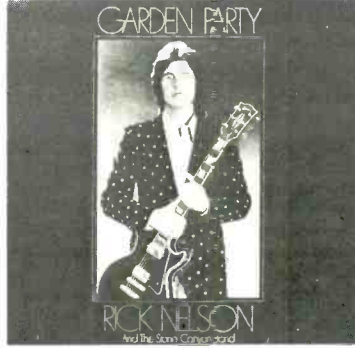
**POP**  
**TOMMY**—  
 London Symphony Orch. and  
 Chamber Choir with Guest Soloists  
 Ode (A&M) SP 99001  
 The quality of Pete Townshend's "Tommy" lies in the visual ramifications of the cast. It is quite impossible to hear Ringo Starr as Uncle Ernie without the mind's eye actually viewing the entire scene, ditto Merry Clayton's "Acid Queen," Rod Stewart's "Local Lad," Richie Havens' "Hawker," etc. The orchestrations and choral work underscore the torment, triumph and eventual downfall of Roger Paltry as Tommy.



**POP**  
**NEIL DIAMOND**—  
 Hot August Night  
 MCA (2 LPs) 2-8000  
 Diamond set the concert stage afire across the country and throughout Europe this past summer and fall and the dynamic performers and excitement he generated is captured in this exceptional two record set. Highlights are of course his now classic hits, with a few surprises thrown in. The package demonstrated why Diamond is one of the hottest sellers and draws in the business today, and it will undoubtedly prove his biggest chart album to date.



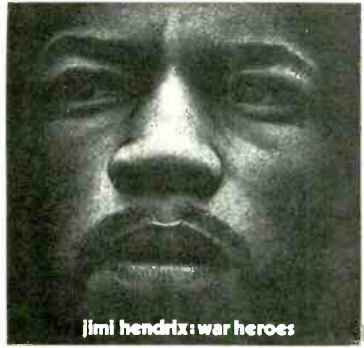
**POP**  
**DONNY OSMOND**—  
 My Best to You  
 MGM SE 4872  
 All of Donny Osmond's hits under one cover spells a giant seller! They're all here from "Puppy Love," to "Why," "Lonely Boy," "Sweet and Innocent," "Hey Girl," to "Go Away Little Girl." Will hit hard and fast at the dealer level.



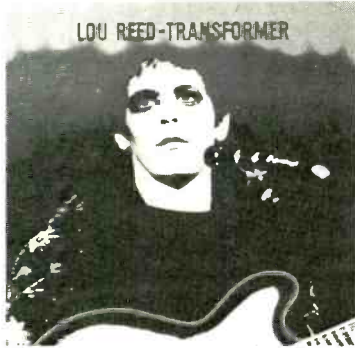
**POP**  
**RICK NELSON and the Stone Canyon Band**—  
 Garden Party  
 Decca (MCA) DL 7-5391  
 Having just had a phenomenal return to the charts with a top 10 record, Nelson presents a fine LP sure to compete in the top 10 of the LP charts. With the Stone Canyon Band, he spotlights his hit "Garden Party" and others like "Nighttime Lady," "Palace Guard," "Are You Really Real?" and "So Long Mama," all Nelson originals. He also does "I Wanna Be With You" and Chuck Berry's "I'm Talking About You."



**POP**  
**CARLY SIMON**—  
 No Secrets  
 Elektra EKS 75049  
 This super package, recorded in London and produced by Richard Perry, is Ms. Simon's first album in quite some time. It is filled with Simon originals and sprinkled with musicians credits like Klaus Voorman, Bobby Keys, James Taylor, Jimmy Ryan and more. "His Friends Are More Than Fond of Robin," "Embrace Me You Child," "When You Close Your Eyes" (written with Billy Merritt) are all standout cuts. Current single "You're So Vain" is a highlight.



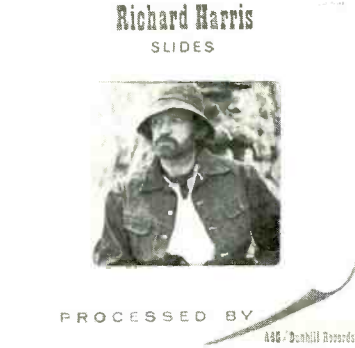
**POP**  
**JIMI HENDRIX**—  
 War Heroes  
 Reprise MS 2103  
 Reprise has at last decided to release the album here in the states. Its contents are not of early recordings, but a recollection featuring Mitch Mitchell, Noel Redding and Billy Cox. Highlights include "Highway Chile," "Tax Free" and "Midnight," with the original Experience, as well as "Catas-trophe" and "Stepping Stone." Hendrix was one of the top writers, singers and guitarists of his time, and this set should reinforce those opinions.



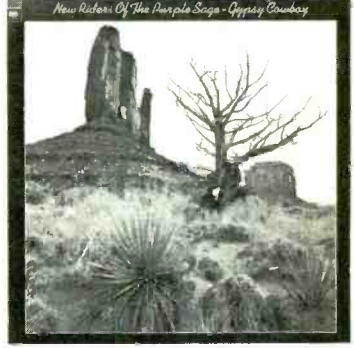
**POP**  
**LOU REED**—  
 Transformer  
 RCA LSP 4807  
 The year started out with David Bowie fast gaining recognition as one of Lou Reed's trendy disciples, the year will end with the tables neatly turned. Reed, Bowie and Iggy Pop (nee Stouge) are Britain's present darlings, David has successfully invaded these shores the rest being a mere matter of time. The album is all that one would expect from the Velvet Underground's erstwhile leader. Wrap yourself around "Walk on the Wild Side."



**POP**  
**PROCOL HARUM**—  
 A Whiter Shade of Pale  
 A&M SP 4373  
 This marks the reincarnation of Procol Harum's first album. Only the outer cover and the label have been changed, the music is still the same allegorical intense sort that proved so very fascinating six years ago. The highlights remain "A Whiter Shade of Pale," "Repent Walpurgis," "Conquistador" (in its original form) and "A Christmas Camel."



**POP**  
**RICHARD HARRIS**—  
 Slides  
 ABC/Dunhill DSX 50133  
 Well done and interesting concept LP from Harris. Conceived and produced by Tony Romeo, this album features songs of travel, touring and a man's life. Note "Gin Buddy," "Once Upon A Dusty Road," "Sunny-Jo" and "November Song." Highlight is title tune "Slides" written by Romeo and given an exceptional reading by Harris. Also includes his current single "There Are Too Many Saviors on My Cross."



**POP**  
**NEW RIDERS OF THE PURPLE SAGE**—  
 Gypsy Cowboy  
 Columbia KC 31930  
 The New Riders' third album proves to be quite the charmer. Everything seems to be exquisitely right. Mellow as ever, laid back as ever but the pieces are perfectly fitted. Marmaduke's vocals flow so easy with flashes of occasional intensity. Sure to garner airplay and trigger sales response are "Death and Destruction," "She's No Angel" and "Groupie."



**POP**  
**WACKERS**—  
 Shredder  
 Elektra EKS 75046  
 Powerful set from one of the more interesting rock groups on the scene today, combining a style of their own with mid-sixties British styles. All but one of the tunes are written by various group members, and all cuts are suitable for AM or FM play. Standouts include "Day and Night," "Hey Lawdy Lawdy," "I'll Believe in You," "Puttin' Myself to Sleep" and "Last Dance." The group is vocally and instrumentally versatile, and most important, a lot of fun.



**POP**  
**EDGAR WINTER GROUP**—  
 They Only Come Out at Night  
 Epic (CBS) KE 31584  
 Edgar Winter is the newest adherent to "giam rock," "jewel sexuality." The facade has been altered, decked out prettily for a new assault on the public. However, it's the music inside that has undergone the real transformation. Gone (or at least minimally apparent) are the flashy pyrotechnics of the past. His voice is still a wonder ever so sweet or mindbendingly intense. Tune in to "Autumn," "When It Comes" and "Round and Round."



**POP**  
**GENESIS**—  
 Foxtrot  
 Charisma (Buddah) CAS 1058  
 For some time a top name in England, Genesis should begin to make U.S. headway with this interesting set. Tony Banks stands out on organ, piano and mellotron, and Peter Gabriel is a fine vocalist. Highlights on side one include "Get 'em Out by Friday" and "Watcher of the Skies," while side two is given the overall title of "Supper's Ready" follows a basic story line. Strong cuts include "Lover's Leap" and "Ikhtaton and Itsacon and Their Band of Merry Men."



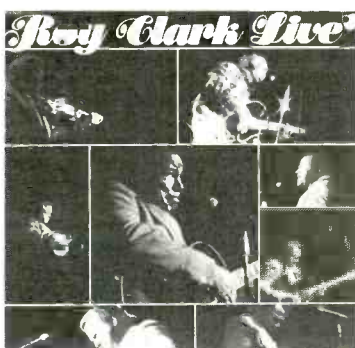
**POP**  
**FRIENDS OF DISTINCTION**—  
 Greatest Hits  
 RCA LSP 4814  
 This LP should prove a definitive part of any serious collector's record library. Package includes the million sellers "Grazing in the Grass" and "Love or Let Me Be Lonely." Among the selections to be listened to evermore are "Going In Circle," "Time Waits for No One," "Check It Out" and "I Really Hope You Do."



**POP**  
**EVERLY BROTHERS**—  
 Pass the Chicken & Listen  
 RCA LSP 4781  
 The second RCA set from the brothers is a fine one, featuring all types of songs and top production from Chet Atkins. Standouts include "Lay It Down," "John Prines' "Paradise," Kristoferson's "Somebody Nobody Knows," "Ladies Love Outlaws" and a fine rocking version of "Not Fade Away." This duo has spanned more than 15 years successfully, and this set is their best in some time, from all aspects.



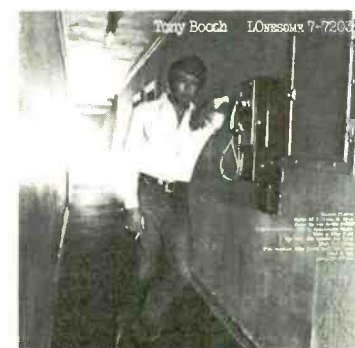
**POP**  
**DAVID BROMBERG**—  
 Demon in Disguise  
 Columbia KC 31753  
 David Bromberg has long been known as one of the top session musicians in the business, gaining particular fame as a result of his work with Bob Dylan. On his debut LP, he showed a personality of his own and this continues with his second effort. From "Sharon" to the "Medley of Irish Fiddle Tunes" (played on guitar) to a fine rendition of "Tennessee Waltz" to a moving talk version of "Mr. Bojangles," this is a top set.



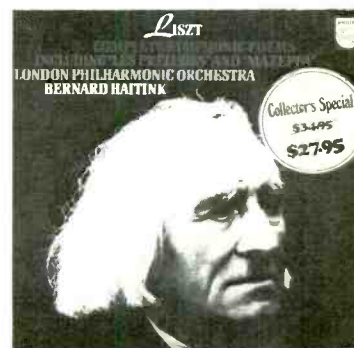
**COUNTRY**  
**ROY CLARK**—  
 Roy Clark Live  
 Dot (Famous) DOS 26005  
 Roy Clark may be known to many as a country clown through his stint on Hee Haw, but this set, recorded at the Landmark Hotel in Las Vegas, shows him to be one of the finest country guitarists around as well as a fine vocalist. From the opening "Alabama Jubilee" to the standard r&b cut "Kansas City" to hits such as "Thank God and Greyhound" and "Yesterday, When I was Young," he shows himself as an all around star.



**COUNTRY**  
**DOTTIE WEST**—  
 The Best of Dottie West  
 RCA LSP 4811  
 Without doubt, Dottie West is one of the brightest stars in the country music field and this package exploits her amazing versatility. Her capability to do an MOR-flavored French tune such as "If You Go Away" and her solid country foundations with "Careless Hands." Best cuts: "Once You Were Mine," "Here Comes My Baby," and "Paper Mansions."



**COUNTRY**  
**TONY BOOTH**—  
 Lonesome 7-7203  
 Capitol ST 11126  
 In a short time on disc, Booth has proven a solid sales chart winner that includes his current hit single "Lonesome 7-7203" which kicks off this strong package, his second. Other highlights include Booth's treatment of Buck Owens' "Second Fiddle," "What A Liar I Am" and Red Simpson's "Close Up the Honky Tonk."



**CLASSICAL**  
**HAITINK**—  
 Liszt: The Symphonic Poems  
 Philips (5 LPs) 6709 005  
 The new Philips set of Liszt's complete 14 symphonic poems is everything a new major classical release should be. Imaginative programming, authoritative notes and even a special discount price built in. As for the musical content, Haitink and the London Philharmonic romp through all the stormy bombast which makes this facet of Liszt's composition a delightful distillation of the pre-Romantic Era.







# Marvin Gaye scores for the first time.

Marvin Gaye has just scored his first motion picture soundtrack. The film, 20th Century Fox's "Trouble Man." The single, "Trouble Man." Listen. Marvin Gaye has just scored again. Tamla single #T54228.



T322L  
Just released. The  
soundtrack album,  
"Trouble Man."



Listen to what's happening  
at Motown. You'll hear  
the times change.

©1972 Motown Record  
Corporation



# Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard. NA Indicates not available	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	★ Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot).	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
★	5	4	<b>MOODY BLUES</b> Seventh Sojourn Threshold THS 7 (London)	•			36	36	6	<b>BLOOD, SWEAT &amp; TEARS</b> New Blood Columbia KC 31780			NA	71	67	26	<b>URIAH HEPP</b> Demons & Wizards Mercury SRM 1-630	•		NA
	2	17	<b>TEMPTATIONS</b> All Directions Gordy G 962 L (Motown)			NA	37	35	26	<b>ELTON JOHN</b> Honky Chateau Uni 93135 (MCA)	•			72	78	8	<b>CHUCK BERRY</b> Golden Decade Chess 2CH-1514			NA
★	4	6	<b>CAROLE KING</b> Rhymes & Reasons Ode SP 77016 (A&M)	•		NA	38	39	11	<b>HUMBLE PIE</b> Lost & Found A&M SP 3513			NA	73	73	21	<b>NILSSON</b> Son of Schmilsson RCA LSP 4717			
	4	1	<b>CAT STEVENS</b> Catch Bull at Four A&M SP 4365	•			39	42	6	<b>WEST, BRUCE &amp; LAING</b> Why Dontcha Columbia/Windfall KC 31929			NA	★	94	2	<b>JOE COCKER</b> A&M SP 4368			NA
	5	3	<b>YES</b> Close to the Edge Atlantic SD 7244	•			40	45	11	<b>LUTHER INGRAM</b> (If Loving You Is Wrong) I Don't Want to Be Right Koko KOS 2202 (Stax/Volt)			NA	75	68	31	<b>ROBERTA FLACK &amp; DONNY HATHAWAY</b> Atlantic SD 7216	•		
	6	6	<b>CURTIS MAYFIELD/SOUNDTRACK</b> Superfly Curtom CRS 8014 ST (Buddah)	•		NA	41	40	24	<b>SIMON &amp; GARFUNKEL</b> Greatest Hits Columbia KC 31350	•			76	79	5	<b>MELANIE</b> Stoneground Words Neighborhood NRS 47005 (Famous)			NA
	7	7	<b>GRAND FUNK RAILROAD</b> Phoenix Capitol SMAS 11099	•			42	41	18	<b>GILBERT O'SULLIVAN</b> Himself MAM 4 (London)			NA	77	49	17	<b>JEFFERSON AIRPLANE</b> Long John Silver Grunt FTR 1007 (RCA)			
	8	8	<b>SANTANA</b> Caravanserai Columbia KC 31610	•			★	56	4	<b>BARBRA STREISAND</b> Live in Concert at the Forum Columbia KC 31760				78	47	18	<b>JERMAINE JACKSON</b> Jermaine Motown M 752 L			NA
★	12	8	<b>AL GREEN</b> I'm Still in Love With You Hi XSHL 32074 (London)				44	44	25	<b>BOBBY WOMACK</b> Understanding United Artists UAS 5577				79	65	23	<b>ELVIS PRESLEY</b> Elvis Live at Madison Square Garden RCA LSP 4776	•		
★	13	15	<b>SEALS &amp; CROFTS</b> Summer Breeze Warner Bros. BS 2629				45	46	5	<b>DAVID CASSIDY</b> Rock Me Baby Bell 1109			NA	80	71	14	<b>B.B. KING</b> Guess Who ABC ABX 759			NA
	11	9	<b>MICHAEL JACKSON</b> Ben Motown M 755 L			NA	★	59	9	<b>LOBO</b> Of a Simple Man Big Tree 2013 (Bell)			NA	81	72	10	<b>JAMES GANG</b> Passin' Thru ABC ABX 760			
★	16	5	<b>JETHRO TULL</b> Living in the Past Chrysalis 2CH 2106 (Warner Bros.)				★	53	5	<b>BEE GEES</b> To Whom It May Concern Atco SD 7012				82	70	49	<b>ROLLING STONES</b> Hot Rocks, 1964-1971 London 2PS 606/7	•		
	13	10	<b>THE BAND</b> Rock of Ages Capitol SABB 11045	•			48	50	9	<b>TEN YEARS AFTER</b> Rock & Roll Music to the World Columbia KC 31779				83	85	8	<b>JOHNNY MATHIS</b> Song Sung Blue Columbia KC 31626			NA
	14	11	<b>MAC DAVIS</b> Baby Don't Get Hooked on Me Columbia KC 31770			NA	★	96	3	<b>JAMES TAYLOR</b> One Man Dog Warner Bros. BS 2660				84	84	88	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	•		
	15	14	<b>ROD STEWART</b> Never a Dull Moment Mercury SR 1646	•			★	80	4	<b>WAR</b> The World Is a Ghetto United Artists UAS 5652				85	89	5	<b>RITA COOLIDGE</b> The Lady's Not for Sale A&M SP 4370			NA
	16	17	<b>BLACK SABBATH</b> Black Sabbath, Vol. 4 Warner Bros. BS 2602	•			51	51	24	<b>CHEECH &amp; CHONG</b> Big Bambu Ode SP 77014 (A&M)			NA	86	86	11	<b>ANDY WILLIAMS</b> Alone Again (Naturally) Columbia KC 31625			NA
	17	18	<b>OSMONDS</b> Crazy Horses MGM SE 4851	•			★	69	5	<b>STYLISTICS</b> Round 2 Avco AC 11006			NA	★	98	4	<b>PETER DINKlage</b> Who Came First Decca DL 7-9187 (MCA)			
	18	15	<b>MOODY BLUES</b> Days of Future Passed Deram DES 18012 (London)	•			★	64	15	<b>HAROLD MELVIN &amp; THE BLUE NOTES</b> I Miss You Philadelphia International KZ 31648 (CBS)			NA	88	90	26	<b>DAVID BOWIE</b> The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702			
	19	19	<b>LIZA MINNELLI</b> Liza With a "Z" Columbia KC 31762			NA	54	54	8	<b>J. GEILS BAND</b> "Live"—Full House Atlantic SD 7421			NA	★	115	2	<b>GRATEFUL DEAD</b> Europe '72 Warner Bros. 3WX 2668			
	20	23	<b>JOHN DENVER</b> Rocky Mountain High RCA LSP 4731	•		NA	55	58	8	<b>CHI-LITES</b> Their Greatest Hits Brunswick BL 754184			NA	★	107	4	<b>STEVIE WONDER</b> Talking Book Tamla T 319 L (Motown)			NA
	21	21	<b>DOOBIE BROTHERS</b> Toulouse Street Warner Bros. BS 2634	•			56	52	23	<b>CARPENTERS</b> A Song for You A&M SP 3511				91	83	24	<b>ALICE COOPER</b> School's Out Warner Bros. BS 2623	•		
	22	22	<b>GEORGE CARLIN</b> Class Clown Little David LD 1004 (Atlantic)				57	48	19	<b>VAN MORRISON</b> Saint Dominic's Preview Warner Bros. BS 2633				92	88	21	<b>MAIN INGREDIENT</b> Bitter Sweet RCA LSP 4677			NA
	23	25	<b>JOHNNY NASH</b> I Can See Clearly Now Epic KE 31607 (CBS)	•			58	57	8	<b>DEEP PURPLE</b> Purple Passages Warner Bros. 2LS 2644				93	87	9	<b>ERIC CLAPTON</b> The Best of Polydor PD 3503			
	24	24	<b>NEIL DIAMOND</b> Moods Uni 93136 (MCA)	•			★	91	3	<b>DIANA ROSS/SOUNDTRACK</b> Lady Sings the Blues Motown M 758 D			NA	94	95	27	<b>ROLLING STONES</b> Exile on Main Street Rolling Stones COC 2-2900 (Atlantic)	•		
	25	20	<b>FIFTH DIMENSION</b> Greatest Hits on Earth Bell 1106			NA	60	38	30	<b>BILL WITHERS</b> Still Bill Sussex SXBS 7014 (Buddah)			NA	95	92	25	<b>EAGLES</b> Asylum SD 5054 (Atlantic)			
★	34	4	<b>BREAD</b> Guitar Man Elektra EKS 75047	•			61	55	12	<b>RICHIE HAVENS</b> On Stage Stormy Forest 2SFS 6012 (MGM)				96	81	20	<b>CORNELIUS BROTHERS &amp; SISTER ROSE</b> United Artists UAS 5568			
	27	30	<b>ELVIS PRESLEY</b> Burning Love & Hits From His Movies RCA Camden CAS 2595	•			62	43	24	<b>ISLEY BROTHERS</b> Brother, Brother, Brother T-Neck TNS 3009 (Buddah)			NA	★	134	2	<b>JONI MITCHELL</b> For the Roses Asylum SD 5057 (Atlantic)			NA
	28	26	<b>CHUCK BERRY</b> London Sessions Chess CH 60020	•		NA	★	74	5	<b>FOUR TOPS</b> Keeper of the Castle Dunhill DSX 50129			NA	99	93	27	<b>ARLO GUTHRIE</b> Hobo's Lullaby Reprise MS 2060			
	29	29	<b>T. REX</b> The Slider Reprise MS 2095	•			★	75	5	<b>LOGGINS &amp; MESSINA</b> Columbia KC 31748				★	139	2	<b>NEIL YOUNG/SOUNDTRACK</b> Journey Through the Past Warner Bros. 2XS 6480			
	30	27	<b>CHICAGO V</b> Columbia KC 31102	•		NA	65	66	5	<b>MALO</b> Dos Warner Bros. BS 2652			NA	101	77	22	<b>FOUR TOPS</b> Nature Planned It Motown M 748 L			NA
	31	28	<b>O'JAYS</b> Back Stabbers Philadelphia International KZ 31712 (CBS)			NA	66	62	30	<b>JETHRO TULL</b> Thick as a Brick Reprise MS 2072	•			102	102	44	<b>AL GREEN</b> Let's Stay Together Hi SHL 32070 (London)	•		
	32	33	<b>EMERSON, LAKE &amp; PALMER</b> Trilogy Cotillion SD 9902	•			67	61	23	<b>CARLO SANTANA &amp; BUDDY MILES</b> LIVE Columbia KC 31308	•			★	140	2	<b>URIAH HEPP</b> The Magician's Birthday Mercury SRM 10652			
	33	32	<b>LEON RUSSELL</b> Carney Shelter SW 8911 (Capitol)	•		NA	68	60	21	<b>DONNY OSMOND</b> Too Young MGM SE 4854				104	97	39	<b>ALLMAN BROTHERS</b> Eat a Peach Capricorn 2CP 0102 (Warner Bros.)	•		
	34	37	<b>THREE DOG NIGHT</b> Seven Separate Fools ABC/Dunhill DSD 50118	•			69	63	24	<b>JIM CROCE</b> You Don't Mess Around With Jim ABC ABCX 756			NA	★	159	3	<b>BILLY PAUL</b> 360 Degrees of Billy Paul Philharmonic International KZ 31793 (CBS)			NA
	35	31	<b>PARTRIDGE FAMILY</b> At Home With Their Greatest Hits Bell 1107	•			★	128	2	<b>AMERICA</b> Homecoming Warner Bros. BS 2655				106	106	14	<b>VIKKI CARR</b> En Espanol Columbia KC 31470			NA



**I want to thank  
everyone associated with  
"Easy Loving"  
for helping to make it a  
Gold Album!**

*Freddie Hart*



**Freddie's latest single and album release  
"Got The All Overs For You"  
makes four consecutive number one singles!**

Management:  
Joe McFadden  
1225 North Chester Avenue  
Bakersfield, California 93308  
(805) 393-1011



# TOP LP's & TAPE

POSITION  
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
107	103	35	<b>HISTORY OF ERIC CLAPTON</b> Atco SD 2-803	•		
108	108	43	<b>ROBERTA FLACK</b> First Take Atlantic SD 8230	•		
109	113	4	<b>DAVID BOWIE</b> Space Oddity RCA LSP 4813			
110	110	8	<b>MARK-ALMOND</b> Rising Columbia KC 31917			
111	76	17	<b>GUESS WHO</b> Live at the Paramount RCA LSP 4779			
112	112	28	<b>JACKSON 5</b> Lookin' Through the Windows Motown M 750 L			NA
113	123	3	<b>RARE EARTH</b> Willie Remembers Rare Earth R 543 L (Motown)			NA
114	119	3	<b>KRIS KRISTOFFERSON</b> Jesus Was a Capricorn Monument KZ 31909 (CBS)			
115	120	3	<b>FIRESIGN THEATRE</b> Not Insane or Anything You Want To Columbia KC 31585			NA
116	117	7	<b>JOHN MAYALL</b> Moving On Polydor PD 5036			NA
117	82	12	<b>KINKS</b> Everybody's in Show Biz RCA VPS 6065			
118	101	15	<b>DANNY O'KEEFE</b> Signpost SP 8408 (Atlantic)			NA
119	104	11	<b>BLOODROCK</b> Bloodrock Passage Capitol SW 11109			NA
120	138	3	<b>DAVID BOWIE</b> The Man Who Sold the World RCA LSP 4816			
121	114	45	<b>BREAD</b> Baby I'm-a Want You Elektra EKS 75015	•		
122	109	33	<b>CHI-LITES</b> A Lonely Man Brunswick BL 754179			
123	99	17	<b>SMOKEY ROBINSON &amp; THE MIRACLES</b> Flying High Together Tamla 318 L (Motown)			
124	105	62	<b>CAT STEVENS</b> Teaser & the Firecat A&M SP 4313	•		
125	—	1	<b>JAMES BROWN</b> Good Foot Polydor PD 2-3004			
126	116	10	<b>TYRANNOSAURUS REX</b> A Beginning A&M SP 3514			
127	111	13	<b>OTIS REDDING</b> Greatest Hits Atco SD 2-801			NA
128	129	3	<b>CHARLIE MCCOY</b> Monument KZ 31910 (CBS)			NA
129	127	20	<b>FOGHAT</b> Bearsville BR 2077 (Warner Bros.)			
130	137	9	<b>SAMMY DAVIS, JR.</b> Portrait of Sammy Davis, Jr. MGM SE 4852			
131	124	29	<b>DONNY OSMOND</b> Portrait of Donny MGM SE 4820			NA
132	—	1	<b>HELEN REDDY</b> I Am Woman Capitol ST 11068			
133	118	22	<b>DONNA FARGO</b> Happiest Girl in the Whole U.S.A. Dot D05 2600 (Famous)			NA
134	135	5	<b>MOTT THE HOOPLE</b> All the Young Dudes Columbia KC 31750			NA
135	136	7	<b>CREAM</b> Heavy Cream Polydor PD 3502			NA
136	—	1	<b>LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS</b> Tommy Ode SP 99001 (A&M)			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
137	—	1	<b>DUANE ALLMAN</b> An Anthology Capricorn 2 CL 0108 (Warner Bros.)			
138	—	1	<b>CARLY SIMON</b> No Secrets Elektra EKS 75049			
139	145	5	<b>LYNN ANDERSON</b> Greatest Hits Columbia KC 31641			NA
140	125	26	<b>OSMONDS</b> Live MGM 2SE 4826	•		
141	155	3	<b>SUPREMES</b> Motown M 756 L			NA
142	150	4	<b>STEVE MILLER BAND</b> Anthology Capitol SVBB 11114			NA
143	143	8	<b>BONNIE RAITT</b> Give It Up Warner Bros. BS 2643			
144	144	5	<b>IT'S A BEAUTIFUL DAY</b> At Carnegie Hall Columbia KC 31338			NA
145	148	11	<b>EDDIE KENDRICKS</b> People Hold On Tamla T 315 L (Motown)			NA
146	131	20	<b>CHER</b> Foxy Lady Kapp KRS 5514 (MCA)			
147	—	1	<b>ALBERT HAMMOND</b> It Never Rains In Southern California Mums 31905 (CBS)			NA
148	149	7	<b>JOHN PRINE</b> Diamonds in the Rough Atlantic SD 7240			NA
149	—	1	<b>NEIL DIAMOND</b> Hot August Night MCA 2-8000			
150	179	2	<b>SHAWN PHILLIPS</b> Faces A&M SP 4363			NA
151	151	6	<b>SAVOY BROWN</b> Lion's Share Parrot XPAS 71057 (London)			
152	141	41	<b>NEIL YOUNG</b> Harvest Reprise MS 2032	•		
153	121	30	<b>RASPBERRIES</b> Capitol SK 11036			NA
154	126	16	<b>SHAFT'S BIG SCORE</b> Soundtrack MGM 1 SE 36 ST			
155	192	2	<b>CREEDENCE CLEARWATER REVIVAL</b> Creedence Gold Fantasy 9418			
156	157	4	<b>MILES DAVIS</b> On the Corner Columbia KC 31906			NA
157	165	3	<b>POCO</b> Good Feelin' to Know Epic KE 31601 (CBS)			NA
158	158	8	<b>JOEY HEATHERTON</b> The Joey Heatherton Album MGM SE 4858			NA
159	176	2	<b>LITTLE JIMMY OSMOND</b> Killer Joe MGM SE 4855			NA
160	164	7	<b>HARRY CHAPIN</b> Sniper and Other Love Songs Elektra EKS 75042			
161	130	61	<b>GODSPELL</b> Original Cast Bell 1102			NA
162	163	4	<b>JOHN ENTWHISTLE</b> Whistle Rhymes Decca DL 7-9190 (MCA)			
163	—	1	<b>RICK NELSON</b> Garden Party Decca DL 7-5391 (MCA)			
164	154	14	<b>GROVER WASHINGTON, JR.</b> All the King's Horses Kudu KU-07 (CTI)			NA
165	—	1	<b>BETTE MIDLER</b> The Divine Miss M Atlantic SD 7238			NA
166	—	1	<b>RASPBERRIES</b> Fresh Capitol ST 11123			NA
167	133	7	<b>OSIBISA</b> Heads Decca DL 7-5368 (MCA)			
168	—	1	<b>EDGAR WINTER GROUP</b> They Only Come Out at Night Epic KE 31584 (CBS)			NA

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
169	173	6	<b>JOHNNY RIVERS</b> L.A. Reggae United Artists UAS 5650			
170	—	1	<b>FLASH</b> In the Can Sovereign SMAS 11115 (Capitol)			NA
171	—	1	<b>JIMI HENDRIX</b> War Heroes Reprise MS 2103			
172	172	4	<b>JONATHAN EDWARDS</b> Honky Tonk Stardust Cowboy Atco SD 7015			NA
173	178	3	<b>SHIRLEY BASSEY</b> And I Love You So United Artists UAS 5643			
174	174	4	<b>WAYNE NEWTON</b> Can't You Hear the Song Chelsea CHE 1003 (RCA)			
175	180	2	<b>PAUL WILLIAMS</b> Life Goes On A&M SP 4367			NA
176	—	1	<b>MAN OF LA MANCHA</b> Soundtrack United Artists UAS 9906			
177	—	1	<b>NEW RIDERS OF THE PURPLE SAGE</b> Gypsy Cowboy Columbia KC 31930			NA
178	183	3	<b>GROUCHO MARX</b> An Evening With Groucho A&M SP 3515 (2LPs)			NA
179	153	64	<b>CHEECH &amp; CHONG</b> Ode SP 77010 (A&M)	•		NA
180	182	8	<b>RAY CONNIF &amp; THE SINGERS</b> Alone Again (Naturally) Columbia KC 31629			NA
181	162	8	<b>JOE WALSH</b> Barnstorm Dunhill DSX 50130			NA
182	168	54	<b>LED ZEPPELIN</b> Atlantic SD 7208	•		
183	188	4	<b>BULLDOG</b> Decca DL 7-5340 (MCA)			
184	184	3	<b>GLEN TRAVIS CAMPBELL</b> Glen Travis Campbell Capitol SW 11117			NA
185	187	6	<b>CHUCK BERRY</b> St. Louie to Frisco to Memphis Mercury SRM 2-6501			NA
186	186	7	<b>GARY GLITTER</b> Glitter Bell 1108			NA
187	189	3	<b>BOBBY VINTON</b> All Time Greatest Hits Epic KC 31487 (CBS)			
188	190	3	<b>RAY CHARLES</b> Through the Eyes of Love ABC/TRC ABCX 765 TRX			
189	170	59	<b>FIDDLER ON THE ROOF</b> Soundtrack United Artists UAS 10900	•		
190	185	7	<b>BATDORF &amp; RODNEY</b> Asylum SD 5056 (Atlantic)			NA
191	198	2	<b>DR. HOOK &amp; THE MEDICINE SHOW</b> Sloppy Seconds Columbia KC 31622			
192	193	2	<b>BOOTS RANDOLPH</b> Plays the Great Hits of Today Monument KZ 31908 (CBS)			NA
193	196	3	<b>DANNY DAVIS &amp; THE NASHVILLE BRASS</b> Turn on Some Happy RCA LSP 4803			
194	194	3	<b>EARTH &amp; WIND &amp; FIRE</b> Last Days and Time Columbia KC 31702			NA
195	199	10	<b>WISHBONE ASH</b> Argus Decca DL 7-5347 (MCA)			
196	197	2	<b>STEELY DAN</b> Can't Buy a Thrill ABC ABCX 758			NA
197	160	54	<b>ALICE COOPER</b> Killer Warner Bros. BS 2567	•		
198	200	2	<b>DION</b> Suite for Late Summer Warner Bros. BS 2642			
199	—	1	<b>TONY BENNETT</b> Good Things In Life MGM/Verve MV 5088			NA
200	—	1	<b>YOUNGBLOODS</b> High On A Ridge Top Warner Bros. BS 2653			

## TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Alice Cooper	91, 197	Chi-Lites	55, 122
Allman Brothers Band	104	Eric Clapton	93, 107
Duane Allman	137	Joe Cocker	74
America	70	Rita Coolidge	85
Lynn Anderson	139	Ray Conniff	180
Band	13	Cornelius Bros. & Sister Rose	96
Shirley Bassey	173	Cream	135
Batdorf & Rodney	190	Creedence Clearwater Revival	155
Bee Gees	47	Jim Croce	69
Tony Bennett	199	Danny Davis & the Nashville Brass	193
Chuck Berry	28, 72, 185	Mac Davis	14
Black Sabbath	16	Miles Davis	156
Blood, Sweat & Tears	36	Sammy Davis	130
David Bowie	88, 109, 120	Deep Purple	58
Bread	26, 121	John Denver	20
James Brown	125	Dion	198
Bulldog	183	Neil Diamond	24, 149
Glen Campbell	184	Dr. Hook & the Medicine Show	191
George Carlin	22	Doobie Brothers	21
Carpenters	56	Eagles	95
Vikki Carr	106	Earth, Wind & Fire	194
David Cassidy	45	Jonathan Edwards	172
Harry Chapin	160	Emerson, Lake & Palmer	32
Ray Charles	188	John Entwhistle	162
Cheech & Chong	51, 179	Donna Fargo	133
Cher	146	Fifth Dimension	25
Chicago	30	Firesign Theatre	115
		Roberta Flack	108
		Roberta Flack & Donny Hathaway	75
		Flash	170

Foghat	129	Led Zeppelin	182
Four Tops	63, 101	Gordon Lightfoot	97
J. Geils	54	Lobo	46
Gary Glitter	186	Loggins & Messina	64
Grand Funk Railroad	7	London Symphony & Guests (Tommy)	136
Grateful Dead	89	Charlie McCoy	128
Al Green	9, 102	Main Ingredient	92
Guess Who	11	Malo	65
Arlo Guthrie	99	Mark-Almond	110
Albert Hammond	147	Groucho Marx	178
Michael Jackson	61	Johnny Mathis	83
Jackson 5	112	John Mayall	116
James Gang	81	Melanie	76
Jefferson Airplane	77	Harold Melvin & the Blue Notes	53
Jethro Tull	12, 66	Bette Midler	165
Elton John	37	Steve Miller	142
		Liza Minnelli	19
		Joni Mitchell	98
		Van Morrison	57
		Moody Blues	1, 18
		Mott the Hoople	134
		Johnny Nash	23
		Rick Nelson	163
		New Riders of the Purple Sage	177
		Nilsson	73
		O'Jays	31
		Danny O'Keefe	118
		Gilbert O'Sullivan	42
		Original Cast (Godspell)	161
		Osibisa	167

Donny Osmond	68, 131	Shaft's Big Score	154
Little Jimmy Osmond	159	Superfly	6
Osmonds	17, 140	Steely Dan	196
Partridge Family	35	Cat Stevens	4, 124
Billy Paul	105	Barbra Streisand	43
Shawn Phillips	150	Supremes	141
Poco	157	Stylistics	52
Elvis Presley	27, 79	James Taylor	49
John Prine	148	Temptations	2
Bonnie Raitt	143	Ten Years After	48
Boots Randolph	192	Three Dog Night	34
Bread	113	Peter Townshend	87
Raspberries	153, 166	T. Rex	29, 126
Otis Redding	127	Uriah Heep	71, 103
Helen Reddy	132	Bobby Vinton	187
Johnny Rivers	169	Joe Walsh	181
Smokey Robinson & the Miracles	123	War	50
Rolling Stones	82, 94	Grover Washington Jr.	164
Diana Ross	59	West, Bruce & Laing	34
Leon Russell	33	Andy Williams	86
Santana	9	Paul Williams	175
Carlos Santana & Buddy Miles	67	Edgar Winter	168
Savoy Brown	151	Wishbone Ash	195
Seals & Crofts	10	Bill Withers	60
Simon & Garfunkel	41	Bobby Womack	44
Carly Simon	138	Stevie Wonder	90
SOUNDTRACKS		Yes	5
Fiddler on the Roof	189	Neil Young	100, 152
Man of La Mancha	176	Youngbloods	200



# MCKENDREE SPRING

## T-R-A-C-K-S



Atlanta  
Baltimore  
Baton Rouge  
Boone  
Boston  
Chicago  
Cincinnati  
Cleveland  
Denver  
Detroit  
Duluth  
Fargo  
Indianapolis

Ithica  
Little Rock  
London  
Los Angeles  
Madison  
Memphis  
Miami  
Milwaukee  
Minneapolis  
Montgomery  
Nashville  
New Castle  
New Orleans

New York  
Ottawa  
Peoria  
Philadelphia  
San Antonio  
San Bernardino  
San Diego  
Saratoga  
St. Louis  
Tampa  
Toronto  
Trenton  
Washington, D.C.

After 4 years of traveling and over 500 concert dates, McKendree Spring has fused their experiences into their latest album, "Tracks."

DL 7 5385



A FREE FLOW  
PRODUCTION



TOUR COORDINATOR



## New Record Center Base

• Continued from page 3

two and a half feet high. We'll have murals of Sesame Street painted on the walls.

The store, which has one complete wall of window space, will utilize its windows for poster advertising.

As for pricing, the new store has not established a definite price structure. "We'll be competitive," said Bayer, the company's general manager who has worked with Goody's in Philadelphia and Transcontinental Music Distributing Corp. in San Francisco. "Our sale price on \$5.98 albums will be between \$2.99 and \$3.88. As for our \$6.98 tapes, we'll be selling them for \$4.99."

Singles will be sold in the store for approximately 79 cents, but, according to Bayer, they will consist of only Billboard's Hot 100. "The only reason we will carry them is for consumer convenience," he said.

Weiss stated that although the new store would be the central base for the other five Record Center outlets, each store manager would have complete control of pricing and general store management for his own operation. "Because of the difference in demographics in each area, the store manager has a better idea of what sells and what doesn't," he said.

Thirty employees will be working in the new store. "In many cases," said Weiss, "we will have

experts in different music fields to help our customers find what they are looking for. For example, my brother, Chuck, is an authority on rhythm and blues. He teaches at the University of Colorado on this subject and can answer most of the questions in this category. Other people in our store will be knowledgeable in other fields, thus providing our customers with valuable assistance. Also, with many employees in the store, the problem of pilferage will be greatly reduced," he added.

The new store will rely on AM and FM radio advertising and newspaper ads. Their radio advertising will be aired on a wide spectrum of various radio formats, such as classical, top 40, country, MOR and jazz programming. College campus and city newspaper advertising will also be included in the program.

Weiss also added that several large label companies have purchased advertising on the two billboards which will be located on top of the store.

### Two Stages

The store, which has parking lot facilities for 55 cars, will have an outdoor and an indoor stage for special musical performances. The outdoor stage will be located on top of the one-story building.

The tentative store hours will be from 11 a.m. to 10 p.m. Monday through Thursday. On Friday and Saturday, the store will be open from 11 a.m. to 12 midnight. On Sunday the hours will be from 12 noon to 6 p.m.

Special services will include locating out-of-stock products. "We are not just using Billboard's FIND Catalog, we are depending on it," said Weiss. "They provide good and immediate service."

Accessories available in the store will be such items as blank recording tape, record cleaning equipment, phonograph needles and music folios. The only musical instruments which will be sold in the store are brand name guitars and harmonicas. The store will handle no record or tape playback equipment.

## Mayfield Sues Pate, Yvonne

NEW YORK—Curtis Mayfield and Camad Music Co. (ASCAP) have filed suit against John Pate and Yvonne Publishers to determine the legal rights of Mayfield and Camad to the compositions "Think" and "Junky Chase" and to seek \$1 million damages for alleged defamation of Mayfield's character. The suit was filed in the U.S. District Court here.

The suit charges Pate alleged that he is co-composer of the named compositions and, as such, is entitled to credit and royalties through his own publishing company, Yvonne. Camad claims securement of copyrights for the material and further alleges that Pate's claims have hindered Mayfield's integrity as a performer.

The suit was filed by Lew Harris.

## ABC/Dunhill Establishes 2 Scholarships

LOS ANGELES—ABC/Dunhill has allocated funds for two full scholarships for minority group members of the black-owned Los Angeles School of Broadcasting, founded last August.

The school was established by Don (Tracy) Malone, a disk jockey on KGFJ-AM here, and who has been involved in broadcasting for eight years. Malone said the school opened last August as an evening school and in January will switch to a full-time schedule from 8 a.m. to 2 p.m. and an evening class from 7:30 to 10:30.

Ron Granger, national director of R&B promotion for ABC/Dunhill, said he hoped the scholarships will "help people who have talent and who would not ordinarily have finances to develop it."

## Executive Turntable

• Continued from page 4

manager and **Dennis Pohl** has been named art director, **Bernard Mindlin** has been named European marketing director at ESP-Disk Ltd. He will coordinate all sales of imported product from his headquarters in Blaricum, Holland. . . . **Jules Alberti**, president of Endorsements International, Ltd., has been named as special consultant to Expo '74. . . . **Tony Papa**, vice president of the Associated Booking Corporation, has been elected to the talent agency's board of directors. Papa will remain in Dallas where he has headed the agency's local office for the last 12 years. . . . It was incorrectly reported last week that **Robert C. Butler** had been elected vice president, financial analysis, at RCA Records.

★ ★ ★

**Peter Robinson** has been named marketing coordinator, a new post, for MCA Records in London; he'd been press officer and replacing him is **Geoff Thorn**, his assistant. In a separate move, production coordinator **Alan Crowder** will now handle all liaison with licenses and **David Howells**, who'd been handling a&r and marketing functions, will now devote more of his time to seeking out new talent.

★ ★ ★

**Al Harris** has been named vice president of Music Etc. He was previously an account executive for Trans Continental Music Corp. In his new position he will be responsible for operations, purchasing and marketing for the four Music Etc. stores in Oklahoma.

★ ★ ★

**Larry Taylor** has exited as general manager of **Bob Friedman's** Temponic Records. He organized the company for the Florida songwriter seven months ago. . . . **Grant Gibbs** has reactivated his Country Hearts label. . . . **Michael O'Mahoney**, who transferred from Columbia's London office to the West Coast publicity directorship some six months ago, will now be based in New York in the newly created post of European communications officer. His former assistant, **Judy Paynter**, will take over the Los Angeles publicity duties. . . . **Edward Kiernan** and **Edward Moir** have been appointed account executives for CBS-FM sales. Kiernan most recently was an account executive with WPIX-radio, N.Y. Moir most recently held the same position with WNBC-radio, N.Y. . . . **E. Judith Berger** has joined Wilkes & Braun, Inc. as vice president and general manager. She will be responsible for negotiations and supervision of the firm's business affairs.

## CCC HOSTS XMAS FEST

LOS ANGELES—The California Copyright Convention Christmas Party is set for Dec. 17 at the Beverly Wilshire Hotel, with entertainment by Stan Worth and the new A&M act, Waldorf Salad. Tickets for the gala are \$25 and may be obtained by phoning (213) 653-2321.

## Industry Outlook Rosey Over Xmas '72

• Continued from page 1

and "Presley's new one of last year," he said. Karol also noted that 5 days prior to Christmas, Christmas record buying reaches its peak and is virtually non-existent after the holiday.

### Joe Martin

Joe Martin, head of Apex-Martin and speaking as both a distributor and retailer, commented, "Christmas looks very good this year. Apparently there is a feeling of confidence throughout the nation, and it is being reflected at the retail level. Some items, like the new 'Tommy,' are already proving very strong."

Norman Weinstroer, vice president of Musical Isle of St. Louis, also reported activity, stating, "Christmas looks very encouraging. For example, an outlet serviced by our Kansas City branch last year had a \$9,000 week in records alone. People are out in force, and this year looks better than last. Our Kansas City branch is 15 percent ahead of last year in sales at this time."

Weinstroer went on to note, "Calls today are very heavy. Retailers are replenishing their inventories. We have had to print up more order forms." He went on to note that the upsurge has been reflected in both records and tapes, and tape sales, despite illegal duplication, is up 30 percent. "Our tape business is mushrooming," he concluded.

Another key point of sales in this period is the eagerness of manufacturers to give dating and discount deals, which should help to make a very good Christmas sales season.

### Colony

Marty Block, LP buyer for Colony Records, keeps a limited supply of Christmas product on hand all year round. "We have people from overseas coming in here

during the summer months and requesting holiday albums they can't find in their country at Christmastime," he said. "Customers appear to be buying Christmas product earlier this year but our sales really pick up the week before Christmas. Already we are moving a lot of the Jackson 5's "Christmas Album" and of course Johnny Mathis is selling nicely as always." Because of their recent move from 52nd Street to larger quarters on 49th, Block felt it was rather impossible to give an accurate comparison of Christmas sales with that of last year. He did point out that a seasonal novelty single always gives a boost to the entire Christmas catalog by bringing in customers interested in purchasing holiday music. "What we don't have this year that we had last year is a barking dog act doing "Jingle Bells." Now that was a hot item," he remarked.

### Harmony Hut

Christmas business at the Harmony Hut retail shops of Schwartz Bros. is up by close to 40 percent over last year's sales, and principals of the chain expect the upsurge to continue well into the Christmas season.

However, up to this time sales of seasonal records are relatively low with "The Messiah" on Vox Records, the only big money spinner in that category.

The big sales demand is for popular records, with the rock opera "Tommy," Ode Records, enjoying the greatest popularity.

Other big sellers are Uriah Heep's latest LP, Cat Stevens, "Catch Bull at Four," David Bowie's, "Ziggy Stardust," The Fifth Dimension's Greatest Hits, Creedence Clearwater's Gold, "Keeper of the Castle," by the Four Tops; The Stylistics, Chuck Berry's Greatest Hits, and his London Session album; The Billie Holiday Story;

Steely Dan "Can't Buy a Thrill"; and Cashman & West "A Song or Two."

Manny Imberman, Liberty Music Shops, New York, "Manufacturers are not supplying enough 8-track tapes and cassettes. Other than that business has been good. We'll be at least even with last year and possibly go higher. The one difficulty that we're contemplating is that Christmas falls on a Monday this year and it might affect last minute buying."

## Rosey Midwest

CHICAGO — Retailers and wholesalers here believe Christmas business will derive from a number of chart packages rather than one or a few super LP's. Estimates of expected increases in sales over last year ranged from "at least 10 percent" to as high as 40 percent, except for dealers in black neighborhoods.

Intense special promotion was also cited as one reason for the optimism by Montgomery Ward buyer Al Giegel who mentioned specials such as K-Tel's "22 Explosive Hits" at \$3.99 and the "Greatest Rock 'n' Roll Hits" from Premier of New York at \$6.98. Ward's biggest seller though is the "Motown Story" at \$9.88 (disks) and \$11.88 (tape), which Ward's has only used in the Midwest so far. However, West Coast stores will feature it in December. Giegel sees at least a 10 percent increase in sales over 1971 Christmas.

Edgar Lucas, buyer for four Met Records outlets on the south side, mentioned several LP's that he believes will sustain all through the holidays: "Understanding," Bobby Womack; "The World Is a Ghetto," War; "Superfly" soundtrack; "Still Bill," Bill Withers, and "I'll Play the Blues for You," Albert King. However, he said, "The

economy is still not stable. Christmas sales will be the same, if not a little less."

Manny Green, Stereo City, said this heavily hardware-oriented 10-outlet chain looks for an increase of from 25 to 40 percent, not based on two stores opened recently. He said this increase reflects both hardware and software and that advertising budgets will be doubled as opposed to normal months.

Herman Forst, Rose Discount Records on Madison, sees November sales increases a good omen for Christmas and expects a 10 percent increase. Heavier newspaper advertising of better-selling items has not brought any specific LP to the fore, though the "Lady Sings the Blues" movie has caused an increased demand for Billie Holiday albums, he said.

Tearched Schott, Downtown Records, credits the election with loosening up spending and expects a 14 percent holiday increase in disk sales with tape picking up to a ratio of one tape for every three LP's. He said hardware was moving very well too.

## High Hopes

LOS ANGELES — Chain store chiefs and mass users of records and tapes were almost unanimous in their optimism about post-Thanksgiving business. This period usually sets the pace for the period prior to Dec. 25. Peculiarly, while all eyed the period with fond expectation, there was little explanation for the early good turn.

**Cleve Howard**, president, 72 national franchise record-store-chain: "Prospects look very good. "Tommy" is going to help tremendously. "Living in the Past" by Jethro Tull also will help.

**John Kaplan**, vice president,

marketing, the Handleman Co.: "We look for a very, very good Christmas. No red hot merchandise, no startling new act, but everything is very good. I felt a week ago that the Christmas rush had really happened."

**John Cohen**, president, 30-store Disc Record national chain: "I think people have money to spend. It will be a little better than last year. Remember we have that extra weekend before Christmas in 1972. I hate to see a great seller like 'Tommy' being footballled around by such discounting."

**Phil Shannon**, Stark Record Service, N. Canton, O., operators of 14 Camelot and 31 manned departments: "Outlook is fantastic. It seemed to start earlier this year. Our whole month of November is going to be way over. Some of our stores will be up over 30 percent."

**Sam Shapiro**, National Record Mart, 33-store, four state chain, Pittsburgh: "We are essentially a catalog chain of stores. We seem to be doing a tremendous catalog job. We will be up over last year."

## Malamud Summit

• Continued from page 1

of independent distributors against the inroads of major label branch operating expansion, wherein company-owned branch distribution was taking over independent-distributed labels, such as Monument, MGM, MCA, Stax-Volt, Polydor and others.

The gathering, it's understood, will discuss how the 1973 NARAS Convention at the Century Plaza Hotel here Feb. 25-28 can best serve in interest of the independent distributor. Malamud had previously announced (Billboard, Nov. 22) that this convention would be segmented by industry facet to best serve various entities in the trade.



# bread guitar man

They can make you love,  
they can make you cry.



The fifth album by Bread.  
Includes their recent smash  
singles "Guitar Man" (EK-45803)  
and "Sweet Surrender" (EK-45818)  
and . . . . .

Produced & Arranged by David Gates  
Associate Producer James Griffin



EKS-75047



Phil Spector's

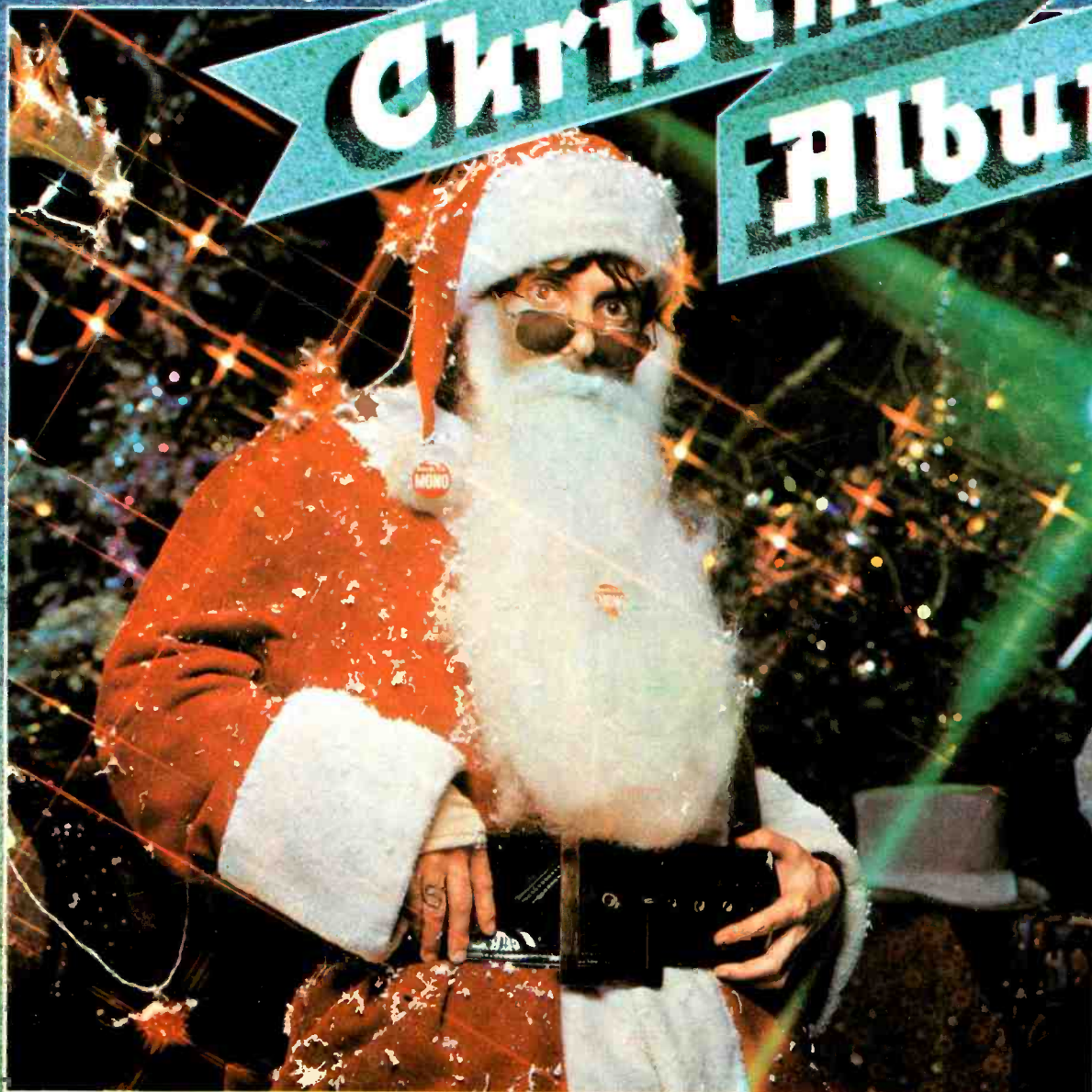
CHRISTMAS

Phil Spector's

CHRISTMAS

Phil Spector's

Christmas  
Album



Featuring  
THE CRYSTALS - THE ROQUETTES - BARLENE LOVE - BOB B SOXX & THE BLUE JEANS



From Phil Spector  
and  
Apple  
For the Merriest of Christmases



SW 3400

\* THIS ALBUM, PREVIOUSLY RELEASED ON PHILLES RECORDS, IS NOW AVAILABLE ON APPLE



# Billboard

9110104500009 1450 DEC 77  
07 99 154 451045481550  
PASADENA PUBLIC LIBRARY  
205 E WALNUT ST  
PASADENA CA 91101

83rd  
YEAR

MUSIC  
Reference

A Billboard Publication



The International Music-Record-Tape Newsweekly

Aug. 13, 1977 • \$1.75 (U.S.)

## Discounts Trim U.K. Margins On Singles

By ADAM WHITE

LONDON—Faced with three different recommended retail prices for singles, independent retailers throughout the U.K. are setting their own price levels.

Governing factors include local competition, especially with the High Street multiples, individual assessment of what the market will stand and the need for price uniformity to avoid confusion among retail shop sales staffs.

Price increases have recently been instituted by EMI, WEA, CBS, Phonogram and Polydor (Billboard, July 30, 1977).

A survey shows various prices in effect, with the most common \$1.11, \$1.20 and \$1.28. Few were found to sell at \$1.37, the new level at current

(Continued on page 57)

## Video Role For Music Developing

By STEPHEN TRAIMAN

NEW YORK—A rapid-fire series of recent announcements in key video programming and hardware areas continue to put the music industry role more in perspective for both the consumer and commercial markets.

In software, prerecorded home videocassette packages have been announced by Time-Life (Betamax) and Magnetic Video (Beta-format and VHS). The possibility also exists that RCA may bow a library on its own, or in a joint venture, at the demonstration of its 2/4-hour VHS system from Matsushita to distributors Aug. 18.

For hardware, RCA's further delay on videodisk development due to

(Continued on page 53)

## IMMEDIATE TRADE REACTION

# WEA Hikes Price On 80+ Key LPs

By JOHN SIPPEL & ED KELLEHER

LOS ANGELES—The July 25 WEA notification of a \$1 boost on 80-plus key catalog LPs is eliciting intense immediate reaction from all segments of the industry.

Effective Aug. 15, WEA is hiking the \$6.98 catalog LPs by a wide variety of established acts on all labels to \$7.98. Subdistributor price rises from \$3.38 to \$3.95.

Lou Fogelman of Music Plus, 15-store local chain, like others contacted feels the giant branch distributor's suggested list increase solidifies the hinted imminent \$7.98 LP mart. Steve Libman of Southland, Atlanta, rack/retail complex, forecasts a total \$7.98 industry increase by Nov. 1 or right around the holidays when business hits its annual peak.

"Now that WEA has shown where it's headed, I hope the rest of the labels come around to \$7.98 as quickly

(Continued on page 15)

## Latin Labels Hit Shady Importing

By AGUSTIN GURZA

LOS ANGELES—The Latin record industry in the U.S., already weary from its fight against piracy and the Mexican peso devaluation, is now facing a third threat—the unauthorized importation of product manufactured in Mexico.

Within the past two to three months, a wave of imported Mexican product has flooded the U.S. Latin market, undermining the sales of firms like Caytronics and Musart on their best-selling Latin albums.

Though some executives say the problem has existed on a smaller level previously, most agree that the volume has increased dramatically within the past month or two.

One of the reasons for that increase is the emergence of specialists

(Continued on page 60)

## N.Y. Discos Hurt By 'Sam' Deaths

By RADCLIFFE JOE

NEW YORK—Many New York discotheques in the boroughs of Queens, Bronx and Brooklyn are teetering on the brink of financial disaster from a fall-off in patronage caused by the terror generated by the city's nefarious .44 caliber killer.

According to disc operators in the three boroughs, business in some instances is off by as much as 90%, and many are fearful that if the killer nicknamed "Son of Sam" is not soon apprehended, many may have to go into liquidation.

As Ian Schrage, one of the owners of the chic Enchanted Gardens in Queens, explains, the vast majority of the discotheque clientele in the suburb is comprised of young people between the ages of 18 and 35. This too is the age bracket in which the killer finds his favorite

(Continued on page 48)

## TAKING THE SHOW HOME

Soundtracks and original cast recordings are reemerging as major chart material. The boom is spearheaded by Broadway shows such as "Chorus Line" and "Annie" and phenomenal soundtrack sales for entries including "Star Wars" and "The Deep." Inside, see page 34.

## Airplay Confronts Playlist At Toronto Radio Forum

By ELIOT TIEGEL

TORONTO—Billboard's first radio programming conference held outside the U.S. displayed an international flavor in speeches and panel sessions, but the age-old question of how record companies can break new artists without greater radio participation lent an air of familiarity to the proceedings.

This 10th annual Radio Programming Forum attended by 550 at the Harbour Castle Hotel, Wednesday through Saturday (3-6), rekindled old frustrations between broadcaster and music supplier in the panel session, "How Records Affect Your Station, Your Life, And Your Pocketbook."

Danny Davis, promotion vice president for Screen Gems EMI Music, Los Angeles, moderator of

the Thursday (4) panel, affirmed the axiom that the "business is dependent on each other and while we would like for all our product to find exposure that's not to be."

(Continued on page 61)

## Nominations For '77 Disco Awards Named

LOS ANGELES—Nominations have been announced for the awards to be presented at the third annual Disco Forum, to be held in New York from Aug. 28 through Aug. 31. Leading all artists in having the most nominations are the Salsoul Orchestra (with seven award bids) and the Love Unlimited Or-

(Continued on page 10)



"NIGHTWINGS," Stanley Turrentine's brand new album, is a tour de force—robust, powerful, and bursting with Mr. T's warm full bodied super soulful tenor sax sound. Produced by Turrentine with Claus Ogerman arranging and conducting, "NIGHTWINGS" soars with beauty and lyricism through such tunes as "Papa T," "Birdland," "If You Don't Believe," and "Don't Give Up On Us." "NIGHTWINGS" is all-day music from Mr. T. Fantasy F-9534 (Advertisement)



THE STARLAND VOCAL BAND SHOW is TV's newest hit. CBS-TV series is on now thru September 4th—8:30 p.m. (7:30 CST). Telecasts feature the Windsong Grammy-winning group singing hits from "Rear View Mirror" and "Afternoon Delight" LPs. (Advertisement)

(Advertisement)



PRODIGAL  
PG-1001951  
PRODIGAL RECORDS  
& TAPES.



# NEW "RARE EARTH"!

The original Rare Earth, Gil Bridges, Ed Guzman, Mike Urso and Pete Hoorelbeke have been joined by new members Ron Franssen and Dan Ferguson to recreate the sound that made Rare Earth a chart topper in the early 70's!

ROCK WITH A DEFINITE FLAVOR OF R&B.  
IT'S SOMETHING TO CELEBRATE!

©1977 Motown Record Corporation



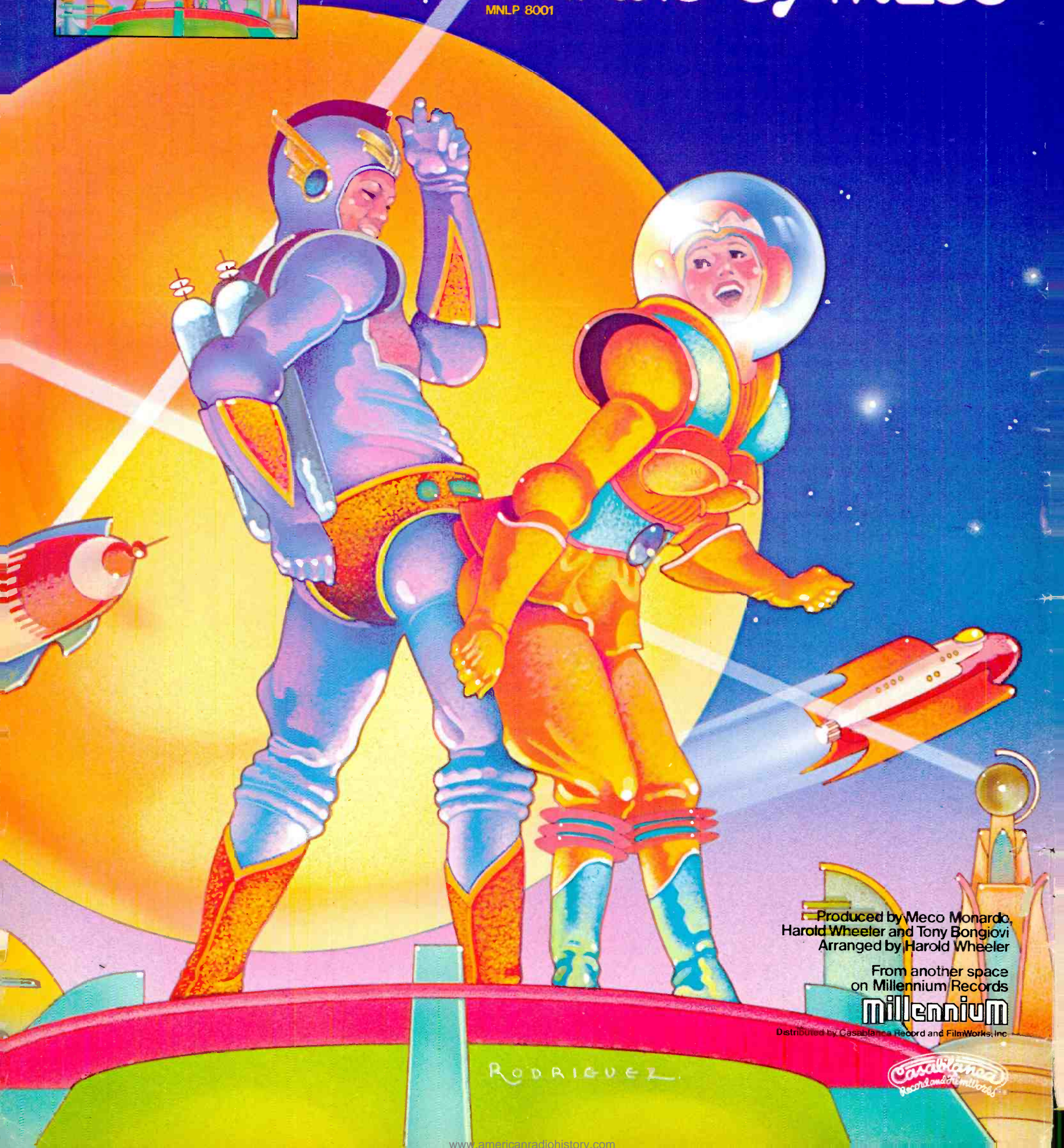


Ain't nothing like the real thing...

...TIL SOMETHING BETTER COMES ALONG

# STAR WARS by MECO

MNLP 8001



Produced by Meco Monardo,  
Harold Wheeler and Tony Bongiovi  
Arranged by Harold Wheeler

From another space  
on Millennium Records

**millennium**

Distributed by Casablanca Record and FilmWorks, Inc.



RODRIGUEZ



## DEMAND VOTING PRIVILEGE

# NATRA Associates Enliven Convention

By JEAN WILLIAMS

LOS ANGELES—The National Assn. of Radio and Television Artists' convention, held last week in Miami, may well be a continuation of the previous convention with the same problem of associate members being voting members dominating the session.

At press time, the music/promotion panel chaired by Philadelphia International head Kenny Gamble seemed to result in mass confusion as the group was apparently determined to waive the music/promotion topic in favor of associate membership rights, according to those present.

Some of the other members of the panel were Paul Johnson of Capitol Records, Al Edmondson of A&M Records and Edward Wright, industry veteran and former president of NATRA.

As Kitty Broady, retiring president of the organization arrived, a sizzling discussion ensued concerning the failure of NATRA to allow its participating and associate members to vote.

Broady announced that she made sure during the 1976 session at least a step in that direction was made so far as each label should be allowed one vote.

But the body seemed to reject Broady's position. They want every-

one to have equal votes, says the source who attended the meet.

Gamble stated that constant positive, open dialog should be exercised while Joe Medlin of Brunswick Records, another panelist, noted the importance of the support which the labels have given NATRA through the years adding that things must now change. Edmondson, Wright and Johnson all agreed with Medlin's position.

"The music/promotion session didn't deal for the most part with that topic. The people there knew about this subject and wanted to get on to what's going to happen now within the structure of NATRA," says a voting member.

The radio/television workshop had panelists China Vales of WTMI, Jimmy Griffin of WEVR and C.T. Taylor of WTVJ-TV, all in Miami, who basically discussed the role of blacks in radio and tv and black ownership. The panel was also concerned about community involvement as it relates to their positions.

An administration/management workshop scheduled was canceled. At press time a general rap session had been set for Friday (5) and Saturday (6) to be followed by elections on Saturday.

Approximately 400 music and  
(Continued on page 70)

## NARM, EIA/CES INVOLVED

## Hard And Software Sides Inch Toward Cooperation

By STEVE TRAIMAN

NEW YORK—The software and hardware sides of the industry continue to move closer, with last week's meeting between Joe Cohen, NARM executive vice president, and Jack Wayman, EIA/CES senior vice president, another positive action.

Following up on the suggestions in the first part of the RIAA market expansion survey on consumer attitudes cosponsored by the EIA/CEG (Billboard, July 2, 9, 1977), both executives agreed that the "razors and blades" groups ought to be more involved in each other's activities.

John Hollands, chairman of the EIA/CEG audio committee and head of BSR (DBA) Ltd., already has endorsed such cooperation. He provided the list of equipment "interviewees" for the first phase of the RIAA survey, and was keenly interested in the initial responses.

Next likely step is a meeting in early fall between several key members of NARM and the EIA/CEG for an initial discussion of mutual problems and areas of cooperation.

The talk likely will cover some of the ideas most frequently mentioned in the survey as being worth the time and money of the music industry to pursue. Included are separate recordings/audio sections in Sunday newspapers, more promotion of recordings and tape players in cars, inclusion of printed inserts on recordings with equipment, and direct mail for prerecorded product to equipment purchasers for aftersale followup.

## British Striving To Apply Brakes To Home Tappings

By ADAM WHITE

(This series of articles puts into focus the effects of home taping on the U.K. record industry and measures being taken or considered to meet the problem.)

LONDON—Consider a Britain in 1982 when the country is stable and flourishing, due to North Sea oil and other successes, with the music business remaining virtually static. Record manufacturers blame the practice of home taping, which has grown dramatically, and, though illegal, has proved impossible to prevent. Technological attempts to overcome the problem have been constantly outstripped by improvements in hi fi hardware. Those recommendations of the 1977 Whitford report which pertain to recording copyright remain unlegislated.

Is this apocalyptic vision of Britain's record industry in the '80s fanciful or feasible? Is it an absurd extrapolation of current trends, or an accurate assessment of future prospects? Could it happen here?

It is happening here. The British Phonographic Industry (BPI) believes there are at least eight million people in this country involved in home taping illegally, "manufacturing" approximately some 80 million album equivalents a year.

(Continued on page 51)

## General News

# Court Stops Videotape Showings

NEW YORK—In the first major case of alleged piracy of a music videotape copyright, a preliminary injunction was handed down against a leading campus video entertainment supplier and one of its distributors to the cable and pay television markets.

Video Tape Network (VTN) and Satori Productions were enjoined from "further production, broadcast, distribution and sale" of the videotape performance of the "Star Spangled Washboard Band" recorded at Pace Univ. in Pleasantville, N.Y., in 1974.

Judge Henry Werker of U.S. District Court, Southern District of New York, signed the order granting the injunction July 27. Action came nearly a month after the original show cause order was returnable (Billboard, July 2, 1977).

In an affidavit filed with the original petition, the agreement with Ashwood House, the group's manager, gave VTN exclusive rights to license and exploit—but not sell—the tape in the U.S. and Canada in all non-theatrical, non-commercial markets.

Another affidavit documents a subsequent agreement between VTN and Satori for distribution of a "Celebration" series on cable and pay tv, and to selected apartment complexes, for payment of \$4,500 for nine hours of programs supplied by VTN.

Included in the series, in addition to the Star Spangled Washboard tape, were performances by Gladys Knight & The Pips, Roberta Flack, Eric Clapton and Cream, Dr. John and Steamboat, Cold Blood and

(Continued on page 8)

## FCC's Radio Probe To Resume In D.C.

LOS ANGELES—Phase three of the FCC's hearings into the possible improprieties of the broadcasting industry are expected to begin shortly back in Washington, D.C., where they originally began.

A three-man team of FCC investigators recently concluded phase two here after approximately two weeks and several dozen witnesses, says an informed source.

Attorneys Steve Fadem and Ted Kramer along with John McDonald of the Complaints and Compliance

Division took up temporary residence here while investigating West Coast radio practices.

"A wide range of substantial leads was developed while we were in Los Angeles and we're sifting through it all now," says Fadem.

He adds that the investigation is ongoing and will continue until the commission feels it has exhausted all possible avenues. "We will be as complete and thorough as possible," says Fadem.

(Continued on page 12)

## PRODUCT VALUED ON STREET AT \$262,000

## FBI Arrests Indicate a Major Tape Piracy Ring In Washington

By MILDRED HALL

WASHINGTON—An alleged major piracy ring has been hit here with the FBI arrest of a retired, 58-year-old Air Force Lieutenant Colonel, Maurice Rishel, together with five associates operating out of Maryland, North Carolina, Pennsylvania and Washington D.C.

FBI spokesmen say the probable street value of tapes it has so far confiscated in the local Washington, D.C., crackdown is about \$262,000.

But more arrests and more seizures are anticipated.

Leads to other operations mentioned, in addition to the Rishel ring, extend to Ohio, South Carolina and to Atlanta and Baltimore. Ultimate recovery values are expected to be "huge," according to the FBI's white collar crime squad here.

An affidavit filed by the FBI at U.S. Federal District Court here says Rishel bragged to undercover FBI

agents of having made a total of five million illegal tapes. He said he was producing 10,000 a week at one time, but cut down to 5,000 the past year and a half.

A fellow pirate reportedly said Rishel nets about \$15,000 a week in bootleg tapes, working out of his Maryland home and his Dover, Pa. farm.

Rishel also runs a legitimate "front" operation selling blank tape, as MHR Sales, of Dover, Pa. Some of his blank tape retail buyers are legitimate. Others own reproducers called "Parson's duplicators" that can make 8-track tapes directly from legitimate tapes, according to the FBI affidavit.

Rishel and five North Carolin-  
(Continued on page 12)



**BASKETBALL BOOGIE**—In between concert appearances the Sylvers hosted a charity basketball game against Baltimore area broadcasters with all proceeds donated to needy children of the March of Dimes. After the group drubbed the challengers 62-30 they were presented with a March of Dimes Merit Award. From left to right are Edmund, Ricky, Foster and James Sylvers; manager Al Ross; road manager Julie Buchannon; WSID air personality Bob Green; and Leon Sylvers.

## Gilman Eyes Own Stores

LOS ANGELES—Jason Gilman has departed Maya Distributing and Banana Records, the San Francisco subdistributorship and the 10-store chain it primarily serves, to open his own Rainbow Record stores in the Bay Area.

Pat Bell, a principal in the formation of Maya and the Banana chain

since 1969, is returning to actively head both operations.

Gilman says he has two locations, one 1,900 and the other 2,400 square feet, both of which will be full-line stores. Both stores are located in small shopping areas. Plans call for the stores to open between Oct. 1 and Nov. 1.

## WB Wins, Loses With Two Labels

LOS ANGELES—Sire Records will be distributed by Warner Bros. Records beginning this month. The agreement covers all forthcoming Sire releases as well as the Sire catalog. Initial Sire release through Warner Bros. will ship Sept. 15. Sire was formerly distributed by ABC Records.

Sire's roster also includes the Ramones, Renaissance, the Climax Blues Band, Stanky Brown Group, Talking Heads, Martha Velez, Richard Hell & Void-Oids, the Dead Boys, Metro, the Paley Bros., the Saints and the Flamin' Groovies.

Meanwhile, effective in October, Capricorn Records will no longer be distributed through Warner Bros. A Capricorn spokesperson says the label is still negotiating for new distributionship. The spokesperson did concede that Phonodisc "is in the running."



## PITTMAN SEES 3 POSSIBLE DIRECTIONS

## WNBC Switching To Rock

By CLAUDE HALL

NEW YORK—In an unprecedented move, WNBC will switch to a rock format Sept. 1, according to new program director Bob Pittman.

Pittman, 23 years old, achieved phenomenal success as program director of WMAQ, Chicago, and its FM sister station. WMAZ is a country music operation; the FM is an album rock station.

Pittman says he is still researching the New York market, but there were "three different programming slants" that were feasible already—

album rock like WPLJ, black album rock like WPLS, or straight-ahead rock like WABC.

"We don't have to beat WABC to win. Winning for us is making money," he says. He also predicts a slow growth and long building process. His current general manager, Charlie Warner, was also his manager in Chicago and before that in Pittsburgh.

The current staff, including morning personality Don Imus, has been dismissed, though contract negotia-

tions will take some time.

New personality lineup has Ellie Dylan from WMAQ in Chicago doing the 6-10 a.m. show, followed by Johnny Dark from WRKO in Boston 10 a.m.-2 p.m. Lee Masters of WLRS in Louisville will be the 2-6 p.m. show, followed by Allen Beebe of KGMC in San Diego 6-10 p.m. Bat Johnson of KCMO in Kansas City will do 10 p.m.-2 a.m. An all-night personality is yet to be hired. Jay Stone of WXXK in Pittsburgh will do weekends. Roz Frank from KNUS in Dallas is music director.

Most of the air personalities, with the exception of Ellie Dylan, are strangers to a market the size of New York. All will be earning more money, because even scale at WNBC is about three times higher than what an air personality might earn in San Diego or Louisville.

Pittman has not decided whether the playlist of WNBC would be short or long. "I've done both."

He was researching the market in depth. "Actually surveying the total audience rather than just the 5% who buy records."

He points out that WABC is very good. "I'm not underestimating them at all and I'm not attacking anyone, just trying to improve our own position in the market." He says he thinks he can become at least third or fourth in the market in listeners 18-49.

For many people, however, he represents the first real radio challenge that WABC has had since WMCA switched to two-way talk several years ago.

Currently, WNBC is rebuilding its studios and its signal equipment. The engineer will be put in another room to give air personalities privacy.

One of the problems many program directors have had to deal with in the past is that the station has long been the news flagship of the NBC

(Continued on page 15)

## London Chooses Progress To Complete Indie Switch

NEW YORK—London Records has named Progress Record Distributing of Highland Heights, Ohio, its outlet for two Midwest areas, completing the label's switchover to independent distribution.

London's branch in Chicago, last remaining in the firm's string, is now being phased out, and the transfer to Progress is due for implementation Aug. 15.

D.H. Toller-Bond, London president, says the move underlines the company's "firm belief in the power of independent distribution." Twenty-three indies now handle London nationwide.

Progress will handle London in both its original Cleveland location and its recently opened northwest Chicago suburban site.

Stan Meyers, long-time London distribution boss at the remaining Chicago warehouse, was meeting with a London New York home office staffer at presstime. What will happen to London Chicago employees is not known. It is expected that some may go to work for Progress, as was the case when London originally moved from its own Los Angeles warehouse facility to Record Merchandising a year ago.

## For the Record

LOS ANGELES—"Tie A Yellow Ribbon (Round The Old Oak Tree)" is not in public domain, as a headline indicated in the Aug. 6 Billboard. A federal judge ruled that the tale of the old tree is not copyrightable. The song is.

## Arista Files Suit Over Heart LPs

NEW YORK—Arista Records has filed suit in U.S. District Court here against three members of the rock group Heart charging default on a contractual agreement to distribute the band's records in Western Europe.

Named as defendants in the suit are Ann D. Wilson, Nancy L. Wilson and Roger Fisher. Arista is seeking a restraint on future recording, \$10 million in compensatory damages and \$2.5 million in exemplary and punitive damages.

Arista contends that in September 1976 it entered into the distribution pact with Can-Base Productions, which was then acting on behalf of the defendants. The deal called for two Heart albums and additional LPs over the course of two option periods.

Arista claims that upon signing the agreement, it received the first Heart album, whereupon it advanced Can-Base the sum of \$50,000, half of which was then given to the defendants.

Later, Arista contends, it advanced an additional \$42,000 to the defendants in conjunction with a tour of Western Europe.

Arista charges that the defendants then entered into an agreement with Portrait Records, a division of CBS Records, for their exclusive services as recording artists resulting "in a total failure and refusal by defendants to deliver to Can-Base any additional recordings."

## Unique Video Vistas Seen By Calif. Astralvision Firm

By JIM McCULLAUGH

LOS ANGELES—With prime applications to record merchandising, discos, and as rock act backdrops, a new visual production company called Astralvision specializing initially in advanced computer/laser animation and holography software products for the entertainment industry has been formed here in Hollywood.

The film and tape visuals in sync to music, combine independent computer animation systems, laser animation and holographic processes, believed to be the first time all three of these processes have been combined into one production.

Other applications, according to Steve Cole, president and whose

uncle founded the 3-D Co. in 1943, in addition to highlighting albums in tv commercials, in-store and theatre promotional spots, are tv musical specials and inserts, special effects for feature films, feature length musical fantasy films, attention getters at trade shows, fabric design and multi-media four-walling opportunities.

In an attempt to begin to establish a major link between the music and motion picture industries, Astralvision has also just inked a joint marketing agreement with Century Projection Systems of Santa Clara, Calif., which will represent the firm on a national level along with its regular line of video projection

(Continued on page 54)

## Executive Turntable

Lee Mendell has been named to the newly created post of director of business affairs for WEA International and will headquarter in Burbank, Calif. He previously had his own consulting firm. . . . At Polydor Inc., New York, David Shein has been promoted to vice president of finance, with additional duties as assistant to Irwin Steinberg, president of the company, as well as of the Poly-



Mendell



Shein

gram Record Group. Shein was previously controller of Polydor Inc. and the Polygram Corporation. . . . Dr. Don Mizell will be the general manager of Elektra/Asylum's newly formed jazz/progressive music division in Los Angeles. Before joining E/A, Mizell was an executive producer and director of product management at A&M Horizon Records. In another development, Norm Osborne has been named national promotion director for

E/A country in Nashville. . . . In Los Angeles Paul Johnson has become national promotion manager of black product while Tommy Phillips has been named assistant promotion manager for black product with Capitol after an expanding and restructuring of its black promotion staff. Johnson is a veteran radio personality known as "Big Daddy" and was previously a promotion staffer for Atlantic Records before arriving at Motown Records as vice president of promotion. Both are new positions. . . . Hale Milgrim has been appointed national merchandising coordinator and George Calagna named West Coast regional merchandising coordinator at Warner Bros., Burbank. . . . Dave O'Connell returns to Chicago as vice president and general manager of Ova-



Milgrim



Calagna

tion Records. O'Connell recently left Pickwick Records where he was a vice president and general manager. Prior to that post, he had a 16-year association with Phonogram/Mercury, capped by the presidency of Phonodisc. . . . At Bareback Records, New York, JoAnne Zinn has been named director of marketing. She was formerly at Buddah Records. Also at Bareback, Ira Leslie is appointed director of pop promotion. He was

national promotion director of pop promotion for Roulette/Pyramid Records. . . . Ron Macleod is now manager of artist relations for Chrysalis in Los Angeles while Rachele Fields has been appointed national promotion coordinator. . . . In the formation of a regional black marketing staff for MCA, Los Angeles, Lamont Simpkins has been appointed Southern regional black marketing manager based in Atlanta; Bernie Hayes now is Midwest regional black marketing manager operating out of St. Louis; Earl Sellers is now East Coast regional black marketing manager located in New York; while Sparkle Kemp is West Coast regional black marketing manager headquartered in Los Angeles. . . . David Steffen has been appointed to the post of regional market-



Macleod



Fields

ing director, West Coast, for A&M in Los Angeles. He held A&M's Midwest marketing directorship for the last three years. . . . Dennis Gordon has been named Northeast region promotion manager for black product promotion and development for 20th Century, Los Angeles. Maurice Watkins will handle the Southeast region, while Roscoe Floyd will now be responsible for the Southwest region. . . . In Houston, John Kane has been

added to the WEA sales staff after having been with RCA for 10 years, while Henry Jefferson has been appointed the display person in charge of designing, setting up and coordinating in-store merchandising. . . . Dan Conger new manager, Southwest regional promotion, RCA Records, and will be based in Dallas. Previously he did regional promotion for UA. . . . Alan Orem has been named Columbia Records promotion manager for Atlanta. He was a local promotion manager for the Carolinas. . . . Charles Reardon has joined WEA at the promotion representative for Elektra/Asylum product in Denver after having been in independent promotion for the last five years. And Mike Smith is the newly appointed inventory sales representative and will base in L.A.

where he's held various sales support positions at WEA's Los Angeles branch. . . . Steve Katz, Blood, Sweat & Tears co-founder, assumes the post of East Coast a&r director for Phonogram/Mercury. Guitarist/songwriter/producer Katz was most recently with the group American Flyer. . . . At CBS Records, New York, Sylvia Daley has been appointed general publicist, special markets. She was a public relations assistant at Poly-



Steffen



Tamiya

dor Records. Also at CBS, New York, Beverly Paige now is tour publicist, special markets. She was previously a publicist.

At Billboard's Los Angeles office, Carrie Marchyok has been promoted to work the disco chart. She replaces Starr Arning, who left to work in independent disco promotion. . . . Marke Hodes, national director of promotion and advertising for Mushroom Records, has resigned that position to open his own independent promotion/press company based in Los Angeles. . . . Martin A. Paulson has been named trustee of the Music Performance Trust Funds, succeeding Kenneth Raine, who retired from that post in April, and will be based in New York. . . . Fiona FitzHerbert has been named administrative manager of Ron Henry Management in Los Angeles. She formerly served with Henry at Shelter Records as his executive assistant and later as label project manager. . . . On the Las Vegas scene, Pepper Davis named entertainment director at the Hacienda Hotel by former entertainment executive Paul Lowden, who becomes president and owner. . . . Mitch Dewood, formerly with the Aladdin Theatre For The Performing Arts and Bagdad Theatre, is booking talent into the hotel's casino lounge while producing his long-run smash revue "Fever's Up" at the Landark Hotel.

Kenjo Tamiya has been appointed executive vice president of Sony Corporation of America, New York, succeeding Raymond Steiner, recently named president. Tamiya was vice president, product planning and procurement. . . .

## In This Issue

CAMPUS.....	47
CLASSICAL.....	24
COUNTRY.....	25
DISCOS.....	48
INTERNATIONAL.....	51
LATIN.....	60
MARKETPLACE.....	28, 29
RADIO.....	17
SOUL.....	22
SOUND BUSINESS.....	46
TALENT.....	30
TAPE/AUDIO/VIDEO.....	51

## FEATURES

Disco Action.....	50
Inside Track.....	70
Stock Market Quotations.....	8
Studio Track.....	46
Vox Jox.....	20

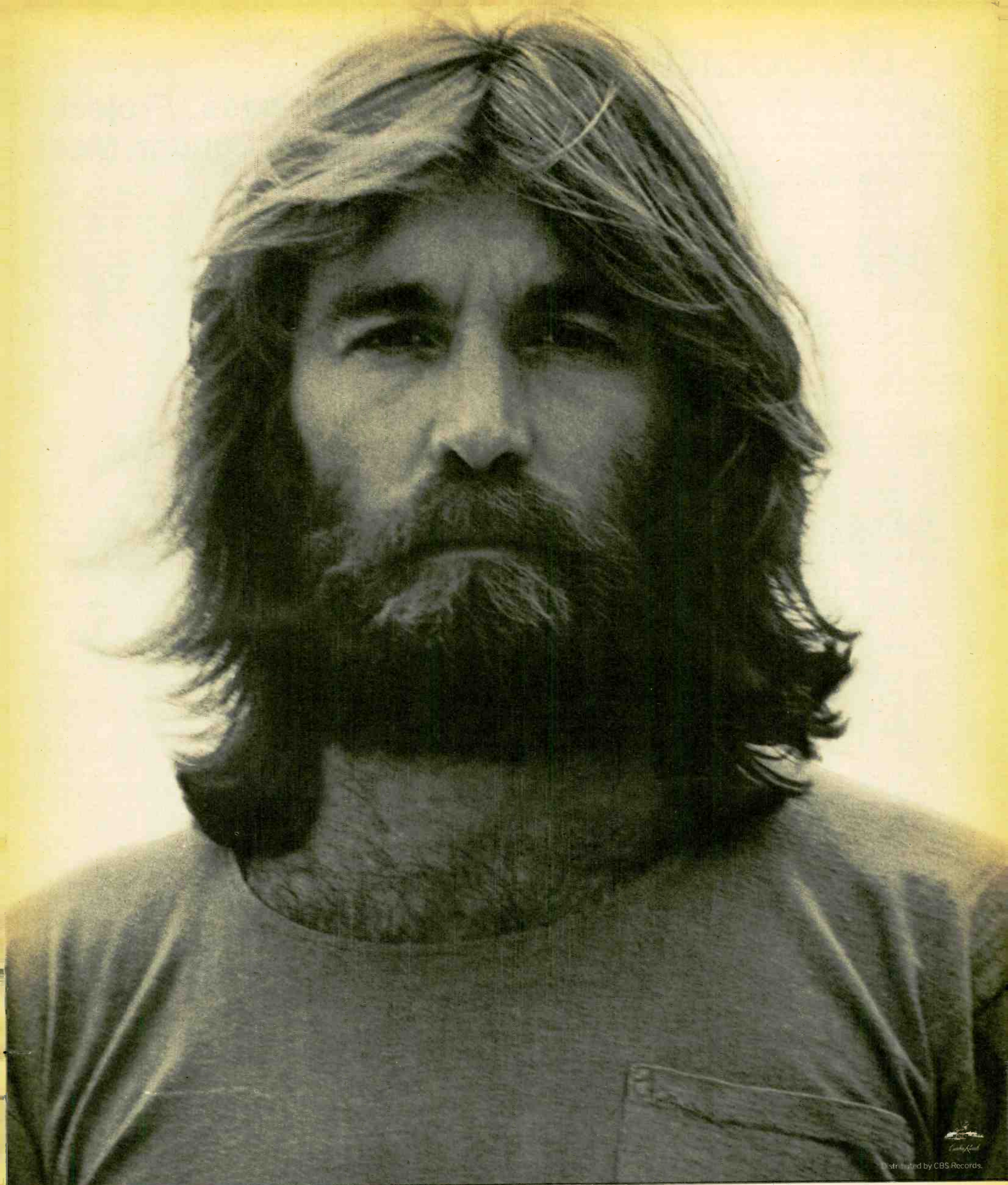
## CHARTS

Boxoffice.....	32
Bubbling Under	
Hot 100/Top LPs.....	20
Latin LPs.....	60
Hot Soul Singles.....	22
Soul LPs.....	23
Hot Country Singles.....	26
Hot Country LPs.....	27
Hot 100.....	64
Top 50 Easy Listening.....	24
Rack Singles/LPs Best Sellers.....	63
Top LPs.....	66, 68

## RECORD REVIEWS

Singles Radio Action.....	18, 19
Album Radio Action.....	21
Album Reviews.....	62
Singles Reviews.....	69





Distributed by CBS Records.

**"Pacific Ocean Blue"—The first solo album  
by Dennis Wilson. Next week.  
On Caribou Records and Tapes.**

PZ 31354



Founded 1894

The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069  
(213) 273-7040 Cable: Billboy LA; NY Telex—620523; LA Telex—698669

EDITOR IN CHIEF: Lee Zhitto (L.A.)

EDITOR EMERITUS: Paul Ackerman (N.Y.)

MANAGING EDITOR: Eliot Tiegel (L.A.)

## NEWS BUREAUS & REGIONAL OFFICES

**CHICAGO**, Ill. 60606, 150 N. Wacker Dr., Area Code 312, CE 6-9818. Editorial Bureau Chief: Alan Penchansky; Sales: Bill Kanzer. **CINCINNATI**, Ohio 45214, 2160 Patterson St. Area Code 513-381-6450. **LONDON**: 7 Carnaby St., London W. 1. Telex-262100. Phone 437-8090. Cable: Billboard London. European Editorial Director, Mike Hennessey; U.K. News Editor, Peter Jones; Regional Publishing Director, Andre de Vekey. **MILAN**, Italy, Piazzale Loreto 9, Tel: 28-29-158. Bureau Chief, Germano Ruscitto. **NASHVILLE**, Tenn. 37203, 1717 West End Ave. Area Code 615, 329-3925. Bureau Chief, Gerry Wood; Sales, John McCartney. **NEW YORK**, N.Y. 10036, 1 Astor Plaza, Area Code 212, 764-7300. Bureau Chief, Is Horowitz. **JAPAN**: Music Labo, Dempa Bldg., Bekkan 8F, 1-11-2, Higashi-Gotanda, Shinagawa-ku, Tokyo 141, Tel: 449-3761, Bureau Chief, Alex Abramoff. **WASHINGTON**, D.C. 20005, 733 15th St. N.W., Woodward Bldg., Rm 915. Area Code 202, 393-2580. Bureau Chief, Mildred Hall.

## EXECUTIVE EDITORIAL BOARD

Lee Zhitto, Eliot Tiegel, Claude Hall, John Sippel, Mildred Hall, Is Horowitz, Paul Ackerman.

## DEPARTMENT EDITORS

**CLASSICAL**: Alan Penchansky (Chicago); **COPY**: Dave Dexter (L.A.); **COUNTRY**: Gerry Wood (Nash.); **DISCO**: Radcliffe Joe (N.Y.); **MARKETING**: John Sippel (L.A.); **RADIO-TELEVISION PROGRAMMING**: Claude Hall (L.A.); **RECORD REVIEWS**: Ed Harrison (L.A.); **RECORDING STUDIOS**: Jim McCullough (L.A.); **SPECIAL ISSUES**: Earl Paige (L.A.); **TALENT**: Jean Williams (L.A.); **TAPE/AUDIO/VIDEO**: Stephen Traiman (N.Y.).

## FOREIGN CORRESPONDENTS

**AUSTRIA**: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43-30-974; **BELGIUM**: Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. Tel: 015 241953; **BRAZIL**: Henry T. Johnson, Av. Rio Branco 25, Rio de Janeiro. Tel: 233-4977; **CANADA**: Gerald Levitch, 387 Sherbourne, Toronto, Ontario. Tel: 416-924-7601; **CZECHOSLOVAKIA**: Dr. Lubomir Doruzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. Tel: 26-16-08; **DENMARK**: Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten, Denmark. Tel: (01) 31-30-76; **DOMINICAN REPUBLIC**: Fran Jorge, PO Box 772, Santo Domingo; **FINLAND**: Kari Helopaltio, SF-01860 Perttula, Finland. Tel: 27-18-36; **FRANCE**: Henry Kahn, 16 Rue Clauzel, 75009 Paris, France. Tel: 878-4290; **GREECE**: Lefty Kongalides, Hellinikos Vorras, Thessaloniki, Greece. Tel: 416621; **HOLLAND**: Willem Hoos, Bilderdijklaan 28, Hilversum. Tel: (035) 43137; **HUNGARY**: Paul Gyongy, Derektutca 6, 1016 Budapest, Hungary. Tel: 859-710; **IRELAND**: Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. Tel: 97-14-72; **ISRAEL**: Uri Alony, POB 28028, Tel Aviv, Israel. Tel: 23 92 97; **ITALY**: Daniele Caroli, Viale Marche 21, 20125 Milano. Tel: 02-693412. Paul Bompard, Via Gramsci 54, 00197 Rome; **MEXICO**: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel: 905 531-3907; **NEW ZEALAND**: J. P. Monaghan, c/o Box 79, Wellington; **NORWAY**: Randi Hultin, Norsk Hydro, Bygdoy Alle 2, Oslo 2, Norway. Tel: (02) 56-41-80; **POLAND**: Roman Waschko, Magiera 9m 37, 01-873 Warszawa, Poland. Tel: 34-36-04; **PORTUGAL**: Fernando Tenente, R Sta Helena 122 R/c, Oporto, Portugal; **PUERTO RICO**: Lorraine Blasor, PO Box 12333, Santurce, 00914. Tel: 723-4651; **RUMANIA**: Octavian Ursulescu, Str. Radu de la La Afumati nr, 57-B Sector 2, Bucharest O.P. 9. Tel: 13-46-10, 16-20-80; **SPAIN**: Fernando Salverri, Alcalde Sainz de Baranda, 107-Esc. 4-34D, Madrid-30, Spain; **SWEDEN**: Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. Tel: (08) 629-873; **SWITZERLAND**: Beat H. Hirt, Berghaldenweg 19, 8135 Langnau/Zurich, Switzerland. (01) 713-24-30; **REPUBLIC OF S. AFRICA**: Wynter Murdoch, 52a Third St., Linden, Johannesburg; **URUGUAY**: Carlos A. Martins, Panama 1125 Ap. 908, Montevideo; **U.S.S.R.**: Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025. Tel: 15-33-41; **WEST GERMANY**: Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. Tel: (04551) 81428, Telex: 261656-musik; **YUGOSLAVIA**: Borjan Kostic, Balkanska St. 30, 11000 Belgrade, Yugoslavia. Tel: 645-692.

## MARKETING SERVICES

**DIRECTOR, MARKETING SERVICES**: Bill Wardlow (L.A.)  
**CHART MANAGER**: Bob White (L.A.)

## SALES

**DIRECTOR OF SALES**: Tom Noonan (L.A.) **ASSISTANT SALES DIR.:** Ron Willman (N.Y.)  
**NATIONAL TALENT COORDINATOR**: Bill Moran (L.A.); **EUROPEAN SALES DIR.:** Andre de Vekey (London); **CLASSIFIED ADVERTISING MANAGER**: Murray Dorf (N.Y.).

## INTERNATIONAL SALES

**GREAT BRITAIN**: Barry Hatcher, 7 Carnaby Street, London W1V 1PG. Tel: (01) 437 8090; **AUSTRALIA**: Mr. Ken Appleton, Adrep Pty Ltd., 41 McLaren St., North Sydney, NSW. Tel: 929-5088; **AUSTRIA, BENELUX, CZECHOSLOVAKIA, HUNGARY, POLAND, SCANDINAVIA**: Johan Hoogenhout, Smirnofstrat 40, s-Hertogenbosch, Holland. Tel: 147688; **FRANCE**: Olivier Zameczkowski, 30 Avenue Bugeaud, 75-116, Paris. Tel: 553 1068; **ITALY**: Germano Ruscitto, Piazzale Loreto 9, Milan. Tel: 28-29-158; **JAPAN**: Hugh Nishikawa, Dempa Bldg., 1-1-2, 1-chome, Higashi-gotanda, Shinagawa-ku, Tokyo. Tel: (03) 443-8637; **MEXICO**: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel: 905 531-3907; **SPAIN**: Rafael Revert, Plaza Mariana de Cavis 1 & 3, Escalera Derecha 12B, Madrid 7, Spain; **VENEZUELA**: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal, Caracas, Venezuela.

## PUBLISHING

**PUBLISHER**: Lee Zhitto **ASSOCIATE PUBLISHERS**: Tom Noonan, Bill Wardlow  
**BUSINESS MANAGER**: Steve Lappin **PUBLISHING CONSULTANT**: Hal Cook  
**MANAGING DIRECTOR, BILLBOARD LTD.** U.K.: Frederick C. Marks  
**CONFERENCE DIRECTOR**: Diane Kirkland  
**SPECIAL PROJECTS**: Denis Hyland (N.Y.); **PRODUCTION MANAGER**: John F. Halloran (L.A.); **PRODUCTION COORDINATORS**: Tom Quilligan, Ron Frank (Cincy);  
**CIRCULATION MANAGER**: Jack Shurman (N.Y.).

## BILLBOARD PUBLICATIONS, INC.

**CHAIRMAN & CHIEF EXECUTIVE OFFICER**: W.D. Littleford; **PRESIDENT**: Dale R. Bauer;  
**SENIOR VICE PRESIDENTS**: Administration & Finance, David Luppert; American Artists Group, Jules Perel; Broadcasting Division, Mort L. Nasatir; **VICE PRESIDENT, DIRECTOR OF SALES**: Maynard L. Reuter; **SECRETARY**: Ernest Lorch; **ASSISTANT SECRETARY**: Michael R. Light; **TREASURER**: Lawrence Gatto; **PRESIDENT, MUSIC LABO (JOINT VENTURE)**: Ben Okano.

The microfilm edition of Billboard is available from KTO Microform, Route 100, Millwood, N.Y. 10546. For details, contact the company, at the above address.

Subscription rates payable in advance. One year, \$70 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Subscription correspondence: write Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. Change of address should give old and new address. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. **POSTMASTER** send Form 3579 to Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. © Copyright 1977 by Billboard Publications, Inc. The company also publishes in **NEW YORK**: American Artist, Gift & Tableware Reporter, Industrial Design, Interiors, Residential Interiors, Merchandising, Photo Weekly, Watson-Guptill publications, Whitney Library of Design; **LOS ANGELES**: Billboard; **NASHVILLE**: Amusement Business; **LONDON**: The Artist, World Radio-TV Handbook, How to Listen to the World, Jazz Journal International; **TOKYO**: Music Labo. Postmaster, please send Form 3579 to Billboard Publications, Inc., Box 2156, Radnor, Pa. 19089. Area Code 215, 687-8200.

## SUBSCRIBER SERVICE

P.O. Box 2156, Radnor, Pa. 19089  
(215) 688-9186



Vol. 89 No. 32

## General News

### PROMISES LARGER PROFITS

# CBS Defends 'Bigness,' Projects More Expansion At London Meet

By ROMAN KOZAK

LONDON—CBS Records closed its giant annual convention here Saturday (30) with the promise of accelerated expansion and profits.

The convention had heard earlier in the week-long function that the company expects to be a billion-dollar business worldwide by 1980 (Billboard, Aug. 6, 1977).

CBS "will aggressively continue to invest dollars into the recording industry," said Jack Craig, CBS senior vice president and general manager, marketing, at the final session. Among areas he identified for heavy company expenditures were talent acquisition, production and distribution facilities, market technology and media advertising.

Craig was critical of companies

which attack CBS for its bigness. "as if this totality were an impediment to artist success." He described CBS as "a composition of carefully structured and developed a&r/marketing segments" targeting in on "all categories of consumer taste."

Tony Martell, vice president and general manager of CBS Associated Labels, reported his division enjoyed a 51% gain in sales the first six months of this year as compared to the same period on 1976.

He felt that a prime lure for independents coming under the Associated Label banner is the freedom it provides them to concentrate on creative matters. They can rely on CBS to handle collection, promotion and marketing problems, he said, so that

they may continue "to do what they do best—make music."

A recital of the success story of Portrait Records, formed only a year ago by CBS as a wholly-owned label, was given the attendees by Larry Harris, vice president and general manager. This was only the beginning, he stressed, predicting that Portrait will become "one of the six most successful record companies in the U.S." in another two years.

Harris said the label's release schedule will be tailored to allow sufficient time to work each artist and record properly, and that a regular flow of product will come from the label's roster.

Paul Smith, vice president in charge of branch distribution, recapped several successful marketing campaigns of the past year and stressed the need for continued full coordination between field staff and headquarters.

The promotion departments of both the Columbia and the Epic sides of CBS Records gave special presentations about the nature of their work. Columbia's presentation was an audio-visual show entitled "Promotion Is Elementary, My Dear Watson," centered around a Sherlock Holmes theme.

The department showed how it formulated and executed its promotional efforts for Pink Floyd and Barbra Streisand, efforts it said were often taken for granted, but which resulted in millions of sales.

Epic's was a "world record-breaking" theme which centered around its plans to break 10 singles and album cuts it presented to the delegates. For Crawler, for example, the label announced plans for the biggest promotional push for a new group since Boston.

CBS Records International also made a presentation, featuring 65 artists around the world. It stressed the integration of U.S. and international artists. Dick Asher, president of CBS Records International, noted in his speech that CBS gets some of the best people from around the world because they see how well CBS does in the U.S., while in the U.S. prospects of international success are a lure as well.

CBS Records International publishing held a series of pre-convention meetings attended by representatives from 19 countries. The company represents the publishing interest worldwide of 18% to 23% of all the artists on the U.S. charts, including many not on CBS Records, it was said.

April Blackwood Music also did a presentation highlighting its expansion and its new efforts in television, films and commercial and print advertising.

In all, the convention was attended by 1,300 delegates from 32 countries. The cost for mounting what amounted to the biggest confab in CBS's history was estimated at between \$1.5 and \$3 million.

According to the hotel staff at Grosvenor House, one of the two hotels where the convention was held, each of the five dinner/artist showcases cost CBS about \$50,000 in food, drinks and breakage, even though fish and chips wrapped in newspaper were served one night.

CBS executives obviously felt the cost was more than justified.

(See Page 16 for graphic highlights of the CBS London Convention.)



**RAISIN' HELL**—Elvin Bishop, Robin Wren of Capricorn Records and the entire staff of Nehi/Peaches retail store collaborate in introducing Bishop's new "Raisin' Hell" album to Los Angeles dealers and radio stations. Capricorn sponsored the promo.

## Chi Baseball Fans Revive 1969 Chart-Topping Single

CHICAGO—This city's current baseball craze is sweeping back into popularity a 10-year-old No. 1 hit

single, "Na Na Hey Hey Kiss Him Goodbye."

The tune crested the charts in 1969, and not long after that time Nancy Faust, Comiskey Park organizer, began playing it at games. Small numbers of White Sox fans would sing along and the music has remained in Faust's repertoire over the years.

However, none of this explains why overnight "Na Na Hey Hey Kiss Him Goodbye" has become the unofficial anthem here of the division-leading (at press time) White Sox. Comiskey Park regulars only know that sometime in late July, more and more fans joined the chorus, and now, after Sox batters "kiss" homeruns and when opponents bring on relief pitchers, the park resounds with the chant. It is a phenomenon being talked about by Harry Caray, Sox broadcast announcer and by local newspaper columnists, among others.

Phonogram/Mercury here also has begun talking about the record, which it coincidentally happens to own. The label has announced plans for the single to be re-released in a sleeve bearing the White Sox logo, and is seeing if the disks can be hawked at ballgames. Local radio stations will be reserved.

Finally, both the record company and the legion of Sox fans here are looking forward to breaking the record nationally this fall with prime time tv exposure. Name of the program—the World Series.

## Letters To The Editor

Dear Sir:

Your recent story regarding 20 label execs to meet the Carter administration was welcome news. It's the kind of news that could spell the end to counterfeiters and bootleggers if the execs would present a plan that would produce a federal stamp required on all records to be broken or destroyed upon use.

We all know the benefits the cigarette industry derives from the government stamp as well as the alcoholic beverage industry. It would then be a federal (Treasury Dept.) offense and this would be beneficial to the record industry and the tax money beneficial to the government.

Joe Smith would then have a partial answer to his question, "What can we do for our country?"

In writing to you I hope you may present this to the executives so they might review and discuss the merits of this for the industry.

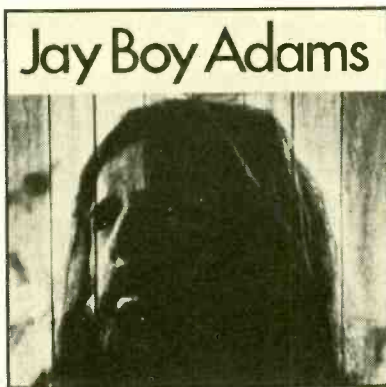
Joe Banashak,  
Seven B Producing Corp.  
New Orleans, La.



**YOU WON'T FIND  
THE STORY OF  
JAY BOY ADAMS  
IN THIS AD!**

*You'll find it in his music.*

Jay Boy Adams' debut album: 10 compelling songs about love, life, the land, the people and issues that matter to him.



Produced by Bill Ham

SD 18221

**JAY BOY ADAMS. LISTEN.**

On Atlantic Records and Tapes.



© 1977 Atlantic Recording Corp. A Warner Communications Co.



# Fat \$762 Million Polygram Gross



**KIKI KICKS**—Rocket Record artist Kiki Dee and her dancing partner, Elton John, exhibit some fancy footwork at a party on the eve of Kiki's concert in New York's Central Park. The festivities were held in honor of Dee and Rocket act, Blue, and hosted by manager, John Reid.

CHICAGO—Global gross revenue of \$762 million, a 12% increase over 1975, is reported for 1976 by the Polygram music group. According to the Polygram annual report, 240 million records and 31 million music-cassettes were produced last year at group manufacturing plants in 20 countries.

The Dutch-German conglomerate, under president Coen Solleveld, also incorporates music publishing and production of tv films and video programs.

A dividend of \$7 million, based on capital (including reserves) of \$160 million, was paid to the Philips (Holland) and Siemens (Germany) companies, which each own 50% of the Polygram group. Figures, reported here by Phonogram/Mercury, a Polygram company, are converted from deutschmarks according to the exchange rate of Dec. 31, 1976.

# Market Quotations

As of noon, August 4, 1977

1976 High	1976 Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
47 1/4	37	ABC	9	1414	44 1/4	44 1/4	44 1/4	+ 1/4
41 1/4	38 1/4	American Can	8	77	41 1/4	40 3/4	41 1/4	+ 3/4
11 1/4	7 1/4	Ampex	12	95	9 1/2	9 1/2	9 1/2	+ 1/4
5 1/4	3 1/4	Automatic Radio	4	—	—	—	3 1/4	Unch.
62 1/4	55	CBS	10	36	59 1/4	59 1/4	59 1/4	+ 1/4
16 1/4	7 1/4	Columbia Pictures	5	591	15 1/4	15	15 1/4	+ 1/4
15 1/4	10 1/4	Craig Corp.	3	16	11 1/4	11 1/4	11 1/4	Unch.
48 1/4	32 1/4	Disney, Walt	16	547	38 1/2	37 1/4	38 1/2	+ 1
4 1/4	3 1/4	EMI	8	23	3 1/4	3 1/4	3 1/4	Unch.
18 1/4	11 1/4	Gulf + Western	3	403	12 1/2	12 1/4	12 1/2	- 1/4
8 1/4	4 1/4	Handleman	10	50	7 1/4	7 1/4	7 1/4	- 1/4
36 1/4	23 1/4	Harman Industries	10	38	36 1/4	35 1/4	36 1/4	Unch.
5 1/4	3 1/4	K-tel	7	—	—	—	3 1/4	Unch.
9 1/4	5	Lafayette Radio	57	16	5 1/4	5 1/4	5 1/4	- 1/4
26 1/4	21 1/4	Matsushita Electronics	9	—	—	—	22 1/4	Unch.
44 1/4	36 1/4	MCA	8	351	36 1/4	35 1/4	36 1/4	- 1/4
25 1/4	16	MGM	8	76	20 1/4	19 1/4	20 1/4	+ 1/4
57	47 1/4	3M	16	138	50 1/4	49 1/4	50 1/4	+ 1/4
56 1/4	36 1/4	Motorola	13	208	45	43 1/4	45	+ 1 1/4
36	29 1/4	North American Philips	6	34	29 1/4	29 1/4	29 1/4	Unch.
9 1/4	5 1/4	Playboy	12	26	7 1/4	7 1/4	7 1/4	+ 1/4
32 1/4	25 1/4	RCA	11	1349	30 1/4	29 1/4	30 1/4	+ 3/4
10 1/4	8 1/4	Sony	15	992	8 1/4	8 1/4	8 1/4	+ 1/4
22 1/4	14 1/4	Superscope	5	58	16 1/4	16	16 1/4	+ 1/4
42 1/4	21	Tandy	6	930	27 1/4	26 1/4	26 1/4	+ 1/4
7 1/4	4 1/4	Telecor	6	10	6 1/4	6	6	Unch.
3 1/4	2 1/4	Telex	9	21	2 1/4	2 1/4	2 1/4	Unch.
4 1/4	2 1/4	Tenna	10	—	—	—	2 1/4	Unch.
16 1/4	13 1/4	Transamerica	7	217	15 1/4	15 1/4	15 1/4	+ 1/4
24 1/4	9 1/4	20th Century	8	1327	24	22 1/4	24	+ 1 1/4
32 1/4	26 1/4	Warner Communications	6	86	28 1/4	28 1/4	28 1/4	- 1/4
28	20	Zenith	11	95	22 1/4	22	22 1/4	+ 3/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	—	2 1/4	3	Kustom Elec.	7	5	2 1/4	3
Gates Learjet	4	15	8 1/2	8 1/2	M. Josephson	9	13	13 1/4	14
GRT	5	7	2 1/2	2 1/2	Memorex	7	46	25 1/4	26
Goody Sam	3	1	1 1/2	2 1/2	Orrox Corp.	—	30	13/16	15/16
Integrity Ent.	3	31	1 1/2	1 1/2	Recoton	4	—	2 1/4	2 1/4
Koss Corp.	5	4	3 1/4	3 1/4	Schwartz Bros.	10	—	1 1/2	2 1/2

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

## NARAS Elects

NEW YORK—The New York chapter of NARAS has elected seven new members to its board of governors and re-elected eight incumbents.

The new members are Sy Oliver, John Snyder, Peter Udell, Dick Katz, Paul Kresh, Dan Morgenstern and Shelly Yakus.

## Aeolian Going To Superscope; Awaits Approval

LOS ANGELES—Superscope, Inc. has reached an agreement in principle for the acquisition of the Aeolian Corp., the world's largest company engaged exclusively in the manufacture and distribution of pianos.

The acquisition, for an undisclosed amount of cash, is subject to acceptance of a final purchase agreement and approvals of the board of directors of both companies.

Aeolian manufactures and distributes more than 20 brands of pianos and according to Superscope board chairman and president Joseph Tushinsky, the acquisition is a natural step in the evolution of his firm's recently introduced Piano-corder Reproducing System which automatically records and plays "live" performances on any upright or grand piano through the medium of magnetic tape cassettes and is expected to be on the market nationally by early 1978.

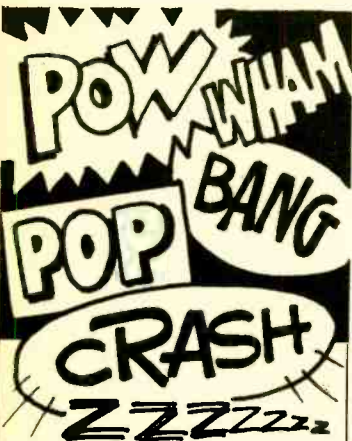
## FOR SALE

### MELOTRON MARK V STEREO DOUBLE KEYBOARD

Brand new, never used. In a Cripple Creek Case. Cost: \$8500. No realistic offer refused.

Contact:

Universal Attractions, Inc.  
888 7th Ave.  
N.Y., N.Y. 10019  
212/582-7575



### Specialty Sound Effects Records

18 Volumes of Authentic Sound Effects attractively packaged in color-coded albums help you offer a complete service for the audiophile. Buy direct from the manufacturer who pioneered Sound Effects on records. Send for catalog and price information listing these and 15 other specialty records such as "Silent Movie Music," "Calliope," "Carousel," "Music Box," and more. Write to:

Thomas J. Valentino Inc.  
Dept. B - 151 West 46th St., N.Y., N.Y. 10036  
or call (212) 246-4675

# Billboard

## Continental U.S. & Canada

2 years (104 issues) \$115 1 year First Class \$130  
1 year (52 issues) \$70 6 months (26 issues) \$40

### CANADA

1 year (52 issues) \$80  payment enclosed  bill me  
1 year—First Class \$130

Please allow 4 to 6 weeks for delivery of first copy.

Rates on request for other countries. Group subscription rate available. Circulation director, Cecil Hollingsworth, L.A.

## Change of address

If you are moving, let us know six weeks in advance. Attach old label here, or write in code numbers from mailing label and print new address below.

Code Numbers \_\_\_\_\_

New  Renewal  Change of Address

Mail to:  
Billboard Publications, P.O. Box 2156, Radnor, Pa. 19089.

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Nature of Business \_\_\_\_\_

Please allow 4 to 6 weeks for delivery of first issue.

## N.Y. Court Stops Vidtape Showings

• Continued from page 3

Bonnie Koloc, Bill Quateman and Lighthouse, plus short segments of many other artist performances.

Under the preliminary injunction, all showings of the Washboard performance, as part of the "Celebration" series or any other production, must terminate. An affidavit that all outstanding videotapes are being returned to Satori, together with a schedule indicating the identity of all stations to which copies have been delivered, must be filed with the court by Aug. 15.

In the original petition for injunctive relief, Ashwood House alleged both infringement of trademark and breach of contract. The plaintiff asked for \$500,000 in compensatory and punitive damages, plus \$250,000 for infringement, court costs and attorneys' fees.

## Paul Williams Set

LOS ANGELES—Paul Williams has been named musical coordinator for "Sugar Time," new ABC-TV series which debuts Saturday (13). Williams' pact calls for him to write an original tune for each show as well as supervise all music.

# Mexican Musicians Make Peace With AMPROFON, Representing Record Cos.

By AGUSTIN GURZA AND MARV FISHER

MEXICO CITY—Contrary to predictions of protracted negotiating battles, the Mexican musicians' strike was resolved in what is being called a "cordial agreement" between SUTM, the musicians union, and AMPROFON, the industry association representing 18 major companies.

The new two-year contract, retroactive to July 1, calls for a 10% hike in musicians fees for studio sessions.

The pay hike for SUTM membership was the only major new development to come from the pact.

The new accord brought a speedy

end to a strike that had paralyzed Mexican studio production after the previous two-year contract expired June 30.

The two parties celebrated the new contract resolution with a peace-making banquet held July 29.

Guillermo Acosta Segura, head of Discos Gas and current director of AMPROFON, remarked that industry/union relations were now extremely cordial.

So much so, he said, that he foresees a smooth transition between this contract and the next, avoiding the curtailment of recording sessions as was the case this year.

Among the negotiators for AMPROFON (whose members account for 90% of Mexican recordings) were Jorge Acosta Segura of Discos Rex, Eduardo Baptista of Musart, Carlos Camacho of Gamma and Guillermo Infante of RCA.

Rogelio Gonzalez led negotiations for SUTM, the union headed by Venus Rey.

## Polygram, WCI Dicker Capricorn

NASHVILLE—As the Capricorn Records negotiations are reaching the final stage, Polygram and WCI are reported the firms most likely to reach a deal with Phil Walden, Capricorn's president.

The distribution deal could involve pressing, marketing and distributing of the Macon-based label. Some details still haven't been worked out but Walden expects finalization of the contracts possibly within two weeks.





# “LOVE GONE BY.” HERE TO STAY.

“Love Gone By” is the fastest-growing single Dan Fogelberg’s ever had, and it looks like it’ll be with us for a while.

But that’s no surprise when you consider the album it comes from.

“Netherlands” is the biggest album of Dan’s career. In its first week of release, it was the most added FM album in the country. In just a few weeks it went gold—faster than Dan’s two previous gold albums.

Dan Fogelberg has achieved airplay and sales success at almost every format. Now he’s adding Top 40 to the list.

**Dan Fogelberg’s breakthrough single, “Love Gone By.”**  
On Full Moon/Epic Records.

8-50412

Produced by Dan Fogelberg and Norbert Putnam.  
A Full Moon Production.  
Full Moon is a trademark of Full Moon Productions.  
Direction: Irv Azoff  
Front Line Management  
8380 Malrose Ave.  
Los Angeles, Ca. 90048  
Agency Representation: The Howard Rose Agency, Ltd.

\*Also available on tape.



# Disco Award Nominations Announced For N.Y. Forum

Continued from page 1

chestra and Donna Summer (each with six).

This year awards will be made in 14 categories. Eight of these areas are for artist achievements: six are for behind-the-scenes contributions.

The artist awards include three prize categories for best disco single, plus divisions for best album, 12-inch single, artist, new artist and orchestra. The three separate awards for best single are needed because one category includes releases that had disco play only for the most part; another consists of products

that also had light radio; and the third includes hits that had heavy play in the discos and on radio.

The six non-artist awards are for best producer, composer, D.J. mix, label, in-house and independent promotion person.

The Salsoul Orchestra's seven nominations are for best single, "Nice 'N' Naasty"; best disco-only cut, "Magic Bird Of Fire"; best album, "Nice 'N' Naasty"; best artist; best orchestra; and two bids for best 12-inch single, "It Don't Have To Be Funky" and "Nice 'N' Naasty."

Trailing the Salsoul Orchestra, the Love Unlimited Orchestra and Sum-

mer with five nominations each are C.J. & Co., Loleatta Holloway, the Originals, John Davis & the Monster Orchestra and Grace Jones.

Artists with four nominations are Dr. Buzzard's Original Savannah Band, El Coco, Heart & Soul Orchestra, Thelma Houston, Mass Production, Teddy Pendergrass, the Ritchie Family, Vicki Sue Robinson, T Connection, Shalamar, Claudja Barry, the Players Association and Faith, Hope & Charity.

The awards will be presented at the close of the Forum on Aug. 31 at the Americana Hotel in New York.

A complete list of the nominees follows:

## HEAVY DISCO/HEAVY RADIO

(combined play)

### SINGLE OF THE YEAR

"Ain't Gonna Bump No More," Joe Tex; "Car Wash," Rose Royce; "Cherchez La Femme," Dr. Buzzard's Orig. Savannah Band; "Dancin'," Crown Heights Affair; "Dazz," Brick; "Devil's Gun," C.J. & Company; "Disco Inferno," The Trammps; "Disco Lucy," The Wilton Place Street Band; "Don't Leave Me This Way," Thelma Houston; "Do What You Wanna Do," T-Connection; "Down To Love Town," The Originals; "Got To Give It Up," Marvin Gaye; "Ha Cha Cha," Brass Construction.

"I Don't Love You Anymore," Teddy Pendergrass; "I'm Your Boogie Man," KC & The Sunshine Band; "I Wish," Stevie Wonder; "Love In C Minor," Cerrone; "Love In C Minor," Heart & Soul Orchestra; "My Sweet Summer Suite," Love Unlimited Orchestra; "N.Y. You Got Me Dancin'," Andrea True; "Nice 'N' Naasty," The Salsoul Orchestra; "Slow Down," John Miles; "Spring Affair," Donna Summer; "Spring Rain," Silveti; "The Best Disco In Town," The Ritchie Family; "The Rubberband Man," The Spinners; "Uptown Festival," Shalamar; "You + Me = Love," Undisputed Truth.

## HEAVY DISCO/LIGHT RADIO

(combined play)

### SINGLE OF THE YEAR

"Daddy Kool," Boney M; "Dance & Shake Your Tambourine," Universal Band; "Daylight," Vickie Sue Robinson; "Discomania," The Lovers; "Dreamin'," Loleatta Holloway; "Full Time Thing," Whirlwind; "I Don't Wanna Lose Your Love," The Emotions; "I Gotta Keep Dancin'," Carrie Lucas; "I Need A Man," Grace Jones; "I'll Play The Fool," Dr. Buzzard's Savannah Band; "Let's Get It Together," El Coco; "Love Bug," Bumble Bee Unlimited.

"Makes You Blind," The Glitter Band; "Open Sesame," Kool & The Gang; "Sorry"/"That's The Trouble," Grace Jones; "Superman," Celi Bee & The Buzzy Bunch; "The Best Of My Love," The Emotions; "Theme From King Kong," Love Unlimited Orchestra; "Welcome To Our World," Mass Production; "When Love Is New," Arthur Prysock; "You're My Drivin' Wheel," The Supremes.

## DISCO SINGLE/

LP CUT OF THE YEAR

(Disco Play For The Most Part)

"Autumn Changes," Donna Summer; "Black Brother," Black Soul; "Boy, I Really Tied One On," Esther Phillips; "Calypso Breakdown," Ralph McDonald; "Could Heaven Ever Be Like This," Idris Muhammad; "Disco Reggae," Kalyan; "Do You Wanna Get Funky With Me," Peter Brown; "Dream Express," The Honeybees; "Dr. Love," First Choice; "Express Yourself"/"Have A Good Time," N.Y.C. Community Choir; "Flip," Jesse Green; "Freedom To Express Yourself," Denise LaSalle.

"Full Speed Ahead," Tata Vega; "Funk De Mumbo," Karma; "Funk Machine," Funk Machine; "Get Happy," Jimmy 'Bo' Horne; "Get On The Funk Train," The Munich Machine; "Get Your Boom Boom," Le Pamplemousse; "Goin' Up In Smoke," Eddie Kendricks; "Hit And Run," Loleatta Holloway; "I Caught Your Act," Hues Corporation; "I Feel Love," Donna Summer; "I Found Love," Love & Kisses.

"(I'm A) Superstar," Brenda & The Tabulations; "I've Got To Dance," The Destinations; "Lady Luck," The Ritchie Family; "Let's Make A Deal"/"I've Got You," Gloria Gaynor; "Life Goes On"/"You're My Peace Of Mind," Faith, Hope & Charity; "Love Hangover," Players Association; "Love In Motion," George McCrae; "Magic Bird Of Fire," The Salsoul Orchestra; "Magic Is You," John Davis & Monster Orch.; "Midnight Love Affair," Carol Douglas; "My Love Is Free," Double Exposure; "Night People," Fantastic Four; "Nowhere To Run," Dynamic Superiors; "Overture"/"Face Of Love," D.C. LaRue; "Should I Stay," Vickie Sue Robinson; "Six Million Dollar Man," The Originals; "Soul Cha Cha," Van McCoy.

"Stoned To The Bone," Timmy Thomas; "Sweet Dynamite"/"Why Must A Girl Like Me," Claudja Barry; "Tatto Man," Denise McCann; "Touch Me, Take Me," Black Light Orchestra; "Twenty-Four Hours A Day," Barbara Pennington; "Up Jumped The Devil," John Davis & Monster Orch.; "You Can't Hide From Yourself"/"The More I Get, The More I Want," Teddy Pendergrass; "We Got Our Own Thing," C.J. & Company; "Wings Of Fire"/"Free Spirit," Dennis Coffey.

## DISCO ALBUM OF THE YEAR

"Take The Heat Off Me," Boney M; "Devil's Gun," C.J. & Company; "Midnight Love Affair," Carol Douglas; "Love In C Minor," Cerrone; "Sweet Dynamite," Claudja Barry; "The Tea Dance," D.C. LaRue; "Four Seasons Of Love," Donna Summer; "I Remember

Yesterday," Donna Summer; "Dr. Buzzard's Orig. Savannah Band," Dr. Buzzard's Savannah Band; "Let's Get It Together," El Coco.

"Life Goes On," Faith, Hope & Charity; "Diamond Touch," George McCrae; "Love In C Minor," Heart & Soul Orchestra; "Part Three," K.C. & The Sunshine Band; "Loleatta," Loleatta Holloway; "Love And Kisses," Love and Kisses; "My Sweet Summer Suite," Love Unlimited Orchestra; "Welcome To Our World," Mass Production; "The Munich Machine," Munich Machine; "Down To Love Town," Originals.

"The Players Association," Players Association; "Life Is Music," Ritchie Family; "Nice 'N' Naasty," Salsoul Orchestra; "Uptown Festival," Shalamar; "Mary, Scherrie & Susaye," Supremes; "Magic," T-Connection; "Teddy Pendergrass," Teddy Pendergrass; "Anyway You Like It," Thelma Houston; "Disco Inferno," Trammps; "Method To The Madness," Undisputed Truth; "Vicki Sue Robinson," Vicki Sue Robinson.

## DISCO DJ'S

FAVORITE 12" DISC

"Could Heaven Be Like This"/"Tasty Cakes," Idris Muhammad; "Devil's Gun," C.J. & Company; "Discomania"/"Medley," The Lovers; "Dr. Love," First Choice; "Do What You Wanna Do," T-Connection; "Don't Leave Me This Way"/"Fancy Dancer," Thelma Houston/Commodores; "Down To Love Town"/"Let's Be Young," The Originals/Jermaine Jackson; "Express Yourself"/"Have A Good Time," N.Y.C. Community Choir; "Hit And Run," Loleatta Holloway; "I Caught Your Act," Hues Corporation.

"I Need A Man," Grace Jones; "I've Got To Dance (To Keep From Cryin')"/"Hustle & The Bust Stop," The Destinations; "Let's Get It Together"/"Fait Le Chat," El Coco; "Life Goes On"/"You're My Peace Of Mind," Faith, Hope & Charity; "Love Hangover"/"I Like It," Players Association; "My Love Is Free"/"It Don't Have To Be Funky," Double Exposure/Salsoul Orch.; "My Sweet Summer Suite," Love Unlimited Orch.; "N.Y. You Got Me Dancin'," Andrea True; "Nice 'N' Naasty," The Salsoul Orch.; "Sorry"/"That's The Trouble," Grace Jones.

"Spring Rain," Silveti; "Superman"/"One Love," Celi Bee & The Buzzy Bunch; "Sweet Dynamite"/"Why Must A Girl Like Me," Claudja Barry; "Tattoo Man," Denise McCann; "Twenty Four Hours A Day," Barbara Pennington; "Up Jumped The Devil," John Davis & The Monster Orch.; "Uptown Festival," Shalamar; "Welcome To Our World"/"Wine Flow Disco," Mass Production.

## DISCO ARTIST OF THE YEAR

Bohannon, Brass Construction, Brenda & the Tabulations, Dennis Coffey, Crown Heights Affair, Dr. Buzzard's Savannah Band, John Davis & the Monster Orch., Double Exposure, Carol Douglas, Dynamic Superiors.

El Coco, The Emotions, Faith, Hope & Charity, First Choice, Marvin Gaye, Gloria Gaynor, Jesse Green, Loleatta Holloway, Jimmy 'Bo' Horne, Thelma Houston, KC & the Sunshine Band.

Roberta Kelly, Eddie Kendricks, Kool & the Gang, D.C. LaRue, Denis LaSalle, Love Child's Afro Cuban Blues Band, Love Unlimited Orchestra, Van McCoy, George McCrae, The Originals.

Esther Phillips, The Ritchie Family, Vicki Sue Robinson, The Salsoul Orchestra, Donna Summer, The Supremes, Timmy Thomas, The Trammps, Andrea True, Undisputed Truth.

## MOST PROMISING NEW DISCO

ARTIST OF THE YEAR

Claudja Barry, Celi Bee & the Buzzy Bunch, Black Light Orchestra, Black Soul, Boney M, Brainstorm, Brick, Peter Brown, Bumble Bee Unlimited, C.J. & Company, Jean Carn.

Cerrone, The Destinations, Funk Machine, Heart & Soul Orchestra, Hodges, James & Smith, the Honeybees, Grace Jones, Kalyan, Karma, Le Pamplemousse, Love & Kisses.

The Lovers, Carrie Lucas, Denise McCann, Ralph McDonald, Mass Production, John Miles, Idris Muhammad, the Munich Machine, N.Y.C. Community Choir, Teddy Pendergrass, Barbara Pennington.

Players Association, Jerry Rix, Rose Royce, Shalamar, Silveti, T-Connection, Universal Robot Band, Tata Vega, the Wilton Place Street Band, Whirlwind.

## DISCO ORCHESTRA OF THE YEAR

Biddu & his Orchestra, John Davis & the Monster Orchestra, Heart & Soul Orchestra, Love Unlimited Orchestra, Rice & Beans Orchestra, the Salsoul Orchestra.

## BEST PRODUCER OF A DISCO RECORD

H.W. Casey & Richard Finch, Cerrone, Alex R. Costandinos, Dennis Coffey, Dennis Coffey & Mike Theodore, Gregg Diamond, Ken Gamble & Leon Huff, Norman Harris, Brian Holland, Michael Kunze, Michael Kunze & Silvester Levay.

Jeff Lane, Jeff Lane & Randy Muller, Sandy Linzer, Van McCoy, Van McCoy & Charles Kipps, Vincent Montana Jr., Jacques Morali, Jacques Morali & Richard Rome, Giorgio Moroder, Giorgio Moroder & Pete Bellotti, Pete Bellotti.

Tom Moulton, Laurin Rinder & Michael Lewis, Warren Schatz, Corey Wade, Corey Wade & Alex Sadkin, Norman Whitfield, Maurice White & Charles Stepney.

## DISCO COMPOSER OF THE YEAR

Patrick Adams, H. Beatty, B. Holland, & E. Holland, H. Beatty, B. Holland, E. Stafford & R. Brown, H.W. Casey & Richard Finch, Alec Costandinos, Alec Costandinos & Cerrone, T. Coakley, T. Coakley & Corey Wade, John Davis, Gregg Diamond.

Alan Felder & Norman Harris, Alan Felder, Norman Harris, Ron Tyson, Alan Felder & T.G. Conway, Ken Gamble & Leon Huff, Gamble, Huff, & Carry Gilbert, Van McCoy.

Vincent Montana Jr., J. Morali, R. Rome, H. Belolo, & P. Hurtt, Donna Summer, Giorgio Moroder, & Pete Bellotti, G. Moroder & P. Bellotti, Norman Whitfield.

## DISCO DJ MIX OF THE YEAR

Elton Ahi, Jim Burgess, Paul Dougan, Walter Gibbons, David Todd, David Todd & Warren Schatz.

## DISCO RECORD LABEL OF THE YEAR

Arista, Atlantic (and Cotillion, Westbound, etc.), A.V.I. (and Master 5), Beam-Junction, Brunswick (and Kadar), Buddah, Casablanca (and Chocolate City), Columbia, C.T.I., DeLite, Epic, H&L, Island, London, MCA, Midsong.

Motown (and Tamla), Philadelphia Int'l. (and T.S.O.P.), Phonogram/Mercury, Polydor, Private Stock, RCA, RSO, Roulette (and Pyramid), Salsoul (and Gold Mind), Sam, Shadybrook, Soul Train, TK (and Marlin, Dash, etc.), 10th Century, Warner Bros. (and Whitfield), United Artists.

## DISCO RECORD PROMOTION PERSON OF THE YEAR

(In House)

Ray Caviano, TK, Denise Chatman, Salsoul; Tom DePierro, Motown; Tom Hayden, 20th Century; Marjee Meyer, Midsong; Izzy Sanchez, Atlantic; Tony Sarafino, CTI; Billy Smith, London; Jackie Thomas, Warner Bros.; Mike Thomas, Columbia; David Todd, RCA.

## DISCO RECORD PROMOTION PERSON OF THE YEAR

(Independents)

Steve Aquisto; Patrick Jenkins, Advanced Ventures; Mark Kriener, MK Productions; Marc Simon, Provocative Promotions; Arnie Smith, As Is Productions.

# A&M, CBS Huddle To Shape Plans

LOS ANGELES—A&M Records executives met with more than 100 CBS International executives and European personnel to inaugurate the new distribution agreement between A&M Records and CBS International in Europe at CBS' annual meetings in London last week (25-31).

In attendance were Jerry Moss, A&M chairman; Gil Friesen, president; Dave Hubert, vice president A&M International; Marcus Bicknell, managing director, A&M Records Europe; Derek Green, managing director, A&M Records England; and Gery Lacoursiere, president, A&M Records, Canada Ltd.

CBS executives present were Alain Davis, vice president, creative operations, and Bunny Freidus, vice president, marketing services, CBS International, New York; Peter De Rougemont, vice president, and Alain Levy, director of marketing, CBS Records, Europe; and the managing directors of all CBS European subsidiaries.

The meetings were highlighted by Moss' introductory remarks and the screening of an A&M film featuring many of the label's artists.

## Label Ties Soul LP Push To TV Special

NEW YORK—Private Stock Records is preparing a major advertising push for "Playing To An Audience Of One," the new album by David Soul. The label plans to tie in the LP's release with the Aug. 18 ABC television network airing of Soul's special, entitled "David Soul And Friends."

In conjunction with GRT, which is releasing the tape simultaneously with the album, Private Stock is supporting the LP with print and radio ads, window displays, boards, posters and in-store airplay. Release date for the album is Aug. 15, with a single, "Silver Lady," shipping at the same time.

# AUGUST IS W.E.A. RECORD AND TAPE MONTH AT GALGANO'S



ALICE COOPER  
Lace and Whiskey  
LP \$7.98—\$3.99  
Tape \$7.98—\$4.25



FLEETWOOD MAC  
Rumours  
LP \$7.98—\$3.99  
Tape \$7.98—\$4.25



RICHARD PRYOR'S  
GREATEST HITS  
LP \$7.98—\$3.99  
Tape \$7.98—\$4.25



CROSBY, STILLS & NASH  
LP \$7.98—\$3.99  
Tape \$7.98—\$4.25



SLAVE  
LP \$6.98—\$3.39  
Tape \$7.98—\$4.25



7E-1084  
LP \$7.98—\$3.99  
Tape \$7.98—\$4.25



SHAUN CASSIDY  
LP \$6.98—\$3.39  
Tape \$7.98—\$4.25



BAD COMPANY  
LP \$7.98—\$3.99  
Tape \$7.98—\$4.25



FOREIGNER  
LP \$6.98—\$3.39  
Tape \$7.98—\$4.25



NEIL SEDAKA  
LP \$7.98—\$3.99  
Tape \$7.98—\$4.25



YES  
LP \$7.98—\$3.99  
Tape \$7.98—\$4.25



7E-1086  
LP \$6.98—\$3.39  
Tape \$7.98—\$4.25

## W.E.A. RECORD AND TAPE PRICES FOR AUGUST

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

For Complete Catalog Call or Write



**GALGANO DISTRIBUTING CORPORATION**  
4147 W. Armitage Ave.  
Chicago, Ill. 60639  
(A-C) 312/235-3800





© 1977 A&M RECORDS, INC. ALL RIGHTS RESERVED

# The lushness of the land, the mystery of the sea, and everything in between.

Warm. Sensuous. Compelling.  
Passionate. Comfortable.  
"PORTS" is the first  
solo album from Perry  
Botkin, Jr., one of the  
most original composer/  
arrangers of our time.



SP4639

Along with Perry, more than fifteen  
of the country's top  
instrumentalists contribute  
to this remarkable body  
of music. Float into Botkin's  
sound with "PORTS."

PERRY BOTKIN, JR. "PORTS"  
ON A&M RECORDS & TAPES



Produced by Perry Botkin, Jr. & Charles H. Stern



# Women Firm Kansas City Fest

LOS ANGELES—The first Women's Jazz Festival to be produced by femmes is slated for the week of March 19, 1978, in Kansas City.

"We will not restrict the performers to women," says Dianne Gregg, who airs jazz regularly over the radio station of the Univ. of Missouri at Kansas City (KCUR-FM) and who reigns as president of Women's Jazz Festival, Inc., a Missouri-chartered corporation now awaiting a \$10,000 grant from the National Endowment For the Arts.

"We have firmed Marian McPartland, pianist, and Marilyn Maye, the singer, and we're confident Patrice Rushen also will fly in from Los Angeles to perform on keyboards."

The corporation's board chairlady is Carol Comer, long a popular Kansas City singer, who in her slot as executive director of the festival also assures that alto saxophonist Vi Redd, bassist Lynn Milano and drummer Dottie Dodgeon will appear at the event.

"We don't care to be misunderstood," notes Gregg. "Ours is a non-profit group and we can't be political. None of us wants to be. We are getting help from local musicians Milt Abel and Frank Smith, and Steve Paul of the Kansas City Star already is assisting us with publicity."

"There will be several noted men musicians on the bandstand. What we are striving to do is show that women are not only excellent musicians, but that we can book talent and produce shows as well."

Already, the organization is selling T-shirts throughout Jackson County to raise funds to contract talent. Kansas City business firms are being approached as sponsors, as well.

Mary Lou Williams, who attracted national attention as an arranger, composer and pianist with Andy Kirk's legendary Clouds of Joy in the 1930s in Kansas City, has been invited to appear next March and Gregg and Comer have eyes, too, for Ella Fitzgerald as a guest.

Kansas City holds a conventional jazz fest every spring in the Municipal Auditorium but it has never jelled properly and may be abandoned.

"If we can swing this first event," says Gregg, who plans to videotape the March festivities for public television exhibition, "we women of Kansas City would be enlarging the market for women in jazz and perpetuating interest in the music in general. I'm convinced we can do it."

## HOTLINE TIPS

### 'Rumours' No. 1 For 14th Week

LOS ANGELES—Fleetwood Mac's "Rumours" comes in at No. 1 on Billboard's LP chart for the 14th week, tying Stevie Wonder's "Songs In The Key Of Life" as the longest-sustaining top-of-the-charts album since Carole King's "Tapestry" in 1971, which had 15 weeks at No. 1.

In the last 10 years only one other album has had as many as 14 weeks on top: the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" in 1967, which also had 15 weeks. The Wonder, King and Beatles sets all won the Grammy Award for album of the year.

The 14 top-slotted weeks also puts "Rumours" in a tie with 1960's "The Button-Down Mind Of Bob Newhart" as the longest-lasting No. 1 album in Warner Bros. history. Runners-up for the label are Allan Sherman's "My Son The Nut" from 1963 (eight weeks) and 1962-63's "Peter, Paul & Mary" (seven weeks).

On the singles chart, Andy Gibb's "I Just Want To Be Your Everything" (RSO) holds at No. 1 for the third straight week. The only other records to have spent three weeks at No. 1 this year are Barbra Streisand's "Evergreen" and Stevie Wonder's "Sir Duke." Mary Macgregor's "Torn Between Two Lovers" and Hall & Oates' "Rich Girl" are the only '77 singles to have logged two weeks on top.

These findings are excerpted from Hotline, a publication including chart analysis and the complete pop, soul, country and MOR surveys, which is mailed three or four days in advance of the regular Billboard issue. **PAUL GREIN**

## Labels Into Latin Mart

LOS ANGELES—Cream and Hi Records, plus their associated publishing outlets (East Memphis, Churn, Butter, Jee and Fi) are seeking to expand into the Latin market.

Bobby Weiss, vice president and director of the international division for the companies, will meet with record and publishing executives in South America and the West Indies beginning Aug. 15. Weiss will also be on the lookout for master and copyright acquisitions for the firms.

At this time Cream and Hi are represented in Canada, Japan, the Philippines, Australia, New Zealand, Spain, Italy, Venezuela and Colombia.

## FBI Says Major Piracy Ring Is Smashed In D.C.

• Continued from page 3

ians, Richard S. Nelson, Alton I. Green, Richard Webster, Ricky Coleville and Bennie Church have been arraigned in U.S. Federal Court here and are out on bond.

Still to come is a preliminary hearing, then presentation of the case to the grand jury. Justice Department hopes for an indictment by September, after which trials will follow.

The arrest complaint charges the alleged pirates with interstate transportation of stolen property. This carries maximum penalty of 10 years and/or maximum fine of up to \$10,000.

Other charges can and undoubtedly will come up during the proceedings—such as the willful copyright infringement of recordings on Motown and Reprise (Warner) and many other labels.

Criminal penalties for infringement of recordings in the Copyright Law run to a maximum of one year and/or \$25,000 for a first offense, and a maximum of two years and/or up to \$50,000 for repeaters.

The affidavit names Washington, D.C., as "probably the biggest market for pirated 8-track tapes on the East Coast. Cleveland is the second largest."

Government spokesmen point out that piracy keeps getting more sophisticated and decentralized, so that FBI agents have to continually update investigative techniques.

The Washington FBI undercover scenario here began with buys from the Rishel ring through contact with D.C. street vendor Leroy Chambers. The affidavit mentions three pirate tape distributors known only as "Jim, Grover and Murphy," who sell tapes to vendors and retailers for 85 cents each. Also contacted were James and Don Broomfield.

FBI special agents from Pittsburgh, Detroit, Alexandria, Va., and Charlotte, N.C., participated as undercover "buyers."

The first undercover buys in December 1976 were for 1,679 8-track

pirated tapes at \$1 each. These included tapes of Motown's Stevie Wonder LP, "Songs In The Key Of Life."

They bore a fake number and a "Showcase Productions" label. Tapes of the Gordon Lightfoot LP "Summertime Dreaming" on the Warner-Reprise label were sold as "Wreck Of The Edmund Fitzgerald" on a label called "Total Sound Productions."

Other buys from the Rishel ring included \$735 for the so-called "pancakes" — master reproducer reels, carrying up to 3,200 feet of pirated tape. These, coupled with further recording techniques, can produce in one hour a yield sufficient for 1,200 8-track tapes, the affidavit notes.

In a taped conversation, Rishel told an FBI undercover agent that he bought his "pancake" from Dick Webster of Winston-Salem, N.C., and "pancake-duplicators" from George Cooper III of Piedmont, S.C. Winding and cellophane wrapping of cassettes was done at his Maryland home and at the farm in Dover, Pa. Sales took place in D.C.

In June 1977, FBI agents arranged a deal for 150,000 to 200,000 pirate tapes per month. Rishel and his side-kicks Webster, Church and Nelson allegedly agreed to deliver, but an electric storm cut the first output to about 70,000 tapes.

The agents made a "good faith" deposit of \$60,000 in a D.C. bank, and the deal was set. On July 30 the agents "bought" two vanloads of pirate tapes and made their arrests.

Besides Rishel of Suitland, Md., others arrested were: Alton I. Greene, 28, and Richard S. Nelson, 31, both of Lexington, N.C.; Richard S. Webster, 51, Germantown, N.C.; and Ricky Colville, 23, Tobaccoville, N.C. Benny Mitchell Church surrendered to authorities later. Church, Nelson and Rishel were arraigned and released on \$10,000 bail each. The others are free on \$5,000 bail.

## FCC's Radio Probe To Resume In D.C.

• Continued from page 3

A source close to the investigation insists there will be other phases following the Washington hearings in as-yet-undetermined cities.

Unlike the original Washington hearings held in February, March and May, the local hearings were held under a cloak of secrecy.

The upcoming Washington hearings are also expected to be closed to the public. However, that ruling could change.

The commission decided on closed hearings because of the "circus-like" atmosphere which prevailed at the original Washington sessions.

Witnesses for the most part continue to keep secret the fact that they have been called. As Fadem explained (Billboard, July 30, 1977) "We must protect these people. Even though they may have nothing to tell us, when people see them walking in, they immediately feel the witnesses have information for us. That's not necessarily true."

The local investigation began about 1½ months ago with the investigating trio interviewing from two to five music and broadcasting representatives daily. The source contends that while a list of wit-

nesses was compiled from those interviewed, some of the witnesses were not on that list.

Although the local hearings primarily involved West Coast stations, it is believed that other parts of the country are also being investigated, based on information received by the investigators from West Coast persons.

Local witnesses came from any area even remotely connected with the radio industry.

Phase one of the investigation, which centered around Washington's WOL DJs, was launched following a probe which began Dec. 23, 1976, into what was alleged by two D.C. promoters (Jack Boyle of Cellar Door Productions and William Washington, head of Dimensions Unlimited) to be anticompetitive tactics exercised by DJ Productions, the now defunct concert promotion firm owned by six WOL DJs.

While WOL was largely exonerated of all charges, Mel Edwards, head of DJ Productions and former WOL staffer, has been the ongoing central figure in the investigation, claims a Los Angeles witness. The witness notes that the FCC trio questioned him about Edwards.



**NO STRINGS ATTACHED!**

For all of you who've been standing by, thanks, SVD5 wireless systems are finally ready for delivery.

It's the greatest advance in electric instruments since Les Paul... there's now no need for a cord between your instrument and its amp.

Schaffer-Vega Diversity Systems, for all instruments and hand-held mics guarantee a minimum 100 yard performing range, give complete protection against electric shock, and ——— it's no gimmick ——— make no compromise in your sound.

Prototypes have been field tested on the road by several major groups since January... and have passed every test. Starting right now, you'll be seeing and hearing SVD5 in use by Kiss, ELO, CS&N, Rick Derringer, Ted Nugent, Steve Miller, Commodores, Peter Gabriel and Mahogany Rush to name just a few.

Get rid of the limitations of cords for once and for all... you can enter the house from behind, playing all the way, and never get shocked again. Call.

SVD5 Instrument systems: \$3300, Operating Manual: \$5



**THE KEN SCHAEFFER GROUP, INC.**  
10 East 49th Street  
New York, New York 10017 (212) 371-2335

AUGUST 13, 1977, BILLBOARD

**Have LEGAL Problems in MUSIC?**

**The JAY B. ROSS Law Firm**

Managers, performers, agents, writers. Affiliated offices on both coasts.

**Chicago:**  
**(312) 372-1575**

**KING KAROL... NEW YORK'S #1 ONE STOP**

**Now has the LARGEST SELECTION of RECORDS & TAPES at the LOWEST PRICES!**

**"WE WILL NEVER BE UNDERSOLD"**

WE HAVE ANY RECORD YOU NEED... IF WE DON'T HAVE "IT"—NOBODY DOES!

**OPEN EVERY DAY OF THE YEAR!!**  
9:00 AM to 9:00 PM—SUNDAYS 11:00 AM to 8:00 PM

**EVERYTHING YOU NEED UNDER ONE ROOF**

at 126 West 42nd St. Between Broadway & 6th Ave. 212/354-7684

€ .98 list LP's	<b>\$3.50</b> EA.	7.98 list LP's	<b>\$4.00</b> EA.	8.98 list LP's	<b>\$4.60</b> EA.
-----------------	-------------------	----------------	-------------------	----------------	-------------------

**ALL \$7.98 TAPES—\$4.30 EACH SINGLES—60¢ EACH**  
(Prices are for all domestic records & tapes)

**COMPLETE SELECTION OF NEEDLES & ACCESSORIES... BLANK TAPES...**

**BUY 1 OR 1,000... CASH & CARRY!!!**





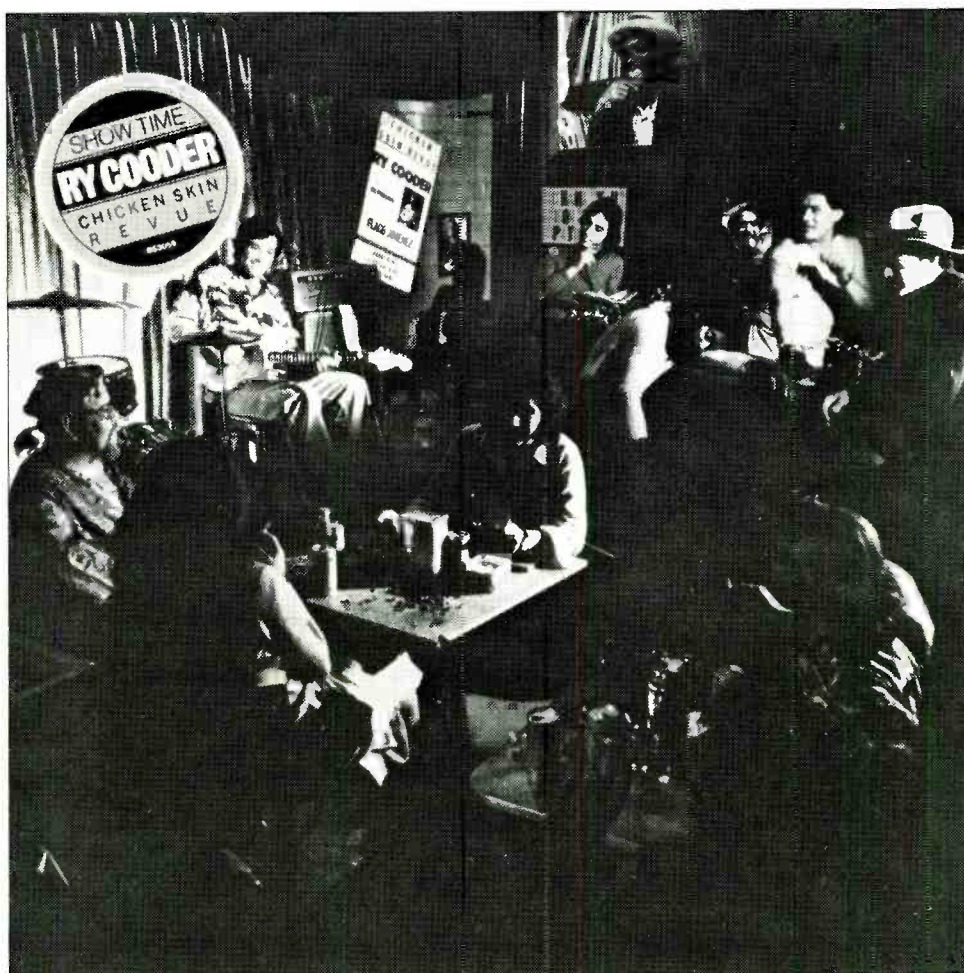
“Ry Cooder managed to confound and delight his audience with the audacious blend of Tex-Mex, gospel, blues and R&B – the basis of the Chicken Skin Band, on paper an incongruous, unworkable combination but, in fact, an absolutely captivating mixture.” —MELODY MAKER

“The live performances matched, and often topped, their recorded versions. Cooder proved stunning on stage, ranging through his broad and increasingly personalized repertoire to demonstrate that his melting pot support was no fluke.” —RECORD WORLD

“It was a magnificent night. There’s just no one else like Cooder, and if you hadn’t recognized it before, the man proved it once and for all here.” —20 SCENE, Dublin, Ireland

“‘He’ll Have To Go’ gave the crowd freckles of delight. I think Ry Cooder can make something beautiful out of our national anthem, psalms or anything.” —HAARLEMS DAGBLAD, Holland

“Ry Cooder is the most original guitarist working in rock.” —NEW MUSICAL EXPRESS



Brave words. Touched off around the world by the bold music contained in Ry Cooder’s new album, **Show Time**. All the drama, the magic of the historic Chicken Skin Revue has made it onto this live set. Suddenly it’s no secret anymore. Cooder’s fun is for everyone.

**Show Time.** On Warner Bros. records and tapes.  (BS 3059) Produced by Ry Cooder.



**You spent 17 hours  
in Studio B.  
You drank 4-1/2 gallons  
of bad coffee.  
You put a bass player,  
a guitarist and your  
producer on Valium.  
But you cut your  
greatest single ever.  
And now they're  
pressing it on  
old salami.**



O.K. So nobody presses 45 rpm records on salami. But to listen to the surface noise on some production-line 45's, you might think they did.

Hisses. Scratches. Grawks and pops. All from the run-of-the-mill resins most 45's are pressed on.

You deserve better. In fact, you deserve the best. And in material for 45 rpm records that means Richardson's polystyrene compound.

It virtually eliminates surface noise, and faithfully reproduces your performance.

We can prove it. Just mail us the coupon below and we'll send you a demo single that you can compare with a single from any record store. The difference will surprise you.

Check the box on the coupon and we'll put you in touch with one of the pressing companies that use Richardson's polystyrene.

#### Right on, Richardson!

Surface noise can result in lost sales.

- Send me a demo record and more information on pressers who use Richardson's polystyrene compound.
- Have a presser who uses your polystyrene compound contact me.

Name \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



You deserve it

Mail to:  
Arthur J. Raiche, Vice President  
Polymeric Systems Division  
The Richardson Company  
15 Meigs Avenue  
Madison, Connecticut 06443

## Les Paul Pegged by U.S. Govt.

### Will Rep Music Profession At Centenary Fete

By DAVE DEXTER JR.

LOS ANGELES—Les Paul has been selected by the U.S. Department of the Interior to represent American music, and the nation's millions of amateur and professional musicians throughout the 50 states, at a federally sponsored observance of 100 years of recorded sound.

The celebration will be Friday (12) at the historic residence of Thomas A. Edison, Glenmont, in Llewellyn Park, West Orange, N.J.

"I'll not only be the honored guest," says Paul, "but I'll be pluckin' a little guitar and introducing my latest invention, the Les Paulverizer."

Inventing things is nothing new for the Wisconsin musician who for many years, in his salad days in the Middlewest, was known as Rhubarb Red.

As far back as the late 1920s, he conceived an electric guitar—surely the first ever—by amplifying his instrument through his family's radio.

Red then left home, before he was 15, to perform on radio stations in Racine and Milwaukee. That led to his working as a sideman in what he describes as a "cowboy band" which traveled from Louisiana to Canada. In 1928, he forsook his Sears, Roebuck guitar for a new Gibson L-5 model at the Gibson factory in Kalamazoo.

Red's act involved playing a harmonica while pickin' his strings. He also sang. For a period while the World's Fair was in progress in Chicago in '33, he toiled as Rhubarb Red in the daytime on WLS broadcasts and as Les Paul at night in jazz clubs, where he appeared with Louis Armstrong, Eddie South and other prominent musicians.

It was the year, also, that he started making records. Today, he possesses 22 gold disks in his home on Deerhaven Rd. in Mahwah, N.J. One which he made for RCA last year with Chet Atkins, "Chester And Lester," bagged him a Grammy.

Paul formed a jazz trio and in 1937 joined Fred Waring's Pennsylvanians in New York. "I got more mail from radio broadcasts with Waring than Waring himself," he recalls. "It was strictly because of my electric guitar. There wasn't anything like it in music."

Paul performed for President Franklin D. Roosevelt at a private—extremely private—party in the White House and in '39 he quit the Waring organization, returning to Chicago to record regularly for Okeh and to serve as musical director of stations WJJD and WIND. Through the years he persisted in developing the guitar.

"It was in 1941," he declares, "that I obtained a 4-by-4 piece of wood and came up with a solid body instrument—a 'broomstick' with a pickup on it. It was to change the industry and influence pop music for the next quarter of a century."

Paul then moved to Los Angeles with Ben Bernie's band, and when Bernie died in 1943, Les formed another trio and performed with Bing Crosby, Burns & Allen, Rudy Vallee and the like—the nation's most popular entertainers throughout the World War II years. Les, no longer known as Rhubarb Red, also served in Hollywood with Armed Forces Radio Service, and while in uniform appeared at an early Jazz At The Philharmonic concert for Norman Granz with Nat Cole (billed as



Bill Anacker photo

**Les Paul: At 62, the guitarist and inventor continues as a potent force in American music.**

Shorty Nadine because of Cole's Capitol contract) which spawned a world-renowned jazz album which is still selling.

Crosby, intrigued with Paul's mechanical inventiveness as well as musicianship, suggested that Les construct a recording studio. Les complied, and quickly developed close miking techniques, multiple recordings and slapback (recorded delay) on a home-made disk recorder which he fashioned from a \$165 Cadillac flywheel.

"That," Les reminisces, "is how I made 'Lover,' my first multiple-track master. But then I crashed my car and for two years was out of action. I couldn't move my right elbow and still can't, but one learns to live with little handicaps."

Under contract to Capitol, and working closely with the counsel of a&r man Voyle Gilmore, Paul and his wife Mary Ford turned out enormously popular singles like "Caravan," "Nola," "Goofus," and "How High The Moon," which Les and Mary taped on an Ampex with 24 overlaid parts—monophonically, of course. Then came "Tennessee Waltz," "Little Rock Getaway," "Mockin' Bird Hill," "Just One More Chance," "The World Is Waiting For The Sunrise," "Vaya Con

### Pirate Mason To Serve 1 1/2 Years

CHARLOTTE, N.C.—A second conviction for copyright infringement will send Paul Eugene Mason, who operated Tape City here, to jail for an 18-month term. He was ordered to surrender in 30 days to begin serving the sentence.

Mason had been on probation after an earlier copyright infringement conviction. Some 10,000 allegedly pirated tapes were seized last April at Tape City by FBI agents and Gaston County rural police.

### Milt Buckner Dead

CHICAGO—Services have been held for Milt Buckner, pianist and organist who gained fame in the 1940s with Lionel Hampton's band. Buckner, 62, was stricken with a heart attack while preparing to perform at the Jazz Showcase here July 27.

### Guitar Group Votes

NEW YORK—Richard DellaBernarda has been elected president of the Guitar and Accessory Manufacturers Assn., a trade group comprising 28 instrument producers. DellaBernarda is head of Ovation Instruments Inc.

### Guitarist Still Inventing And Picking At 62

Dios' and others. All were chart-toppers.

His "broomstick with a pickup" he sold to the Gibson firm and now is the world's most popular guitar. Les also invented a multiple track recorder with 1-inch tape for eight tracks, Sel-Sync with flat response for both record and playback and was fluffed off when he attempted to sell his patents to Westrex.

"But," he notes, "Ampex made a deal with me and it has paid off from the start of our association."

After winding a tour of Europe and the Far East in 1964, Paul turned to inventing as a full-time vocation. "But one night a friend who was visiting me accidentally cuffed my ear. The blow broke my eardrum. It required three operations and about three years to reconstruct a new eardrum. But I kept busy experimenting with designs and inventions. Not until 1974 did I return to playing. Gibson, meanwhile, was manufacturing 10 different models of the Les Paul guitar."

Paul and his wife Mary were divorced long ago, but for all the ripples in Paul's pond over the decades he is happier, and more enthused, than he has ever been.

"Luck has been with me since I came out of retirement," he says. "I've won a Grammy, performed in hundreds of nice places for nice people and now I'll be representing the music industry at the Edison celebration this month."

Claghorn's "Biographical Dictionary Of American Music" lists Paul's age as 71. But Les claims he became 62 last June 9 and, despite his achievements as Rhubarb Red of Waukesha more than 50 years ago, his 1977 physical appearance plainly confirms his birthdate as 1915.

And what is a Les Paulverizer?

It's a small black box attached to his guitar which enables him to multi-track his music right on the spot, in a nightclub or a studio or wherever he may be pickin' his strings. It allows him to perform duets or even quartets with himself on the spot. He's also devised a tiny mike on his guitar so that he can sing or make announcements or crack Rhubarb Red-type jokes while strolling about onstage.

Like his digital dexterity, Les' fertile mind has kept pace with time.

### 2 Debut Albums From Chrysalis

LOS ANGELES—Chrysalis Records is releasing American debut albums by Nick Gilder, a prominent Canadian artist, and by Black Blood, an r&b/disco-styled duo from Zaire that performs all songs in its native language.

Gilder's album, titled "You Know Who You Are," contains his recent Canadian hit "Roxy Roller." Black Blood's LP is titled "Blood Brother, Blood Sister."

### Conniff On Tour In South America

LOS ANGELES—Ray Conniff is kicking off his first tour of South America, following bookings in England and Japan. The Columbia artist plays in Caracas, for a week, beginning Tuesday (9) and then heads for Brazil for concert and tv dates between Aug. 16 and Sept. 8.



# Trade Reacts To WEA Hike Of 80 Key Album Prices

• Continued from page 1

as possible. This sporadic series of price increases on a few packages weekly is killing us in the backroom and the warehouse. The industry has got to learn to act together in important changes. We knew it was coming," Fogelman says.

To safeguard itself against return of albums purchased at \$3.38 by customers who would seek a \$3.95 return credit. WEA is following the lead set earlier by CBS Records, which has either been changing the number or using a permanent marker to indicate product sold at

the elevated price. WEA is telling its accounts all albums are being re-numbered to protect themselves. Fogelman points out that this, too, presents a further difficulty in retail at both the administrative and store level.

WEA picked a good time for the increase. Joe Bressi, buying head of Camelot, 62-store skein out of Canton, Ohio, opines. Like most others, the Paul David-founded chain has enjoyed an excellent summer period. "It could mean a few less unit sales, but our total will be the same or even better."

Profit, based on the median special pricing offered by most chains, will be up. Libman explains. Most \$6.98 LPs were specialized at \$3.99, from which when the subdistributor price of \$3.38 is subtracted leaves 61 cents for a 15.28% profit margin. Most \$7.98 list LPs special for \$4.99. Subtracting the wholesale price of \$3.95 leaves a \$1.04 profit for a resultant 20% margin.

But Sam Shapiro, founder of the oldest chain in the U.S., National Record Mart, with 53 stores scattered through four adjacent states, warns that profit will be available only if vicious discounting takes place. Shapiro notes, for example, that competing Sears stores in his area are specializing at \$4.99. And there are others shooting at his stores, so he's ready to fight with his own lowball prices. Raul Acevedo, general manager of the 30-plus Disc Records chain, feels the WEA raise is a portent of more to come. Historically, since the November 1976 "Star Is Born" \$8.98 release, he notes, only the product that has it in the grooves has made it at \$7.98. "Not all acts, even the heavies, make \$7.98 LPs every time. I'm watching the hefty discounters for their reaction."

And a key executive with one of the giant chains who asked to remain anonymous said he sees subdistributor price on \$7.98 LPs at about \$4.06 by early 1978.

All contacted feel the biggest chunk of profit goes to the labels with the rise to \$7.98 list, but no one in chain retail seriously questioned the need at the manufacturing level. Bill Golden of the 75 Record Bars passed the increase off as inevitable.

"I read in Billboard recently where Warner profit was up 18%," Sam Billis, owner of City One-Stop, probably the country's largest single one-stop, points out. "The increase is difficult for people like us in one-stopping who are working generally on a lower margin."

Sy Bondy of the recently reactivated Record Dealers' Assn. in greater New York (Billboard, May 28, 1977) terms the \$7.98 pricing "a hindrance to selling records. It's a bad move. You're putting the good record buyer, who buys \$40 to \$50 worth of albums at one time, at a real disadvantage. All the dealers I've spoken to, big and small, feel the same way. We only hope the other record companies don't follow suit." Harold Komisar, independent dealer from Connecticut, said he has already posted copies of the WEA memo prominently in his store to notify his customers where the price hike stems from.

"It's the best thing that could happen to the record industry," Ben Karol of New York's King Karol feels. While unit sales may dip slightly, he feels gross dollar volume will increase. He plans to sell \$7.98 LPs at \$5.88. Like Golden, he feels the increase was bound to come.

Dave Lieberman of Lieberman Enterprises admits he was long an opponent of \$7.98 pricing except when it was carefully done with heavy acts. Consumers initially resisted. But today, Lieberman feels special and shelf price varies so much that the record customer is totally confused. "He doesn't know if it's a low price for a \$7.98 or a high price for a \$6.98 in most cases. A mass merchandiser, too, can compete better with \$4.99 specials than those at \$3.99. The product selected by Warner Bros., Atlantic and Elektra/Asylum is carefully chosen. We are in the mood for \$7.98 goods and this will solidify the trend," Lieberman commented.

## New \$25 Mil Vegas Hotel Clicking With Lounge Acts

LAS VEGAS—The new \$25 million Maxim Hotel, sitting in the shadow of the nearby MGM Grand Hotel, has completed a grand opening, month-long celebration inaugurating a new lounge venue.

Some 17 stories high, the newest Strip facility opened July 1, about 11 months after groundbreaking and kicked off the Allegro Lounge with the Kingston Trio.

"There's no set entertainment director guiding our booking policies," says Art Woods, part owner and publicity director. "A couple of agents are working with us now in what we hope will be a varied booking of entertainment groups."

Currently, the Diamonds are performing at the 200-capacity lounge, located at the Casino's left back corner. A no cover or minimum applies to all three showtimes at 9 p.m., 11 p.m. and 1 a.m.

Woods reports the Platters, the second act booked in after the Kingston Trio date, drew large, enthusiastic crowds and will return in October. About four other groups have been signed for future dates.

Frank Modica, former vice president and general manager, handled contracts of the acts. Woods said, but

outlined four of the other owners, including himself, would now be in charge of booking future acts.

The hotel is owned and operated by the Baby Grand Corp., composed of both Northern and Southern Nevada Businessmen.

A smaller piano-cocktail bar, the Boardroom Lounge, seats about 120 near the Allegro, which contains a fancy bar and houses a disco after shows from 2 a.m. until 5:30 a.m., Woods adds.

Woods sees similar acts, such as the three already booked, performing on the somewhat limited, smaller stage and admits the Maxim's entertainment budget in no way competes with the likes of neighboring MGM.

## New Companies

**Highest Joy Records** has been formed in Lincoln, Neb. by Rich McCain, president. Address is P.O. Box 80261, zip 68501, phone (402) 475-1428.

\*\*\*

**The Robert Light Agency**, specializing in the representation of composers and musical artists, has been formed by Light, formerly a producer with ABC Radio. Offices are at 9701 Wilshire Blvd. #700, Beverly Hills, Calif. 90212. (213) 278-5555.

\*\*\*

**Winners Circle Talent** agency founded by Jimmy Selph, who will be working initially with Ruby Falls, Hank Williams' Original Drifting Cowboys and Bobby Wayne Loftis. Location is United Artists Tower, 50 Music Square West, Nashville, Tenn. 37203. (615) 327-2345.

\*\*\*

**Sunburst Of California**, a new publishing company, formed by Bill Ferguson and Don Ragsdale. It recently signed a contract for release of "Maxine" and "Make Me Some Beautiful Music" singles on Phoenix Records. Address is 515 North Main St., Santa Ana, Calif. 92701. (714) 836-5232.

\*\*\*

**Magic Disc Records** is launched by president Kelvin Anderson. Label is located at 10820-South Main St., Los Angeles, Calif. 90061. (213) 777-9948.

\*\*\*

**Life's Galaxy Productions**, a production firm, formed by T. Life and A. Gravatt. Company has signed Evelyn "Champagne" King to an RCA contract. Address is 2502 W. Cheltenham Ave., Philadelphia, Pa. 19150. (215) 927-7866.



**CAPITOL SQUEEZE**—Capitol Records' entire r&b promotion staff joined Tavares backstage at the Roxy Theatre in L.A. after a recent annual strategy meeting. Standing left to right are Don Mac, program director of KGJF in L.A.; Gary Johnson, r&b promotion manager for the Southern region; Don Zimmermann, executive vice president; Tommy Phillips, assistant national promotion manager; black product; Larkin Arnold, vice president, soul division; Paul Johnson, national promotion manager, black product; Vivian Fant, r&b promotion manager for the lower Midwest region; Russell Moody, r&b promotion manager for the upper east coast region; Jack Wellman, r&b promotion manager for the lower east coast region; Bob Riley, r&b promotion manager for the Southeastern region; and Pooch Tavares. Crouched left to right are Bobby Elliot, r&b promotion manager for the Southwest region; Chubby Tavares; Capitol artist Freda Payne; and Gordon Alderson, r&b promotion manager for the upper Midwest region. Kneeling left to right are Butch, Ralph and Tiny Tavares; Karen Mouton, Arnold's secretary; and Jemmy Cheers, r&b promotion manager for the West Coast region.

## UA To Distrib New N.Y. Label

LOS ANGELES—United Artists Records and The Entertainment Co. have inked an exclusive, long-term pact giving UA distribution rights in the U.S. and Canada for the newly formed Manhattan Island Recording Co.

The new label, which will be known as Manhattan Records, will be headed by Charles Koppelman, president of the Entertainment Co., as president; Martin Bandier as executive vice president, and real estate mogul Samuel Lefrak as chairman of the board, the same team that operates The Entertainment Co.

The first release on Manhattan Records will be a single titled "Skinny Dippin'" from a forthcoming LP by Ramona Brooks.

**Wanted SALES REPRESENTATIVES and DISTRIBUTORS for RECORDS & TAPES IMPORTED FROM BRAZIL**

Exclusive territories available. Send resume.

**Brasilia Records & Tapes Corp.**

29 W. 46th St., New York, N.Y. 10036

AUGUST 13, 1977, BILLBOARD

## WNBC Switches

• Continued from page 4

network. News is certainly considered a negative in the rock format.

"I don't think it's a big negative," Pittman defends. "I think it's been an excuse for many people over the years. But I don't think it's a big problem." He does indicate that the news might be moved around, though.

He does not know whether the new format would be kicked off in the morning or the afternoon of Sept. 1. "It all depends on how soon we can put everything together."



We call them "Instant Album Covers". We have 39 in full color (scenic views, graphic designs, religious, etc.) which can be imprinted with your own artist and title (& photo if you wish) at a fraction of the cost of a custom cover. (Of course we also do custom covers.)

**Lee Myles Assoc., Inc.**  
160 East 56th Street Dept. N2  
NYC, NY 10022 Tel: 758-3232

Supplying the graphic needs of the record industry since 1952.



© 1977 Promotone B.V.



# CBS Records' London Convention Highlights



John Backe, president, CBS Inc.



Ron Alexenburg, senior vice president, Epic, Associated and Portrait Records.



Walter Yetnikoff, president, CBS/Records Group.



Dick Asher, president, CBS Records International.



Bruce Lundvall, president, CBS Records Division.



Paul Smith, vice president, marketing branch distribution, CBS Records.



Playboy's Mickey Gilley performs at Wednesday night's dinner show.



Beach Boys (Caribou) close Saturday gala. From left: Ed Carter, Al Jardine, Mike Love, Dennis and Carl Wilson, Ricci Martin.



Columbia's James Taylor performs at Friday night's banquet; debut label LP "J.T." went gold.



Tina Charles gets gold and platinum disks for "Rendezvous" LP. From left: Walter Yetnikoff; Shirley Schmidt, CBS Israel; Thomas Munoz, CBS Spain; Tina; Terry Lynd, Columbia/Canada; Jorgen Larsen, CBS Sweden; Per Jensen, CBS Norway.



Teddy Pendergrass has gold debut namesake LP (Phila. Intl).



Columbia's Janis Ian gets a platinum record for "Between The Lines" LP. From left, Yetnikoff, Lundvall; Janis; Norio Ohga, president, CBS/Sony.



Jack Craig, senior vice president/general manager, marketing, CBS Records.



Boz Scaggs gets platinum, gold disks for "Silk Degrees" LP. From left: Lundvall; Bill Smith, CBS Australia; producer Joe Wissert; Maurice Oberstein, CBS U.K.; manager Irv Azoff; Scaggs; Terry Lynd, Columbia/Canada; Asher.



From left, Jim Tyrrell, Epic/Associated/Portrait; Billy Cobham; Asher; Vernon Slaughter, CBS/Special Markets; David Rubinson; Yetnikoff; Carmella and Boz Scaggs; Patti Labelle; Alexenburg; Richard Mack and LeBaron Taylor, CBS/Special Markets.



New Columbia artist Bobby Bare with Rick Blackburn, left, Nashville vice president, marketing, and Lundvall.



Bob Petrie of the Cleveland branch gets CBS Records salesman of the year award from Paul Smith, vice president.



From left, front: Lorne Saifer, Portrait a&r; Heart's Nancy Wilson; Alexenburg; Heart's Anne Wilson; Larry Harris, Portrait chief; Charlie Lake, Bartell; Jimmi Fox, 10Q (L.A.). Rear: Heart's Roger Fisher, Steven Fossen, Michael Flicker, Mike DeRosier; Heart manager Ken Kinnear; Carol Singer, RKO Boston; Randy Brown, Portrait.



Columbia's Art Garfunkel gets CBS Records International "Golden Globe" for 5 million plus global sales from Dick Asher, center, and Yetnikoff.



From left: Danny Seraphine of Chicago; Don Dempsey, Columbia vice president, marketing; Lundvall; Jane Olivor; Yetnikoff and Stephen Sills.

AUGUST 13, 1977, BILLBOARD



# Radio-TV Programming

## Rockford's WROK Honored As Global Radio Station Of Year

TORONTO—WROK of Rockford, Ill., won the grand international radio station of the year honor at the 10th annual International Radio Programming Forum here.

Al Herskovitz, awards chairman, and the national judging committee praised the station for its community leadership and its high levels of programming excellence. Grand international program director of the year went to Bill Robinson of WIRE in Indianapolis, a man who has kept his station at the top in ratings and in standards of programming for many years.

Gary Owens, afternoon drive personality at KMPC in Los Angeles, was honored as grand international air personality of the year. Owens has many times won as MOR air personality of the year, as he did this year, but this is his first time to take the top honor as the world's best air personality.

Program directors of the year, major markets, were: Nat Stevens, KOY, Phoenix, adult contemporary; Bill Parris, WLPL, Baltimore, Top 40; Bob Pittman, WKQX, Chicago, album rock; Bill Robinson, WIRE, Indianapolis, country music; and J.J. Johnson, KDAY, Los Angeles.

For markets under a million in population, program directors of the year winners were: Michael O'Shea, WFTL, Ft. Lauderdale, Fla., adult contemporary; Dave Hamilton, WROK, Rockford, Ill.; Tom Edwards, KEED, Eugene, Ore., country music; and Barry Grant, WPLR, New Haven, Conn., album rock.

"American Top 40" produced by Watermark in Los Angeles won as the best regularly scheduled syndicated program. "The Evolution Of Rock" produced by CHUM in Toronto won as the syndicated special of the year.

Major market air personalities of the year were: A tie between John Records Landecker of WLS in Chicago and Dan Ingram of WABC in New York for Top 40; Lee Arnold, WHN, New York, country music; Gary Owens, KMPC, Los Angeles, adult contemporary; Ken Noble, KLOL, Houston, album rock; and Bobby Jay, WWRL, New York, black music. For markets under one million in population, air personality winners were Nick O'Neil, WGH, Norfolk, Top 40; Charlie Cook, WWVA, Wheeling, W. Va., country music; John Young, WSM, Nashville, adult contemporary; Bernie Bernard, WBAB, Babylon, L.I., album rock; and Melvin Jones, WLOK, Memphis, black music.

The Gibson & Moore show on 2SM, Sydney, Australia, was honored as the leading international air personality show, while Jose Mauro of Radio Tupi in Rio de Janeiro, Brazil, was honored as international

program director of the year, and Frank Jeffcoat, 2UE, Sydney, Australia, was honored as international general manager of the year.

Radio station winners, major markets, included WGR, Buffalo, adult contemporary; KFRC, San Francisco, Top 40; KMET, Los Angeles, album rock; WIRE, Indianapolis, country music; WDIA, Memphis, black music; and WFMT, Chicago, classical music.

For markets of less than one million population, honored were WKZO, Kalamazoo, Mich., adult contemporary; WROK, Rockford, Ill., Top 40; WPLR, New Haven, Conn.; and KEED, Eugene, Ore., country music.

John O'Day, WGAR, Cleveland, was honored as the newperson of the year, million-plus market, and Ray Carney of KPNW, Eugene, Ore., as newperson of the year, minus-million market.

Bob Levy, AFNT, Taipei, was chosen best military personality of the year.

"The Abby Drover Story" produced by CFTR, Toronto, was honored with a public service program award and "An Evening With Gordon Lightfoot" produced by KNX-FM, Los Angeles, was honored as entertainment special of the year. "Car Tune," produced by WHWH in Princeton, N.J., was cited as commercial of the year and "Water Safety" produced by CFTR, Toronto, was pegged as the public service announcement of a year.

A new award was presented—for engineering—to Ed Buterbaugh, chief engineer of CKLW in Detroit. This award will be presented annually from now on to the major engineering contribution to quality programming.

Five record promotion executives were also named. Bruce Wendell, vice president of promotion for Capitol Records, was tagged as chief promotion executive; Steve Meyer, national promotion director of Capitol Records, was honored as national promotion executive; Tim Kehr, 20th Century Records, was honored as regional promotion executive; Gene Denonovich, Columbia Records, was cited as local promotion executive; and Doug Lee, Midwest Promotions, Minneapolis, was honored as independent promotion executive.

Al Herskovitz, operations director of KPOL in Los Angeles, was awards chairman. Stan Roberts, air personality at WGR in Buffalo was emcee for the awards. Music was arranged and conducted by Jodie Lyons on Compro, Winnipeg, Canada.

Serving on the national awards committee were Paul Cassidy, vice president and general manager of

KTNQ in Los Angeles; Bob Paiva, regional promotion director of London Records, Los Angeles; Danny Davis, vice president of promotion for Screen Gems-EMI Music, Los Angeles; and Claude Hall, radio-tv editor of Billboard.



WAVE OF THE FUTURE?—Bob Buchmann, 20, part owner of WDIX-FM, a cable subscriber outlet in Dix Hills, L.I., cues a record in his basement studio.

THROUGH CABLE TV

## 20-Year-Olds Run L.I. FM Station

By DICK NUSSER

NEW YORK—Two 20-year-old college students from a posh suburban Long Island town are spending their summer vacation running an FM station over the local cable television system.

Bob Buchmann and Corey Taylor, in fact, ran a community AM station until they exceeded the power output for a nonlicensed station. That was for three months in 1974. WDIX-FM, available only to Suffolk Cablevision subscribers, bowed this summer.

Ironically, the community-oriented, AOR outlet isn't available to residents of Dix Hills, L.I., where Buchmann and Taylor broadcast easy rock and lots of community news from 7 p.m. to 2 a.m. daily from the Buchmanns' basement.

Both young men are majoring in communications management at Ithaca Univ. where they plan to continue working in radio. (Buchmann has worked for Ithaca's WTKO and WICB.)

WDIX is beginning to pay off, claims Buchmann, who carries a third class ticket. He and Taylor share mike chores with five other jocks, including two women. All are 20 years old or younger. They all sell time to local merchants.

Buchmann says WDIX has approximately 6,000 subscribers, "twice that if you include the illegal hook-ups," he adds.

Suffolk Cablevision's president, James Hanlon, helped the pair get started by underwriting certain technical costs, such as the telephone line linking the Buchmann home to Suffolk Cablevision.

The stereo outlet offers a novel Going Out guide enabling its listeners to dial a special phone number to get information on local entertainment and recreational events.

Commercials are limited to five minutes an hour "at most," Buchmann says. He and Taylor co-own the station, but Buchmann owns (Continued on page 20)

## Reed Runs Riot At Own Roast



WELL POSTED—Today's Reed stands beside a giant poster of the B. Mitch Reed that existed when he worked at KFVB in Los Angeles, then a music station. Bill Ballance, a teammate in those days, was one of the roastees, along with Ray D'Ariano, head of promotion for MCA Records, Los Angeles.



SPECIAL DELIVERY—B. Mitch Reed, morning personality at KMET in Los Angeles, arrives for his own roast, tossed by the Southern California Promotion Men's Unassociation on behalf of charity, in an ambulance with sirens and red lights blazing to the door of the Sheraton Universal Hotel.



A REAL STIFF—The roast committee presents its treasured Stiff Award to Reed. From left: Bill Brill of Polydor, Dale White of Ariola America, Carol Reed and Brad Cramer of Record Merchandising, Reed, Ellen White of Arista, Jan Basham of A&M, and Don Stowne of Lifesong. Mike Harrison, weekend air personality of KMET in Los Angeles and managing editor of Radio & Records, was emcee. Roastees included L. David Moorhead, vice president and general manager of KMET in Los Angeles, who took Reed's side and roasted the audience.

AUGUST 13, 1977, BILLBOARD



"When we first used the cello people thought it was a big bloody fiddle."

JEFF LYNNE/ELO

on the Robert W. Morgan Special of the Week

WATERMARK, INC. 10700 Ventura Blvd., No. Hollywood, CA 91604 • (213) 980-9490

ABBA—THE BEEGEES—BREAD—NATALIE COLE—JUDY COLLINS  
ELECTRIC LIGHT ORCHESTRA—STEVE MILLER—LOU RAWLS—KENNY ROGERS—LEO SAYER  
THE TEMPTATIONS—FRANKIE VALLI AND THE FOUR SEASONS—THE LOVE SONGS OF PAUL WILLIAMS

THE ROBERT W. MORGAN SPECIAL OF THE WEEK



# Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/4/77)

## TOP ADD ONS - NATIONAL

- CARLY SIMON—Nobody Does It Better (Elektra)
- STEVE MILLER BAND—Jungle Love (Capitol)
- JOHNNY RIVERS—Swayin' To The Music (Slow Dancin') (Big Tree)

## PRIME MOVERS - NATIONAL

- (D) EMOTIONS—Best Of My Love (Columbia)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- FLEETWOOD MAC—Don't Stop (W.B.)

## BREAKOUTS - NATIONAL

- FLOATERS—Float On (ABC)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)

### D—Discotheque Crossover

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

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

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

## Pacific Southwest Region

### TOP ADD ONS:

- FLOATERS—Float On (ABC)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M) (LP)
- BEE GEES—Edge Of The Universe (RSO)

### PRIME MOVERS:

- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- (D) EMOTIONS—Best Of My Love (Columbia)
- DOROTHY MOORE—I Believe You (Malaco)

### BREAKOUTS:

- ALICE COOPER—You And Me (W.B.)
- HELEN REDDY—You're My World (Capitol)
- JAMES TAYLOR—Handy Man (Columbia)

### KHJ—Los Angeles

- FLOATERS—Float On (ABC)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M) (LP)
- HEART—Barracuda (Portrait) 27-21
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) HB-24

### TEN-Q (KTNQ)—Los Angeles

- SEX PISTOLS—Pretty Vacant (Virgin)
- HELEN REDDY—You're My World (Capitol)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 20-9
- FLEETWOOD MAC—Don't Stop (W.B.) 29-22

### KDAY—Los Angeles

- RUFUS/CHAKA KHAN—Everlasting Love (ABC)
- ROSE ROYCE—Do Your Dance (MCA)
- DOROTHY MOORE—I Believe You (Malaco) HB-9
- SMOKEY ROBINSON—Vitamin U (Tama) HB-17

### KEZY—Anaheim

- JAMES TAYLOR—Handy Man (Columbia)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- (D) EMOTIONS—Best Of My Love (Columbia) 20-14
- ABBA—Knowing Me, Knowing You (Atlantic) 17-13

### KFXM—San Bernardino

- LEO SAYER—How Much Love (W.B.)
- ALICE COOPER—You And Me (W.B.)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree) 12-7
- JAMES TAYLOR—Handy Man (Columbia) 20-17

### KCBQ—San Diego

- HEART—Barracuda (Portrait)
- ALICE COOPER—You And Me (W.B.)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 29-15
- PETER McCANN—Do You Wanna Make Love (20th Century) 16-10

### KAFY—Bakersfield

- NONE
- (D) EMOTIONS—Best Of My Love (Columbia) 24-14
- HEART—Barracuda (Portrait) 16-10

### KRIZ—Phoenix

- BEE GEES—Edge Of The Universe (RSO)
- JERRY JEFF WALKER—Mr. Bojangles (MCA)
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 6-1
- ★ STEVE MILLER BAND—Jet Airliner (Capitol) 11-6

### KTKT—Tucson

- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- (D) MECO—Theme From "Star Wars" (Millennium) 15-5
- (D) EMOTIONS—Best Of My Love (Columbia) 22-14

### KQEO—Albuquerque

- FOREIGNER—Cold As Ice (Atlantic)
- CAROLE KING—Hard Rock Cafe (Capitol)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 22-14
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 27-21

### KENO—Las Vegas

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- MECO—Theme From "Star Wars" (Millennium) 17-11
- STEPHEN BISHOP—On And On (ABC) 33-28

## Pacific Northwest Region

### TOP ADD ONS:

- (D) EMOTIONS—Best Of My Love (Columbia)
- STEVE MILLER BAND—Jungle Love (Capitol)
- SUPERTRAMP—Give A Little Bit (A&M)

### PRIME MOVERS:

- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- HEART—Barracuda (Portrait)

### BREAKOUTS:

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- FLOATERS—Float On (ABC)
- JOHNNY RIVERS—Swayin' To The Music (Slow Dancin') (Big Tree)

### KFRC—San Francisco

- SUPERTRAMP—Give A Little Bit (A&M)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ FLOATERS—Float On (ABC) HB-21
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 30-24

### KYA—San Francisco

- FLOATERS—Float On (ABC)
- STEPHEN BISHOP—On And On (ABC)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 23-14
- ★ RITA COOLIDGE—Higher And Higher (A&M) 16-12

### KLIV—San Jose

- STEVE MILLER BAND—Jungle Love (Capitol)
- SLAVE—Slide (Cotillion)
- ★ COMMODORES—Easy (Motown) 5-1
- (D) EMOTIONS—Best Of My Love (Columbia) 6-2

### KNDE—Sacramento

- GLEN CAMPBELL—Sunflower (Capitol)
- (D) EMOTIONS—Best Of My Love (Columbia) 27-17
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 23-6
- ★ EMOTIONS—Best Of My Love (Columbia) 27-17

### KROY—Sacramento

- SUPERTRAMP—Give A Little Bit (A&M)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- MERI WILSON—Telephone Man (GRT) 14-6
- ★ HEART—Barracuda (Portrait) 12-5

### KYNO—Fresno

- NONE
- (D) EMOTIONS—Best Of My Love (Columbia) 24-14
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 30-25

### KJOY—Stockton, Ca.

- FIREFALL—Just Remember I Love You (Atlantic)
- MINK DEVILLE—Mixed Up, Shook Up, Girl (Capitol)
- ★ STEVE MILLER BAND—Jungle Love (Capitol) 26-14
- ★ STEPHEN BISHOP—On And On (ABC) 12-8

### KGW—Portland

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ STEPHEN BISHOP—On And On (ABC) 26-17
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 24-18

### KING—Seattle

- (D) EMOTIONS—Best Of My Love (Columbia)
- STEVE MILLER BAND—Jungle Love (Capitol)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 19-10
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 14-9

### KIRB—Spokane

- FLOATERS—Float On (ABC)
- CAROLE KING—Hard Rock Cafe (Capitol)
- ★ RAM JAM—Black Betty (Epic) 18-14
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 13-10

### KTAC—Tacoma

- FOREIGNER—Cold As Ice (Atlantic)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 5-1
- ★ RITA COOLIDGE—Higher And Higher (A&M) 7-4

### KCPX—Salt Lake City

- OHIO PLAYERS—O-h-i-o (Mercury)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 29-24
- ★ LEO SAYER—How Much Love (W.B.) 20-16

### KRSP—Salt Lake City

- KENNY ROGERS—Daytime Friends (U.A.)
- STEVE MILLER BAND—Jungle Love (Capitol)
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 22-15
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 14-9

### KTLK—Denver

- (D) EMOTIONS—Best Of My Love (Columbia)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ HEART—Barracuda (Portrait) 26-17
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)

## North Central Region

### TOP ADD ONS:

- JOHNNY RIVERS—Swayin' To The Music (Slow Dancin') (Big Tree)
- STEVE MILLER BAND—Jungle Love (Capitol)
- SUPERTRAMP—Give A Little Bit (A&M)

### PRIME MOVERS:

- FLEETWOOD MAC—Don't Stop (WB)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- FOREIGNER—Cold As Ice (Atlantic)

### BREAKOUTS:

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- CAROLE KING—Hard Rock Cafe (Capitol)

### CKLW—Detroit

- FLEETWOOD MAC—Don't Stop (W.B.)
- STEVE MILLER BAND—Jungle Love (Capitol)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 15-5
- ★ RAM JAM—Black Betty (Epic) 6-3

### WJLB—Detroit

- GENERAL JOHNSON—Let's Fool Around (Arista)
- R.B. HUDMON—This Could Be The Night (Atlantic)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 6-1
- ★ GEORGE BENSON—The Greatest Love Of All (Arista) 5-3

### WTAC—Flint, Mich.

- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- FOREIGNER—Cold As Ice (Atlantic) HB-25
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 19-15

### WGRD—Grand Rapids

- JAMES TAYLOR—Handy Man (Columbia)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- (D) EMOTIONS—Best Of My Love (Columbia) 10-7
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 7-5

### Z-96 (WZZM-FM)—Grand Rapids

- COMMODORES—Easy (Motown)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 25-16
- ★ HELEN REDDY—You're My World (Capitol) 27-20

### WAKY—Louisville

- CAROLE KING—Hard Rock Cafe (Capitol)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA) 29-18

### (D) MECO—Theme From "Star Wars" (Millennium) 30-24

### WBGW—Bowling Green

- KENNY ROGERS—Daytime Friends (U.A.) 7-4
- DONNY OSMOND—You Got Me Dangling On A String (Polydor)
- ★ FOREIGNER—Cold As Ice (Atlantic) EX-26
- (D) DONNA SUMMER—I Feel Love (Casablanca) EX-31

### WGCL—Cleveland

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 22-16
- ★ FOREIGNER—Cold As Ice (Atlantic) 29-23

### WMGC—Cleveland

- PATRICK GLEESON—Theme From "Star Wars" (Mercury)
- CARLY SIMON—Nobody Does It Better (Elektra) 44-19

### WSAI—Cincinnati

- SUPERTRAMP—Give A Little Bit (A&M)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 29-14
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 28-15

### Q-102 (WKRQ-FM)—Cincinnati

- STEVE MILLER BAND—Jungle Love (Capitol)
- (D) EMOTIONS—Best Of My Love (Columbia) 24-20
- ★ JAMES TAYLOR—Handy Man (Columbia) 6-3

### WCOL—Columbus

- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 40-25
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 21-14

### WCUE—Akron, Ohio

- CAROLE KING—Hard Rock Cafe (Capitol)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- SLAVE—Slide (Cotillion) 22-13
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 29-22

### 13-Q (WKTQ)—Pittsburgh

- JOHNNY "GUITAR" WATSON—A Real Motha For Ya (DJM)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- FLEETWOOD MAC—Don't Stop (W.B.) 18-10
- ★ FOREIGNER—Cold As Ice (Atlantic) 23-18

### WPEZ—Pittsburgh

- SUPERTRAMP—Give A Little Bit (A&M)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ JAMES TAYLOR—Handy Man (Columbia) 22-10
- (D) EMOTIONS—Best Of My Love (Columbia) 32-21

### WRIE—Erie, Pa.

- GEORGE BENSON—The Greatest Love Of All (Arista)
- BEE GEES—Edge Of The Universe (RSO) 25-20
- ★ CAT STEVENS—Old School Yard (A&M) 20-17

### WJET—Erie, Pa.

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- (D) EMOTIONS—Best Of My Love (Columbia) 7-1
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 20-14

### Southwest Region

### TOP ADD ONS:

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- CARLY SIMON—Nobody Does It Better (Elektra)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)

### PRIME MOVERS:

- FLOATERS—Float On (ABC)
- STEPHEN BISHOP—On And On (ABC)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)

### BREAKOUTS:

- (D) MECO—Theme From "Star Wars" (Millennium)
- B J THOMAS—Don't Worry Baby (MCA)
- COMMODORES—Easy (Motown)

### KILT—Houston

- CARLY SIMON—Nobody Does It Better (Elektra)
- STEPHEN BISHOP—On And On (ABC)
- ★ FLOATERS—Float On (ABC) HB-23
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 38-24

### KRBE—Houston

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

### KNOK—Dallas

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

### KLIF—Dallas

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- (D) MECO—Theme From "Star Wars" (Millennium)
- ★ STEPHEN BISHOP—On And On (ABC) 29-19
- ★ FLOATERS—Float On (ABC) HB-23

### KNUS-FM—Dallas

- EMOTIONS—Best Of My Love (Columbia)
- NEIL SEDAKA—Amarillo (Elektra)
- PETER McCANN—Do You Wanna Make Love (20th Century) 15-9
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 18-13

### KFJZ-FM (Z-97)—Ft. Worth

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- FLEETWOOD MAC—Don't Stop (W.B.) 19-7
- JAMES TAYLOR—Handy Man (Columbia) 14-4

### KINT—El Paso

- STEVE MILLER BAND—Jungle Love (Capitol)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- STEPHEN BISHOP—On And On (ABC) 24-18
- HEATWAVE—Boogie Nights (Epic) 28-24

### WKY—Oklahoma City

- B J THOMAS—Don't Worry Baby (MCA)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- (D) EMOTIONS—Best Of My Love (Columbia) 19-12
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 14-9

### KOMA—Oklahoma City

- CARLY SIMON—Nobody Does It Better (Elektra)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 17-11
- ★ HEART—Barracuda (Portrait) 18-12

### KAKC—Tulsa

- FLOATERS—Float On (ABC)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- (D) MECO—The Theme From "Star Wars" (Millennium) 32-23
- ★ STEPHEN BISHOP—On And On (ABC) 33-24

### KELI—Tulsa

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ FLOATERS—Float On (ABC) EX-24
- ★ CAROLE KING—Hard Rock Cafe (Capitol) EX-30

### WTIX—New Orleans

- NONE
- NONE
- NONE
- KEEL—Shreveport

### (D) EMOTIONS—Best Of My Love (Columbia)

- COMMODORES—Easy (Motown)
- ★ RAM JAM—Black Betty (Epic) 28-22
- ★ JOHNNY "GUITAR" WATSON—A Real Motha For Ya (DJM) 11-6

### Midwest Region

### TOP ADD ONS:



# Billboard Singles Radio Action

Playlist Top Add Ons  
Playlist Prime Movers

Based on station playlists through Thursday (8/4/77)

### WVON—Chicago

- AL HUDSON & THE SOUL PARTNERS—Why Must We Say Goodbye (ABC)
- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 19-8
- ★ SMOKEY ROBINSON—Vitamin U (Tamla) 18-10

### WNDE—Indianapolis

- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- 
- ★ JAMES TAYLOR—Handy Man (Columbia) 24-14
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 29-22

### WOKY—Milwaukee

- RAM JAM—Black Betty (Epic)
- GLEN CAMPBELL—Sunflower (Capitol)
- ★ FOREIGNER—Cold As Ice (Atlantic) 31-24
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 26-20

### WZUU-FM—Milwaukee

- STEVE MILLER BAND—Jungle Love (Capitol)
- TED NUGENT—Cat Scratch Fever (Epic)
- D★ EMOTIONS—Best Of My Love (Columbia) 21-8
- ★ JAMES TAYLOR—Handy Man (Columbia) 20-10

### WIRL—Peoria, Ill.

- B J THOMAS—Don't Worry Baby (MCA)
- LEO SAYER—How Much Love (W.B.)
- D★ MECO—Theme From "Star Wars" (Millennium) 20-13
- ★ KISS—Christine Sixteen (Casablanca) 18-12

### KSLQ-FM—St. Louis

- DONNA SUMMER—I Feel Love (Casablanca)
- WILD CHERRY—Hold On (Epic)
- ★ KISS—Christine Sixteen (Casablanca) 14-8
- ★ FLOATERS—Float On (ABC) 34-28

### KXOK—St. Louis

- HEATWAVE—Boogie Nights (Epic)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ BEE GEES—Edge Of The Universe (RSO) 34-27
- ★ B J THOMAS—Don't Worry Baby (MCA) 39-32

### KIOA—Des Moines

- LEO SAYER—How Much Love (W.B.)
- STEPHEN BISHOP—On And On (ABC)
- D★ EMOTIONS—Best Of My Love (Columbia) 29-8
- ★ SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.) 25-11

### KDWB—Minneapolis

- B J THOMAS—Don't Worry Baby (MCA)
- D★ MECO—Theme From "Star Wars" (Millennium)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 15-2
- ★ PETER FRAMPTON—I'm In You (A&M) 17-8

### WDGY—Minneapolis

- NO LIST
- 
- ★ NO LIST
- ★

### KSTP—Minneapolis

- FOREIGNER—Cold As Ice (Atlantic)
- B J THOMAS—Don't Worry Baby (MCA)
- ★ COMMODORES—Easy (Motown) 22-16
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 17-14

### WHB—Kansas City

- 10 C C—Good Morning Judge (Mercury)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ ELVIS PRESLEY—Way Down (RCA) 23-11
- ★ MERI WILSON—Telephone Man (GRT) 30-18

### KKLS—Rapid City, S.D.

- BEE GEES—Edge Of The Universe (RSO)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ LITTLE RIVER BAND—Help Is On The Way (Capitol) 28-21
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 23-17

### KQWB—Fargo, N.D.

- CAROLE KING—Hard Rock Cafe (Capitol)
- DAVE MASON—We Just Disagree (Columbia)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 14-9
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 21-17

## Northeast Region

● TOP ADD ONS:

FOREIGNER—Cold As Ice (Atlantic)  
COMMODORES—Easy (Motown)  
SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)

★ PRIME MOVERS:

(D) EMOTIONS—Best Of My Love (Columbia)  
HEART—Barracuda (Portrait)  
CARLY SIMON—Nobody Does It Better (Elektra)

BREAKOUTS:

K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)  
SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)  
LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)

### WABC—New York

- NONE
- 
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 21-13
- ★ ALICE COOPER—You And Me (W.B.) 19-14

### WBLS—New York

- MICHAEL HENDERSON—I Can't Help It (Buddah)
- D★ LOVE & KISSES—I Found Love (Casablanca)
- ★ NONE
- ★

### 99-X—New York

- DONNA SUMMER—I Feel Love (Casablanca)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- ★ HEART—Barracuda (Portrait) 34-24
- ★ JAMES TAYLOR—Handy Man (Columbia) 32-25

### WWRL—New York

- McCOO & DAVIS JR.—Look What You've Done To My Heart (ABC)
- HOT CHOCOLATE—So You Win Again (Big Tree)
- D★ WHISPERS—Make It With You (Soul Train) 15-8
- D★ HODGES, JAMES & SMITH—Since I Fell For You (London) 18-11

### WPTN—Albany

- BEE GEES—Edge Of The Universe (RSO)
- ANDREW GOLD—One Of Them Is Me (Asylum)
- D★ EMOTIONS—Best Of My Love (Columbia) 22-10
- ★ STEPHEN BISHOP—On And On (ABC) 23-15

### WTRY—Albany

- STEVE MILLER BAND—Jungle Love (Capitol)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ KISS—Christine Sixteen (Casablanca) 24-16
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 10-5

### WKBW—Buffalo

- COMMODORES—Easy (Motown)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- D★ EMOTIONS—Best Of My Love (Columbia) 19-12
- ★ KISS—Christine Sixteen (Casablanca) 22-17

### WYSL—Buffalo

- CAROLE KING—Hard Rock Cafe (Capitol)
- DOOBIE BROS.—Little Darling (I Need You) (W.B.)
- ★ JAMES TAYLOR—Handy Man (Columbia) 10-4
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 20-15

### WBBF—Rochester, N.Y.

- SUPERTRAMP—Give A Little Bit (A&M)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 27-20
- D★ EMOTIONS—Best Of My Love (Columbia) 12-8

### WRKO—Boston

- FOREIGNER—Cold As Ice (Atlantic)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ BEE GEES—Edge Of The Universe (RSO) HB-26
- ★ FLOATERS—Float On (ABC) HB-28

### WBZ-FM—Boston

- COMMODORES—Easy (Motown)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 26-16
- ★ FOREIGNER—Cold As Ice (Atlantic) 30-23

### WVBF-FM—Boston

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- D★ EMOTIONS—Best Of My Love (Columbia) 21-6
- ★ SUPERTRAMP—Give A Little Bit (A&M) 20-16

### WORC—Worcester, Mass.

- FOREIGNER—Cold As Ice (Atlantic)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ B J THOMAS—Don't Worry Baby (MCA) 19-15
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 13-10

### WDRC—Hartford

- B J THOMAS—Don't Worry Baby (MCA)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 23-16
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 13-8

### WPRO—Providence

- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ HEART—Barracuda (Portrait) 22-11
- ★ COMMODORES—Easy (Motown) 16-8

## Mid-Atlantic Region

● TOP ADD ONS:

BEE GEES—Edge Of The Universe (RSO)  
LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)  
STEVE MILLER BAND—Jungle Love (Capitol)

★ PRIME MOVERS:

FLOATERS—Float On (ABC)  
FLEETWOOD MAC—Don't Stop (W.B.)  
ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)

BREAKOUTS:

CAROLE KING—Hard Rock Cafe (Capitol)  
BOB SEGER—Rock & Roll Never Forgets (Capitol)  
JOHNNY RIVERS—Swayin' To The Music (Slow Dancin') (Big Tree)

### WFIL—Philadelphia

- BEE GEES—Edge Of The Universe (RSO)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 11-7
- ★ FLOATERS—Float On (ABC) HB-23

### WIBG—Philadelphia

- CAROLE KING—Hard Rock Cafe (Capitol)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 23-15
- ★ COMMODORES—Easy (Motown) 16-9

### WIFI-FM—Philadelphia

- FLOATERS—Float On (ABC)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 21-14
- D★ EMOTIONS—Best Of My Love (Columbia) 5-2

### WPGC—Washington

- BEE GEES—Edge Of The Universe (RSO)
- STEVE MILLER BAND—Jungle Love (Capitol)
- ★ FLOATERS—Float On (ABC) 26-8
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 24-13

### WOL—Washington

- JERRY BUTLER—Chalk It Up (Motown)
- OONNA SUMMER—I Feel Love (Casablanca)
- ★ NONE
- ★

### WGH—Washington

- LEO SAYER—How Much Love (W.B.)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) EX-18
- ★ FLOATERS—Float On (ABC) EX-19

### WCAO—Baltimore

- BOB SEGER—Rock & Roll Never Forgets (Capitol)
- 
- ★ STEPHEN BISHOP—On And On (ABC) 13-7
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 16-10

### WYRE—Baltimore

- GEORGE BENSON—The Greatest Love Of All (Arista)
- McCOO & DAVIS JR.—Look What You've Done To My Heart (ABC)
- ★ FLEETWOOD MAC—Don't Stop (WB) 21-10
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 27-20

### WLEE—Richmond, Va.

- FOREIGNER—Cold As Ice (Atlantic)
- JENNIFER WARNES—I'm Dreaming (Arista)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 26-16
- ★ HEATWAVE—Boogie Nights (Epic) 30-21

## Southeast Region

● TOP ADD ONS:

CARLY SIMON—Nobody Does It Better (Elektra)  
JOHNNY RIVERS—Swayin' To The Music (Slow Dancin') (Big Tree)  
BROS. JOHNSON—Strawberry Letter 23 (A&M)

★ PRIME MOVERS:

HEATWAVE—Boogie Nights (Epic)  
BROS. JOHNSON—Strawberry Letter 23 (A&M)  
(D) EMOTIONS—Best Of My Love (Columbia)

BREAKOUTS:

FLOATERS—Float On (ABC)  
STEVE MILLER BAND—Jungle Love (Capitol)  
KENNY ROGERS—Daytime Friends (U.A.)

### WQXI—Atlanta

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 28-19
- ★ STEPHEN BISHOP—On And On (ABC) 18-11

### Z-93 (WZGC-FM)—Atlanta

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 14-10
- ★ ELVIS PRESLEY—Way Down (RCA) 10-7

### WBBQ—Augusta

- CAROLE KING—Hard Rock Cafe (Capitol)
- STEVE MILLER BAND—Jungle Love (Capitol)
- ★ KISS—Christine Sixteen (Casablanca) 25-19
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 30-25

### WFOM—Atlanta

- KENNY ROGERS—Daytime Friends (U.A.)
- D★ MECO—Theme From "Star Wars" (Millennium)
- ★ FLOATERS—Float On (ABC) 15-6
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 22-15

### WPGA—Savannah, Ga.

- HEATWAVE—Boogie Nights (Epic)
- B J THOMAS—Don't Worry Baby (MCA)
- ★ COMMODORES—Brick House (Motown) (LP) 17-10
- D★ EMOTIONS—Best Of My Love (Columbia) 7-3

### WQAM—Miami

- JAMES TAYLOR—Handy Man (Columbia)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ FLOATERS—Float On (ABC) 18-8
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 10-5

### Y-100 (WHYI-FM)—Miami

- RITA COOLIDGE—Higher And Higher (A&M)
- DONNA SUMMER—I Feel Love (Casablanca)
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 27-15
- ★ HEATWAVE—Boogie Nights (Epic) 18-8

### BJ-105 (WBWJ-FM)—Orlando

- B J THOMAS—Don't Worry Baby (MCA)
- FLOATERS—Float On (ABC)
- ★ BOB SEGER—Rock & Roll Never Forgets (Capitol) 33-23
- ★ HEATWAVE—Boogie Nights (Epic) 12-3

### Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- NONE
- 
- ★ NONE
- ★

### WQPD—Lakeland, Fla.

- SWEET—Funk It Up (Capitol)
- GARLAND JEFFREYS—Wild In The Streets (A&M)
- ★ HEATWAVE—Boogie Nights (Epic) 37-17
- ★ LEO SAYER—How Much Love (W.B.) 24-13

### WMFJ—Daytona Beach

- SUPERTRAMP—Give A Little Bit (A&M)
- DONNA SUMMER—I Feel Love (Casablanca)
- ★ FOREIGNER—Cold As Ice (Atlantic) 26-16
- ★ HEATWAVE—Boogie Nights (Epic) 16-10

### WAPE—Jacksonville

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- HOT CHOCOLATE—So You Win Again (Big Tree)
- ★ COMMODORES—Easy (Motown) 16-10
- D★ EMOTIONS—Best Of My Love (Columbia) 7-4

### WAYS—Charlotte

- FLOATERS—Float On (ABC)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- D★ EMOTIONS—Best Of My Love (Columbia) 18-8
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 17-11

### WGIV—Charlotte

- PARLIAMENT—Fantasy Is Reality (Casablanca)
- MANHATTANS—We Never Danced To A Love Song (Columbia)
- ★ RAMP—Everybody Loves The Sunshine 39-21
- ★ HUESCORP.—I Caught Your Act (W.B.) 35-18

### WKIX—Raleigh, N.C.

- FLOATERS—Float On (ABC)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 28-17
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 15-7

### WTOB—Winston/Salem

- FOREIGNER—Cold As Ice (Atlantic)
- CAROLE KING—Hard Rock Cafe (Capitol)
- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA) 14-9
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 25-20

### WTMA—Charleston, S.C.

- FOREIGNER—Cold As Ice (Atlantic)
- BEE GEES—Edge Of The Universe (RSO)
- ★ HEART—Barracuda (Portrait) 17-12
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 5-1

### WORD—Spartanburg, S.C.

- SWEET—Funk It Up (Capitol)
- ATLANTA RHYTHM SECTION—Dog Days (Polydor)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 23-14
- ★ KENNY ROGERS—Daytime Friends (A&M) EX-23

### WLAC—Nashville

- NONE
- 
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 36-27
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 39-30

### WMAK—Nashville

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- D★ MECO—Theme From "Star Wars" (Millennium)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 27-19
- ★ LEO SAYER—How Much Love (W.B.) 30-24

### WHBQ—Memphis

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- STEPHEN BISHOP—On And On (ABC)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 29-22
- ★ SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.) HB-24

### WMPS—Memphis

- SUPERTRAMP—Give A Little Bit (A&M)
- 
- ★ JAMES TAYLOR—Handy Man (Columbia) 20-11
- ★ LEO SAYER—How Much Love (W.B.) 29-22

### WGOW—Chattanooga

- HEART—Barracuda (Portrait)
- 
- D★ EMOTIONS—Best Of My Love (Columbia) 15-10
- ★ PETER FRAMPTON—I'm In You (A&M) 3-1

### WERC—Birmingham

- KENNY ROGERS—Daytime Friends (U.A.)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 28-16
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 29-17

### WGSN—Birmingham

- CARLY SIMON—Nobody Does It Better (Elektra)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 13-7
- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA) 20-17

### WHYY—Montgomery

- STEVE MILLER BAND—Jungle Love (Capitol)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 27-14
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 11-5

### KAAY—Little Rock

- BROS. JOHNSON—Strawberry Letter 23 (



# 'Cousin Brucie' In Career Turnaround

By DICK NUSSER

NEW YORK—"Business people and statisticians are running radio," complains "Cousin Brucie" Morrow, one of the country's highest paid air personalities.

Morrow ends a 19-year career as a fast-talking Top 40 jock Aug. 15, the day his contract with NBC expires. He plans to concentrate on his television projects, write "a tell-all" autobiography and shop around for a

metro area radio station he can own and operate the way he thinks radio should be run.

"Fat cat radio is coming to an end," he claims. "The human element is disappearing. The programming is now being done by guys who worry about who gets an impulse or sweats when they listen to a certain record. That's ridiculous.

"Sooner or later," he says, "computers will put disk jockeys out of work. Everything today is automation."

He will continue to cover pop music for NBC-TV's NewsCenter Four several times a week, he notes, as well as produce several more syndicated tv shows he describes as "entertainment documentaries." They'll feature current rock and pop acts taped in the studio and in remote situations.

"And we're taking great care with the sound of these shows, as well as the visuals," he adds.

Morrow says he broke off contract talks after being informed by Charles Warner, vice president and general manager of NBC local radio, that a new format planned for NBC's New York outlet didn't require a high-priced voice.

"I feel very good about it," he says now. "I'm not angry. This is the time where I can now work for myself." He estimates his yearly income to be "way up in six figures."

"The people who are running radio these days are not aware of their audience," he says. "Major market stations are becoming jukeboxes with a transmitter. It (automation) works for a while but the audience sooner or later will kick up its heels," he predicts.

He's looking to purchase a station "no more than two or three hours" away from his Manhattan home, where he'll program it "with the human element in mind."

Morrow's radio career began in a Brooklyn high school. His first professional job was with Miami Beach's WINZ in 1958. He was 13 years with ABC in New York, doing daily shows plus television and personal appearances. He joined NBC in 1974.

The 41-year-old personality says he's available for lecture chores. "I'll lecture anyone who wants to hear what I have to say about radio's future, or the lack thereof," he concludes.



**SALUTE**—Denny Laine (left) of Paul McCartney & Wings, visits with Scott Muni, WNEW-FM program director at the New York studios to promote his first solo effort for Capitol Records—"Holly Days." Muni did a 90-minute show on Laine.

## Watermark's '40' AFRT's Top Program

LOS ANGELES—Watermark's "American Top 40" three-hour weekly series ranks as the most popular show broadcast over AFRT radio stations around the world, according to Robert J. de la Torre, officer in charge.

"For the second time, 'American Top 40' received a perfect 5.0 popularity rating from all AFRT program director. No other program has ever achieved this rating."

The American Forces Radio and Television Service provides programming for more than 400 military outlets in 22 countries and aboard 130 Navy ships. Torre also notes that Casey Kasem continues to be "one of our most popular personalities."

Another Watermark program, "American Country Countdown," ranks second in the one-per-week category, he says. Beginning in October, AFRTS will use the full-three hour version.

The two Watermark Inc. shows, produced at Watermark studios here, were among 44 programs distributed around the world by the AFRTS in the program series.

## Cable Radio-TV Wins Swiss OK

ZURICH—The Swiss government will permit cable radio and television, as of Aug. 1 for private operations. Previously, the government allowed itself only to operate radio and tv facilities.

Cable radio and tv will only be on a trial basis, pending a definitive law in 1981. Both tv and radio on cable, however, must be commercial free and free from cost-participating programs. And a third of the programming must be cultural.

## KULF Promotion

HOUSTON—KULF here has come up with a timely promotion in its "Star Wars" Survival Kits, distributed free to film fans enduring the long lines to see the boxoffice smash of the year. Included in each kit are tacos, hamburgers and cokes; a deck of cards and a frisbee to pass the time; and a souvenir poster and the high-charting double-pocket "Star Wars" soundtrack album on 20th.

## Vox Jox

By CLAUDE HALL

LOS ANGELES—Sid Mark, who had been spinning records on WWDB in Philadelphia for years, has been named the station's executive operations manager. He'll continue his "Friday With Frank" and "Sunday With Sinatra" radio programs, but drop his talk programs. Mark is a legend as a jazz disk jockey. But the station, once a jazz operation, now features mostly talk.

Ed Osborne, 201-297-4297, is still looking for radio work. Harvey J. Steele writes from WEIC, Charleston, Ill.: "We're Central Illinois' only 24-hour contemporary outlet an AM and stereo FM simulcast and have a sound that will easily compare with any or all of the St. Louis contemporary stations. We have promotions running all the time, as well as special album giveaways on our weekends.

"Just finished giving away the brand new double WAR album from UA and have an A&M spectacular this weekend." Lineup at the station features music director Scott Allen 6-10 a.m., program director Brian Johnson 10-noon, Bill "Billy T. Kidd" Krone noon-3 p.m., J. Corbin 3-6 p.m., promotion director Harvey J. Steele 6-10 p.m., Dan (Mike Daniels) Betian 10 p.m.-2 a.m., and Kenna Slifer 2-6 a.m., with Steve Stewart and Tom McEleroy on weekends.

Ernie G has joined KCOH, Houston, to do a noon-4 p.m. show; he was with KYOK and KRBE in the market previously. Kevin McCarthy has left KNUS, Dallas; he was with the station 12 years. After seven years as music director of KALX, an FM station at the Univ. of California in Berkeley, Doc Pelzel has moved up to become manager. Tim Devine is the new music director.

Don Anti and Tony Muscolo of Anti/Muscolo Promotions in Los Angeles, 213-651-2383, will conduct another Secondary Radio Conference Aug. 26-28 in Providence, R.I. Registration is \$30 for radio people, \$40 for record and trade people. Working on the committee are some heavyweights—Dick Smith of United Artists Records, Boston, whom I recall well from his WORC, Worcester, Mass. days; Gary Berkowitz, program director of WPRO-FM in Providence who isn't a heavyweight yet, perhaps, but soon will be; Bob Savage of 13-Q in Pittsburgh.

As for conventions, they continue to roll on. The James Gabbert extravaganza, otherwise known as the National Radio Broadcasters Conference and Exposition will be Oct. 9-12 at the New Orleans Hilton. The NRBA had a good meeting last year in San Francisco. This year should also be good. Write or call the NRBA, Suite 500, 1705 De Sales St., N.W., Washington, D.C. 20036, for details.

David Berner writes: "Why is it that radio captivates me so? It's a true love. I'm currently a student in communications entering my senior year. I'm program director of the Top 40 station on campus—WCCB, a superb college station; work at the FM educational station, and do weekend mid-days at WIXZ in McKeesport near Pittsburgh.

"I can't thank the people at WIXZ enough for the opportunities I receive there. Everyone has been great.

"I'm an innovative, hard-working, dedicated and hungry radio junkie. Besides all of this I do a damned good Top 40, personality-oriented show. And when school lets out, I'm going to pay some more of my radio dues and then I'm comin' to get ya. Don't ever count me out and don't forget that name: DAVID BERNER." But it's probably Robert W. Dark by now, David.

The air staff at WXLO, New York, features Jay Thomas 6-9 a.m., Glen Morgan 9-noon, David Collins noon-3 p.m., Terry Nelson 3-6 p.m., Ed O'Brien 6-10 p.m., Paulie Riccio 10 p.m.-2 a.m., and Dick Sloan 2-6 a.m. Bill Garcia is program director. Roxy Myzell is the newish music director.

Phillip H. Roberts, national sales director for Greater Media stations with headquarters in East Brunswick, N.H., will also be general manager of Greater Media Services, a newly formed company that is producing programming for syndication, including the "Magic Music" format. Towle R. Tompkins is the new program director of WBGW, Bangor, Maine; he's been at the station about a year as morning man.

Some more names to consider: James Paul Gabriel Melchiorre is also Jim De Marco at WTHI, country music station in Terre Haute, Ind.; Burton Myron Goldberg is also B. Mitch Reed; and Jerry Bloom is Jerry Bishop. But the one that will probably get me a ticking commercial in the mail for revealing is Charles Blower, who is also Chuck Blore.

## Bubbling Under The HOT 100

- 101—VITAMIN U, Smokey Robinson, Tamla 54284 (Motown)
- 102—ROLLING WITH THE FLOW, Charlie Rich, Epic 8-50392
- 103—EXODUS, Bob Marley & The Wailers, Island 089
- 104—THEME FROM "N.Y., N.Y.," Liza Minnelli, United Artists 1014
- 105—A SONG IN THE NIGHT, Johnny Duncan, Columbia 3-10554
- 106—THAT'S WHAT FRIENDS ARE FOR, Deniece Williams, Columbia 3-10556
- 107—LOVE AND HAPPINESS, Al Green, London 2324
- 108—LADY OF MAGIC, Maze featuring Frankie Beverly, Capitol 4456
- 109—FUNKY MUSIC, Jupar Universal Orchestra, Ju Par 8002 (Motown)
- 110—THEME FROM "STAR WARS," David Matthews, CTI 030

## Bubbling Under The Top LPs

- 201—MANHATTANS, It Feels So Good, Columbia PC 34450
- 202—HERBIE HANCOCK, V.S.O.P., Columbia PG 34688
- 203—PABLO CRUISE, A&M SP 4528
- 204—SERGIO MENDES & BRAZIL '77, Elektra 7E-1102
- 205—STEPPIN' OUT—DISCO'S GREATEST HITS, Midsong International BKL1-2423
- 206—THE SPY WHO LOVED ME/SOUNDTRACK, United Artists UA-LA 774-H
- 207—SHIRLEY BASSEY, You Take My Heart Away, United Artists UA-LA 751-H
- 208—SILK, Smooth As Silk, Prelude 12145
- 209—PAT TRAVERS, Makin' Magic, Polydor PD-1-6103
- 210—ENGELBERT HUMPERDINCK SINGS FOR YOU, London BP 686/9

### ATTENTION ALL PERSONALITY DJ'S. IT'S THAT TIME AGAIN!

Finalists in this year's Billboard Competitions . . . 1977 . . . who subscribe to the ELECTRIC WEENIE . . . Radio's most respected DJ Humor sheet, and stations where it is used.

GARY OWENS, KMPC; MIKE CARTA, WMAY; JIM QUINN, 13Q; BOB JAMES, WGAR; RON MORGAN, KSD; SCOTT CASIDY, KAYO; BOB BARRY, WEMP; MIKE ANDERSON, WTRX; MEL YOUNG, WRQK; KEN NOBLE, KLQI; PHILLIPS & WALL, XROK; NATURAL NEIL, KYA; BILL GABLE, CKLW; BOB WISE, KEED; BARNEY KEEP, KEX; BILL BARRETT, KPNW; KILT, KCUB, KBCQ, KSRO, KFMB, WKBW, WAPE, WGBS, WSM, KAAV, WISN, WVOV, KCRG and more.

If you'd like to find out what Personality is all about . . . and what the gentlemen named above (along with about 1000 others worldwide) use for humor, advice, ideas, promotion, information and more . . . write for a free sample and longer list to:

THE ELECTRIC WEENIE  
660 North Mashta Drive  
Key Biscayne, Florida 33149

### RADIO STATION MANAGER—STUDENT GOVERNMENT

Bachelor's degree in Mass Communications or related field preferred. Will consider applicant with equivalent commercial experience. Must be able to work with students and student government. Applicant should also possess experience in developing and managing FM radio station. Teaching experience desirable. Responsible for implementation of radio board policy, developing station personality, hiring staff, and ensuring all federal and University regulations are complied with. Must understand general equipment maintenance. New station projected to go on the air January, 78. Twelve month position; salary \$12,500 to start. Send resume to:

Scott Lorenz, CSUN President  
University of Nevada, Las Vegas  
4505 Maryland Parkway  
Las Vegas, Nevada 89154  
Resumes must be received on or before August 20, 1977.  
An Equal Opportunity Employer

### When Answering Ads . . . Say You Saw It in Billboard

Attention: Reverend Moon - It's 10 P.M. Do You Know Where My Children Are?

**BEST NEW COMEDY SERVICE**

written by one of America's Top Radio and Television Personalities.

FIRST MONTH'S ISSUE Just \$5

Breath of the Buzzard  
471 Ridge Road  
Hinckley, Ohio 44233

If you like your weenie, you'll love your Buzzard!







# Soul Sauce

## Publisher Strives To Help WVOE

By JEAN WILLIAMS

LOS ANGELES—Jack Gibson, publisher of the Jack The Rapper weekly newsletter, is in the news again. Gibson has donated \$1,000 to station WVOE in Chadburn, N.C., in an effort to help save the financially troubled outlet.

According to Gibson, "We have too few black-owned stations and if we let this one go down the drain we have nobody to blame but ourselves."

"This station means that we have another black voice in the industry and we must save that voice."

"We tend to have the 'it's a shame syndrome': we shake our heads and say 'I hope they pull out of this situation.' Well I say to hell with that attitude. It's time to put our money where it will do us the most good."

★ ★ ★

Marilyn McCoo and Billy Davis Jr.'s newest ABC Records LP "The Two Of Us" was simultaneously released in the U.S. and Japan.

According to a label rep, "Because of the impact created by Marilyn and Billy in winning the Tokyo Music Festival they (Japanese) are projecting their highest sales ever for an international LP." He notes the projection is also based on initial orders in excess of 50,000 units.

There's also an extensive advertising campaign set to accompany the LP in Japan, including radio spots in key Japanese markets, fashion magazine covers for McCoo, posters and the usual U.S. merchandising aids. ABC's Japanese affiliate is Nippon Columbia.

★ ★ ★

The Floaters, ABC's newest group to gain national attention, had a promotional film prepared during a live show in Los Angeles which aired Wednesday (3) on the "Top Of The Pops" show in England.

The film was made to back up the group's chart action in England. The Floaters were filmed performing their hit tune, "Float On." "Top Of The Pops" is comparable to "Midnight Special" here.

★ ★ ★

Gemini Artists Management has launched a major expansion with the signing of eight additional acts to its roster. The two-year-old firm has signed the Floaters, Salve, Richie Havens, Lonnie Liston Smith, Larry Coryell/Alphonse Mouzon Band, David Sanborn and Stuff.

In addition, Gemini will also represent "A Black Man's Place In America," a one-man show featuring actor John Amos of "Roots" fame. The show will tour college campuses across country beginning this fall as part of the Gemini special events division.

★ ★ ★

National Assn. of Broadcasters (NAB) heads have directed that a task force be established in an attempt to foster an increase in minority broadcast ownership.

An organizational plan for the task force is expected to be presented at the next NAB executive committee meeting.

★ ★ ★

Well-known producer Jeff Lane is now producing two acts. Garnet Mimms' first LP for Arista Records at Groove Sound Studio and Brass

(Continued on page 60)

# Billboard Hot Soul Singles

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Billboard SPECIAL SURVEY For Week Ending 8/13/77

AUGUST 13, 1977, BILLBOARD

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	8	FLDAT DN—Floaters (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC-Dunhill/Woodsongs, BMI)	35	35	12	JOYOUS—Pleasure (Heppburn, Pleasure), Fantasy 793 (Funky P.O./At-Home, ASCAP)	68	82	2	LADY OF MAGIC—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4456 (Peele, BMI)
2	1	9	STRAWBERRY LETTER 23—Brothers Johnson (S. Otis), A&M 1949 (Kidada/Off The Wall, BMI)	36	30	13	ONCE I'VE BEEN THERE—Norman Connors (P. Mitchell), Buddah 570, (RCA), (Hot Stuff, BMI)	69	70	3	GIVE ME SOME SKIN— James Brown & The J.B.'s (D. Brown, Y. Brown), Polydor 14409 (Dynamite/ Belinda/Unichappell, BMI)
3	3	13	SLIDE—Slave (S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, O. Wittoite, C. Bradley), Cotillion 44218, (Atlantic), (Spartree, BMI)	37	29	16	I DON'T LOVE YOU ANYMORE—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3622 (Epic) (Mighty Three, BMI)	70	61	6	BLOCKBUSTER BOY—Sister Sledge (M. Kunze), Cotillion 44220 (Atlantic) (Rosalb, ASCAP)
4	4	12	BEST OF MY LOVE—Emotions (M. White, A. McKay), Columbia 3-10544 (Sagittaire, BMI/Steichest, ASCAP)	38	34	8	I NEED LOVE—Persuaders (A. Felder, N. Harris, R. Curington), Calla 3006 (Epic) (Jam, BMI)	71	77	3	MY HEART JUST CAN'T STOP DANCING—Swamp Dogg & The Riders Of The New Funk (J. Williams, Jr.), Musicor/Privilege 6303 (Springboard) (Atomic Art/Demain, BMI)
5	8	10	DEVIL'S GUN—C.J. & Co. (B. Green, R. Roker, G. Shury), Westbound 55400, (Atlantic) (ATV, BMI)	39	43	10	OVER AND OVER—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8391, (Nick-O-Val, ASCAP)	72	39	11	CAN'T WE JUST SIT DOWN (And Talk It Over)—Donna Summer (T. McCauley), Casablanca 884 (McCauley/Almo, ASCAP)
6	5	12	SUNSHINE—Enchantment (M. Stokes, B. Johnson), Roadshow 991 (United Artists) (Desert Moon/Willow Girl, BMI)	40	50	4	WE NEVER DANCED TO A LOVE SONG—Manhattans (G. Alston, E. Bivins), Columbia 3-10586 (Manhattans/Blackwood, BMI)	73	52	7	I FEEL LIKE I'VE BEEN LIVIN' (On The Dark Side Of The Moon)—Trammps (R. Baker), Atlantic 3403 (Burma East, BMI)
7	6	12	EASY—Commodores (L. Richie), Motown 1418 (Jobete/Commodores, ASCAP)	41	54	5	TURN THIS MUTHA OUT (Pt. 1)—Ildis Muhammad (D. Matthews, Sarafino), Kudu 940 (CTI) (Char-Liz, BMI)	74	64	6	IF THIS IS HEAVEN—Ann Peebles (W. Mitchell, E. Randle), Hi 77501 (Cream) (Jec, BMI)
8	10	8	L.A. SUNSHINE—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), Blue Note 1009 (United Artists) (Far Out, ASCAP)	42	36	11	FUNKY MUSIC—Jupar Universal Orchestra (D. Boyell, B. Swedien), Jupar 8002 (Motown) (Nuance, ASCAP/Lense, BMI)	75	65	7	THAT'S WHAT FRIENDS ARE FOR—Deniece Williams (D. Williams, C. McDonald, P. Baskett, L. Groves), Columbia 3-10556 (Vip-Newbag, BMI)
9	11	8	I BELIEVE YOU—Dorothy Moore (D. Addrisi, D. Addrisi), Malaco 1042 (TK) (Musicways/Flying Addrisi, BMI)	43	53	5	SINCE I FELL FOR YOU/I'M FALLING IN LOVE—Hodges, James & Smith (H. Johnson/W.M. Stevenson), London 256 (Warner Bros., ASCAP/El Patricio, BMI)	76	79	3	MUSIC—The Family (T. Brunson, R. Marsh), Little City 10106 (Little City, BMI)
10	12	7	LET'S CLEAN UP THE GHETTO— Philadelphia International All Stars (Lou Rawls, Billy Paul, Archie Bell, Teddy Pendergrass, O'Jays, Dee Dee Sharp, Gamble) (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3627 (Epic) (Mighty Three, BMI)	44	42	10	JAM ON THE GROOVE—Ralph MacDonald (R. MacDonald, W. Satter), Marlin 3312 (TK), (Antisla, ASCAP)	77	89	2	BETCHA NEVER BEEN LOVED (Like This Before)—Oets (R. Kersey, A. Felder, P. Harris, R. Tyson), Mercury 73901 (Phonogram) (Six Strings, BMI)
11	19	7	MAKE IT WITH YOU—Whispers (D. Gates), Soul Train 10996 (RCA) (Colgems, EMI, ASCAP)	45	58	3	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1023 (Sherlyn/Harrick, BMI)	78	83	5	TOMORROW—Cissy Houston (C. Strouse, M. Charnin), Private Stock 45355 (Charles Strouse/Edwin Morris, ASCAP)
12	15	7	O-H-I-O—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73932 (Phonogram) (Play One/Unichappell, BMI)	46	56	4	STOMPED, BEAT-UP & WHOOPEE—Graham Central Station (L. Graham Jr.), Warner Bros. 8417 (Nineteen Eighty-Five, BMI)	79	85	3	EXPRESS YOURSELF— New York Community Choir (B. Diggs, W. Meeks, Jr., A. Freeman), RCA 11035 (Dunbar/Nycom, BMI)
13	13	11	A REAL MOTHA FOR YA—Johnny Guitar Watson (J. Watson), DJM 1024 (Amherst) (Vir-Jon, BMI)	47	47	6	GOOD THING QUEEN PART 1—Margee Evans (V. Pea, M. Evans, F. Lucas), Ica 002 (Not Listed, BMI)	80	90	2	THE REAL THING—Sergio Mendes (S. Wonder), Elektra 45416 (Jobete/Black Bull, ASCAP)
14	7	9	LIVIN' IN THE LIFE—Isley Brothers (R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper), T-Neck 2267 (Epic) (Bovina, ASCAP)	48	51	8	BITE YOUR GRANNY— Morning, Noon & Night (J. Worthing), Roadshow 1003 (United Artists) (Desert Rain, ASCAP)	81	NEW ENTRY	→	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White (N. Pigford, E. Paris), 20th Century 2350 (Sa-Vette, BMI)
15	22	4	WORK ON ME—O'Jays (K. Gamble, L. Huff), Philadelphia International 3631 (Epic) (Mighty Three, BMI)	49	41	26	GOOD THING MAN—Frank Lucas (F. Lucas, V. Pea), Ica 001	82	NEW ENTRY	→	WHEN I THINK ABOUT YOU—Aretha Franklin (A. Franklin), Atlantic 3418 (Springtime, BMI)
16	16	11	NIGHTS ON BROADWAY—Candi Staton (B. Gibb, R. Gibb, M. Gibb), Warner Bros. 8387 (Casseroie/Unichappell/Stamm, BMI)	50	60	3	CANT GET ALONG—Impressions (Ellis, Richmond), Cotillion 44222 (Atlantic) (High Class, BMI)	83	88	4	DOCTOR LOVE—First Choice (N. Harris, A. Felder, R. Tyson), Gold Mind 4004 (Salsoul), (Lucy Three/Six Strings, BMI)
17	25	5	THE GREATEST LOVE OF ALL—George Benson (M. Masser, L. Creed), Arista 0251 (Columbia Pictures, BMI)	51	46	11	I LIKE THE FEELING—Luther Ingram (J. Baylor, L. Ingram), Koko 725 (Klondike, BMI)	84	NEW ENTRY	→	BABY LOVE—Mother's Finest (To Be Furnished), Epic (To Be Furnished)
18	18	9	VITAMIN U—Smokey Robinson (L. Brown, T. McFaddin), Tania 54284 (Motown) (Jobete, ASCAP)	52	62	5	DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6258 (TK) (Sherlyn/Decibel, BMI)	85	87	2	YOU CAN'T SEE FOR LOOKIN'—Betty Wright (W. Clarke), Alston 3734 (TK) (Sherlyn, BMI)
19	20	9	THE SOUL OF A MAN—Bobby Bland (B. Bland, A. Bragg), ABC 12280 (Don/ABC-Dunhill, BMI)	53	63	4	NOWHERE TO RUN (Pt. 1)—Dynamic Superiors (Holland, Dozier, Holland), Motown 1419 (Stone Agate, BMI)	86	86	4	CHECK IT OUT (Part 1)—Sophisticated Lady (B. Womack), Mayhew 532 (Bareback) (B. Womack/Unart, BMI)
20	9	7	PARTY LIGHTS—Natalie Cole (T. Stephens), Capitol 4439 (Utom, BMI)	54	45	9	ALL BECAUSE OF YOUR LOVE—Otis Clay (G. Jackson, R. Moore), Kayvette 5130 (TK) (Muscle Shoals Sound, BMI)	87	NEW ENTRY	→	BOHANNON DISCO SYMPHONY—Hamilton Bohannon (H. Bohannon), Mercury 73939 (Phonogram) (Bohannon Phase II/Intersong-USA, ASCAP)
21	24	8	CAN'T STAY AWAY—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8403 (Rubber Band, BMI)	55	48	12	SPELLBOUND—Bar-Kays (J. Banks, H. Thigpen), Mercury 73915 (Phonogram) (Bar-Kay/Swelka, BMI)	88	NEW ENTRY	→	MUTHA FUNK—Shotgun (T. Steals, G. Ingram, E. Lattimore, W. Gentry, W. Talbert, L. Austin), ABC 12292 (Ainal, BMI/Mother Pearl, ASCAP)
22	14	12	SEE YOU WHEN I GET THERE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3623 (Epic) (Mighty Three, BMI)	56	55	8	I NEED SOMEBODY TO LOVE ME—Shirley Brown (H. Mason), Arista 0254 (Masong, ASCAP)	89	95	3	I'M AFRAID TO LET YOU INTO MY LIFE—Freddie Waters (T. Jarrett, R. Holmes, F. Waters), October 1011 (Ankh, ASCAP/All Night, BMI)
23	17	14	THIS I SWEAR—Tyronne Davis (L. Graham), Columbia 3-10528 (Times Square/Content/Little Bear's, BMI)	57	67	4	INTO SOMETHING (Can't Shake Loose)—O.V. Wright (E. Randle, J. Shaw), Hi 77501 (Cream) (Jec, BMI)	90	NEW ENTRY	→	FREE AS THE WIND—Crusaders (J. Sample), ABC/Blue Thumb 273 (Four Knights, BMI)
24	32	8	LOVE IS SO GOOD WHEN YOU'RE STEALING IT—Z.Z. Hill (J. Lewis, F. Johnson), Columbia 3-10552 (Jalew, BMI)	58	68	3	FANTASY IS REALITY—Parliament (G. Clinton, B. Worrell, L. Ware), Casablanca 892 (Rick's/Malbiz, BMI)	91	91	3	SO YOU WIN AGAIN— Hot Chocolate (R. Ballard), Big Tree 16096 (Atlantic) (Island, BMI)
25	37	7	BOOGIE NIGHTS—Heatwave (R. Tempton), Epic 8-50370 (Rondor/Almo, ASCAP)	59	69	3	CHALK IT UP—Jerry Butler (P. Wilson), Motown 1421 (Iceman/Stone Diamond/ Padavon-Portfolio, BMI)	92	92	3	LOVE AND HAPPINESS—Al Green (A. Green, M. Hodges), London 2324 (JEC/Al Green, BMI)
26	21	14	LOVING IS REALLY MY GAME—Brainstorm (B. Woods, T. Womack), Tabu 10961 (RCA) (Interior, BMI)	60	72	3	I CAN'T HELP IT—Michael Henderson (M. Henderson), Buddah 578 (Electrocord, ASCAP) (RCA)	93	96	2	UP FOR THE DOWN STROKE—Fred Wesley & The Horny Horns (W. Collins, B. Worrell, G. Clinton), Atlantic 3408 (Rick's/Malbiz, BMI)
27	23	10	I CAN MAKE IT BETTER—Peabo Bryson (P. Bryson), Bullet 03 (Web IV), (Web IV, BMI)	61	75	4	OH LET ME KNOW IT (Pt. 1)—Special Delivery (G. Parker, C. Fortune, R. Ross), Shields 6307 (TK) (Special Delivery/Sherlyn, BMI)	94	NEW ENTRY	→	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (B. Gibb), RSO 872 (Stigwood/Unichappell, BMI)
28	26	12	BABY DON'T CHANGE YOUR MIND— Gladys Knight & The Pips (V. McCoy), Buddah 569 (RCA) (Van McCoy/Warner-Tamerlane, BMI)	62	73	3	JUST LET ME HOLD YOU FOR A NIGHT—David Ruffin (K. Kipps, Jr.), Motown 1420 (Charles Kipps, BMI)	95	98	2	LEAVING YOU IS KILLING ME—Vernon Burch (V. Burch), Columbia 3-10564 (Unart, BMI)
29	38	5	EXODUS—Bob Marley & The Wailers (B. Marley), Island 089 (Bob Marley/Almo, ASCAP)	63	66	4	MY FIRST MISTAKE—Chi-Lites (P. Hurt), Mercury 73934 (Phonogram) (Cookie Box/Richie Role, BMI)	96	NEW ENTRY	→	THIS COULD BE THE NIGHT—R. B. Hudson (D. Daley), Atlantic 3413 (Unart/Sunshine Rabbit, BMI)
30	27	11	GET IT UP—Ben E. King & AWB (N. Doheny), Atlantic 3402 (Warner Bros./Longdog, ASCAP)	64	76	4	NO ONE COULD LOVE YOU MORE—Phyllis Hyman (S. Scarborough), Buddah 57 Z (Unichappell, BMI) (RCA)	97	74	6	SHARING—Vitamin E (P. Smith), Buddah 574 (Buddah, BMI)
31	28	19	GOT TO GIVE IT UP Pt. 1—Marvin Gaye (M. Gaye), Tania 54280 (Motown) (Jobete, ASCAP)	65	80	2	I FEEL LOVE—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 884 (Pick's, BMI)	98	100	2	GOLD BLESS OUR LOVE—Charles Brimmer (A. Green, W. Mitchell, F. Randle), Chelsea 3017 (Hi, BMI)
32	40	6	I DON'T WANNA GO—Moments (B. Roberts, C. Sager), Stang 5073 (All Platinum) (Begonia Melodies/Fedora, BMI)	66	71	4	DO IT THE FRENCH WAY—Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1592 (Delightful/Cabrina, BMI)	99	97	3	GOTTA FIND A WAY TO GET BACK HOME—Innervision (L.R. Robinson, M. Karriem), Ariola America 7657 (Capitol) (Johnny Power, BMI)
33	33	9	GETAWAY—Salsoul Orchestra (B. Taylor, P. Cor), Salsoul 2038 (M. Buru, ASCAP)	67	81	2	EVERLASTING LOVE—Rufus Featuring Chaka Khan (K. Murphy, D. Wolinski, D. Befield), ABC 12296 (American Broadcasting/Mother Pearl/ Dennis Carl, ASCAP)	100	99	15	WHATCHA GONNA DO?—Pablo Cruise (Leros, Jenkins), A&M 1920 (Irving/Pablo Cruise, BMI)



BUT NO GOSPEL FOR EX-MOTOWNER

Music & Religion Wilson's Life

By JEAN WILLIAMS

LOS ANGELES—Veteran r&b/pop writer/producer Frank Wilson is combining religion and music without recording gospel.

Says the former Motown staffer, who recently opened his own Spec-O-Lite Production firm: "I am now a Christian but I have not gone to gospel music because it's extremely limited."

"I want to get my spiritual message to the world through music by means available to the mass audience. I want to reach people who listen all day long to Top 40 radio."

ABC Records' Lakeside is the first act signed to Spec-O-Lite but Wilson is working with Marilyn McCoo & Billy Davis, Freda Payne, Lenny Williams, formerly of Tower Of Power; New Birth and the Mighty Clouds Of Joy.

He has also brought on a staff of writers including John Footman, who penned McCoo & Davis' new ABC single "Look What You've Done To My Heart"; Terri

McFadden, who is still signed to Motown; Judy Wider, author of New Birth's single "Deeper"; Art Posey, Josef Powell and Ernestine Madison.

Wilson, who says he has personally produced three LPs in the past two months, explains he is in the process of developing other producers.

Among Motown groups which he has written for and/or produced are the Supremes, Marvin Gaye, Eddie Kendricks, Temptations, Smokey Robinson and the Four Tops.

Rumors have been circulating concerning Wilson leaving the record industry to enter the ministry. "Not So," he says. He took a short hiatus following his approximately 10-year stint with Motown, emerging with a new set of musical values, he explains.

"Everybody whom I bring into my firm now must be spiritually inclined because it cuts down on the

friction. If I say no to a tune, they will understand why.

"All of the artists with the exception of one have accepted Christ and our way of dealing with music. These acts don't want to record any type of sex or drug-oriented songs.

"As a matter of fact," he continues, "there was one song where I was not as strict as perhaps I should have been and a couple of guys in Lakeside told me about it."

"I am sensitive as to what I say in my music. Lyrically, if I feel that a song is detrimental to the upbuilding of Christ, I will turn that song down even though I know it could be a commercial smash.

"The acts I work with seem to feel the same way and I hope to get my spiritual message to the masses through them."

"I even encourage them to give Christian testimony during their shows. I don't want them to go overboard and carry it throughout the entire show but maybe at a certain point in the concert."

Wilson says he is forming an alliance within the entertainment industry by hooking up "spiritual networks" among artists across country.

N.Y. AFM Hits New Demo Rate

NEW YORK—The new scale formula for demo recordings adopted by Local 802, AFM, last month, has so far failed to generate a single additional recording session, according to a union spokesman.

Under the plan, demo sessions may be scheduled for as little as one hour, in which time one tune may be recorded. Payment to each musician on the date is \$35. For a two-hour demo session, the rate is \$50 and two selections may be taped. Should any of the performances be released commercially, the full commercial recording scale of \$110 per player must be paid.

Al Knopf, Local 802 recording supervisor, says he opposed the demo plan, but that it was adopted over his objections. Those who felt it would lead to additional engagements have been proven wrong, he maintains.

Top 40 Lyrics UCLA Course

LOS ANGELES—The second section of UCLA Extension's "Song Lyric Writing" class will focus on creating lyrics for Top 40, folk and country music, with discussion of content, dramatic qualities, characterization and emotion.

Award-winning lyricist and producer Buddy Kaye will teach the class and offer personal consultation and review to each student.

The class begins Tuesday (2) and meets every Tuesday and Thursday through Aug. 25. For additional information call UCLA Extension at (213)825-1328.

Calif. Distributors Into S.F. Branch

SAN FRANCISCO—California Record Distributors is opening a branch here under the direction of Hugh Overton, local sales manager.

The Glendale, Calif.-based firm will beef up its sales staff. Abattoir Records is among the labels signing with the firm for Northern California distribution. Its top act from Hawaii is Kalapana.

Billboard Soul LPs

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	8		31	37	4	STORMIN' Brainstorm, Tabu BQ11-2048 (RCA)
2	2	19		32	17	18	UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic)
3	3	13		33	43	2	LET'S CLEAN UP THE GHETTO Philadelphia International All Stars (O'Jays, Lou Rawls, Teddy Pendergrass, Billy Paul, Dee Dee Sharp, Gamble, Archie Bell & The Drells), Philadelphia International JZ 34659 (Epic)
4	4	7		42	7		CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)
5	5	18		35	27	44	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)
6	6	17		36	38	3	LIVE! LONNIE LISTON SMITH RCA APL1-2433
7	7	4		37	34	42	PART 3 K.C. & The Sunshine Band, TK 605
8	8	20		38	40	3	CHOOSING YOU Lenny Williams, ABC AM 1023
9	9	23		39	50	2	DOROTHY MOORE Malaco 6353 (TK)
10	10	19		40	46	6	THE GREATEST/ ORIGINAL MOTION PICTURE SOUNDTRACK George Benson, Mandrill & Michael Masser, Arista AL 7000
11	11	12		41	41	4	FIRST LADY Shirley Caesar, Roadshow RS-LA744-G (United Artists)
12	12	8		42	44	4	I'VE NEVER BEEN TO ME Nancy Wilson, Capitol ST 11659
13	13	22		43	NEW ENTRY		GOIN' PLACES Michael Henderson, Buddah BDS 5693 (RCA)
14	14	9		44	NEW ENTRY		SHAKE IT WELL Dramatics, ABC AB 1010
15	21	7		45	45	9	THELMA & JERRY Thelma Houston & Jerry Butler, Motown M6-88751
16	20	3		46	51	11	HOT Big Tree BT 89522 (Atlantic)
17	18	9		47	49	6	SHOTGUN ABC AB 979
18	25	10		48	NEW ENTRY		INTO SOMETHING (Can't Shake Loose) O.V. Wright, Hi HLP 6001 (Cream)
19	19	9		49	NEW ENTRY		BIG TIME/ ORIGINAL MOTION PICTURE SOUNDTRACK Smokey Robinson, Tamla T6-355S1 (Motown)
20	15	8		50	NEW ENTRY		FEEL THE FIRE Jermaine Jackson, Motown M6-88851
21	16	25		51	58	2	MUSIC SPEAKS LOUDER THAN WORDS Candi Staton, Warner Bros BS 3040
22	22	15		52	59	3	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
23	23	11		53	35	9	HAVIN' A HOUSE PARTY Willie Hutch, Motown M6-87451
24	33	4		54	48	16	NOW DO U WANNA DANCE Graham Central Station, Warner Bros BS 3041
25	39	3		55	55	8	LET'S BE CLOSER TOGETHER Tyrone Davis, Columbia PC 34654
26	36	4		56	52	2	CERRONE'S PARADISE Cerrone, Cotillion SD 9917 (Atlantic)
27	30	20		57	29	25	IT FEELS SO GOOD Manhattans, Columbia PC 34450
28	28	27		58	32	10	HERE AT LAST... LIVE Bee Gees, RSD RS-2-3901 (Polydor)
29	26	15		59	31	5	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737H (United Artists)
30	24	8		60	60	2	PEDDLIN' THE MUSIC Lamont Dozier, Warner Bros BS 3039

AUGUST 13, 1977, BILLBOARD

TAPE KING INC.

220 West 19th Street, New York, NY 10011

212-675-0800

The Fastest Growing One Stop In The Country

We are and will always be the lowest prices One Stop!

Quantity Users! Call us Collect for our special low prices on any LP, Single or Tape. EXPORTING TO ALL COUNTRIES

Our New TELEX—# 237891

LP's—Minimum 10 per title

\$2.99 (\$6.98 list)

AL GREEN GRT. VOL. 2  
CLOUD ONE  
BETTY WRIGHT  
WALTER JACKSON  
FACTS OF LIFE  
TOUCH... ENERGIZER

BOHANAN GRT. HITS  
HARLEM UNDERGROUND with  
G. BENSON, WILLIS JACKSON  
NEW SHIRLEY CAESAR

WORLD'S GREATEST GOSPEL  
SINGERS with MAHALIA  
JACKSON, JAMES CLEVELAND,  
SHIRELY CAESAR

\$3.15 (\$6.98 list)

SALSOL ORCHESTRA  
LOLETA HOLLOWAY  
ENCHANTMENT  
N.C.U.  
MORNING, NOON, NIGHT  
PLEASURE

CELI BEE  
THE BLACKBYRDS  
DONALD BYRD

TROPEA  
GRAHAM CENTRAL STATION  
HUES CORP.  
NEW RICHIE FAMILY  
K.C. & SUNSHINE BAND  
DOROTHY MOORE

\$3.25 (\$6.98 list)

LOU RAWLS  
TEDDY PENDERGRASS  
THE OJAYS  
TINA CHARLES  
TAVARES  
BABY FACE  
L.T.D.  
DRAMATICS  
MACOO & DAVIS  
MECO STAR WARS (DISCO)  
GEORGIO  
LITTLE FEAT  
SILK  
CAMEO

THE WHISPERS  
SPACE  
EDDIE DRENNON  
VILLAGE PEOPLE  
R. PRYOR (SERIOUS)  
BROTHERS JOHNSON  
BRENDA & TABULATIONS  
KELLEE PATERSON

GATO BARBERI  
DAN FOGELBIRD  
THE FLOATERS  
BOB MARLEY & WAILERS  
CERRONE PARADISE  
NEW MASS PRODUCTION  
STUFF  
MICHAEL HENDERSON  
NORMAN CONNERS  
CAROL DOUGLAS  
SILVER CONVENTION  
CAPTAIN BEYOND  
FOUR SEASONS  
STEVE WINWOOD

\$3.60 (\$7.98 list)

NEIL SEDAKA  
AMERICA  
BEACH BOYS  
THE BAND  
B.T.O.

10 C.C.  
LEON & MARY RUSSEL  
THE SPINNERS

BARRY MANILOW 1  
BARRY MANILOW 2  
BARRY MANILOW  
TRYING TO GET  
BARRY MANILOW  
THIS ONES FOR YOU

\$3.75 (\$7.98 list)

JAMES TAYLOR  
BAD COMPANY  
E.L.O. JOYRIDE  
GRATEFUL DEAD  
STANLEY TURRENTINE  
DONNA SUMMERS

ALICE COOPER  
RONNIE LAWS  
NATALIE COLE

NEW KISS  
NEOL POINTER  
SHIRLEY BASSEY  
HANK CRAWFORD  
EARL KLUGH  
PAUL ANKA

\$4.25

(\$8.98 list)

STAR WARS  
THE DEEP  
PARLIAMENTS LIVE

\$4.75

(\$9.98 list)

NEW YORK, N.Y.  
BEE GEES LIVE

\$5.95

(\$11.98 list)

NEW WAR  
A.W.B.  
PERSON TO PERSON

BARRY MANILOW LIVE  
MOODY BLUES LIVE + 5

This LP Offer Ends AUGUST 31, 1977

(Some Quantities Limited)

\$7.98 List Tapes—\$4.25 • All 45's 61¢ box lots—63¢ loose

Minimum 10 per title—Minimum Order \$50

We catalog all labels on LP's and Tapes. Orders shipped same day. All orders C.O.D., CASH or CERTIFIED CHECK only.



## Orion In Cassette Release

By DAVE DEXTER JR.

LOS ANGELES—Although sales grosses were "somewhat poorer" in the first six months of 1977 than the corresponding period a year ago, Givon Cornfield of Orion Master Recordings in suburban Malibu says he is confident that new revenue highs will be achieved by his independent classical label in the months ahead.

Cornfield has appointed Aquarius Distributors to handle the growing line in areas of New England not now serviced by Larry Sockell in New York. Aquarius is based in East Hartford, Conn.

And soon, Cornfield promises, he and his wife Marian and their staff of about 15 other employees will be shipping the first Orion Dolbyized cassettes, to list at \$7.98, the same price as Orion LPs.

"We have no plans for the 8-track configuration," he declares. "We tried a few of those and we found that 8-track is both technically and format-wise unsuitable for classical music."

"Not all the 300 LPs in our catalog will be available in cassette form but we will make any item available on a special order basis."

Two albums released by Orion last year have been awarded the grand prix du disque international by the Liszt Society in Budapest. Cornfield intends to fly to Hungary this fall to accept the awards.

"Only six prizes are awarded by the group every year," he notes, "and it is rare for a comparatively small independent label to win a grand prix: to garner two such honors in the same year is unprecedented."

The winning albums are Liszt's "Complete Works For Violin And Piano" by Endre Granat and Francoise Regnat and pianist Robert Silverman's performance of the prelude and variations on "Weinen, Klagen, Sorgen, Zagen." Both titles are lesser known compositions of Liszt. Dr. Silverman, who resides in Vancouver, has been invited to perform in Russia next year as the result of the prize.

Other artists who captured grand prix kudos are Berman, von Karajan, Szifra and Campanella on the non-American Melodiya, DGG, EMI and Pye labels of Europe.

Renowned musicologist Nicolas Slonimsky serves as Orion's musical adviser.

## MusiCues Offering Classical Catalog

NEW YORK—MusiCues Corp. has added a classical series to the catalog of Chappell background music it distributes to commercial users.

More than 50 titles are in the initial offering, designed for use on television and radio commercials, films, and for educational and industrial purposes.

All the music on the special recordings is in the public domain and titles range from relative esoterica such as Bach's "Well-Tempered Clavier" to chestnuts like "Flight of the Bumble Bee" and the "Nutcracker Suite."

Fee per needle drop for use of the music is twice that of protected music in the catalog, averaging about \$500 for each use. The performances, by unidentified artists and or-



**HI FI FUNDS**—Anthony Bliss, executive director of the Metropolitan Opera, left, receives a check for \$55,000 from Bernie Mitchell, president of Pioneer High Fidelity. Money comes from the public and the firm's dealers, with \$70,000 the current goal. Funds are tripled via matching contributions from Pioneer and the National Endowment for the Arts. Met star Renata Scott displays an ad mock-up thanking contributors.

## \$100G CLASSICAL INVENTORY

### Library Decor Adds Class To New D.C. Record Store

By ALAN PENCHANSKY

CHICAGO—Discount Records And Books, Washington, D.C., has structured its new suburban store to maintain the chain's traditionally strong identification with classical product.

The new outlet in the prestigious White Flint Mall, Bethesda, Md., features an entirely separate room devoted to classics, with its own sound system, and two full-time specialty clerks.

Wresch Dawidjan, record sales manager, says the store does "as much in classics as any other outlet in the city" with the exception of the chain's original downtown D.C. location, where 50% of volume is in classics. This compares with 30% to 35% of sales at the mall location.

Dawidjan says classical inventory there totals \$100,000 wholesale. Stock is extensive enough so that only a sampling is displayed in the browsers that line the walls. Additional titles are shelved below.

The outlet, also trading in books, is designed after a Victorian library, with decorative archways, large hanging chandeliers and balconies encircling both rooms.

One of the most unusual features of the outlet is its display of books and records on opposite sides of the same custom fixtures. Books about music and art are stocked in the back room with the classical disks.

The outlet maintains wall displays that feature covers of new full-price and budget releases, and newly re-

leased operas. Dawidjan says cut-outs also are emphasized, priced between \$2.99 and \$4.99, "depending upon what we can get."

Shelf price for \$7.98 product is \$6.79, while \$3.98 merchandise is stickered at \$3.39.

"The records carry the store, since we sell books at a discount," explains Dawidjan.

"What it boils down to is the reputation of the store," he observes. "The store has a reputation for classics, and people connect the store with classics. They always come to us when it's this kind of product they're looking for."

## \$1 Mil In Funds For Detroiters

DETROIT—More than \$1 million has been raised in the Detroit Symphony's funds campaign for the 1977-78 season and 12,000 season tickets have been sold as Antal Dorati prepares to take over the orchestra as music director.

Philip Caldwell, general chairman of the fund raising committee, says the goal of \$1,500,000 "will almost certainly be reached by early autumn."

Radio WJR will contribute 24 hours' airtime spread over Oct. 8-9 for a marathon of music and music conversation which is expected will add \$100,000 to the fund and, once the season begins, the Detroit Symphony will broadcast every week, in stereo, over 10 Michigan public stations as it did last year.

Dorati, long an internationally prominent conductor, has named Werner Torkanowsky to become guest conductor and assistant to Dorati effective Sept. 1. Torkanowsky last season was music director of the New Orleans Philharmonic-Symphony Orchestra, his 14th year in the post.

## Classical Notes

That's Erich Leinsdorf conducting the L.A. Philharmonic in a recent direct disk project undertaken by Sheffield Labs—not Zubin Mehta as mistakenly reported here last week.

One-fourth of a new \$27 million federal matching grant to the arts has been earmarked

for symphonic groups, including \$1 million each to the orchestras of Cleveland, Detroit, Pittsburgh, St. Louis and Washington (National Symphony). The orchestras are required to match the grant with new local moneys, at a ratio of 3 to 1.

Billboard  
Top 50

Billboard SPECIAL SURVEY For Week Ending 8/13/77

# Easy Listening

© Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	<b>MY HEART BELONGS TO ME</b> Barbra Streisand, Columbia 310555 (Kiki/Koppelman-Bandier, BMI)
2	2	13	<b>IT'S SAD TO BELONG</b> England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Ironside, ASCAP)
3	6	6	<b>SUNFLOWER</b> Glen Campbell, Capitol 4445 (Stonebridge, ASCAP)
4	5	8	<b>DON'T WORRY BABY</b> B.J. Thomas, MCA 60735, (Irving, BMI)
5	3	9	<b>HANDY MAN</b> James Taylor, Columbia 3-10557, (Unart, BMI)
6	4	15	<b>LOOKS LIKE WE MADE IT</b> Barry Manilow, Arista 0244 (Irving, BMI)
7	7	11	<b>JUST A SONG BEFORE I GO</b> Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
8	12	5	<b>NOBODY DOES IT BETTER</b> Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
9	14	4	<b>STAR WARS (Main Theme)</b> London Symphony Orchestra, 20th Century 2345 (Fox Fanfare, BMI)
10	8	15	<b>I JUST WANT TO BE YOUR EVERYTHING</b> Andy Gibb, RSO 872 (Polydor) (Stigwood/Unichappell, BMI)
11	13	17	<b>ON AND ON</b> Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
12	9	16	<b>HIGHER AND HIGHER</b> Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)
13	10	6	<b>I'M DREAMING</b> Jennifer Warnes, Arista 0252 (Almo, ASCAP/Irving, BMI)
14	11	18	<b>YOU'RE MY WORLD</b> Helen Reddy, Capitol 4418 (Chappell, ASCAP) (Gruppo Editoriale Aristo, BMI)
15	24	6	<b>IT'S A CRAZY WORLD</b> Mac Macnally, Ariola 7665 (I've Got The Music, ASCAP)
16	16	20	<b>MARGARITAVILLE</b> Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
17	17	13	<b>ALL YOU GET FROM LOVE IS A LOVE SONG</b> Carpenters, A&M 1940 (Hampstead Heath, ASCAP)
18	18	14	<b>KNOWING ME, KNOWING YOU</b> Abba, Atlantic 3387 (Countless, BMI)
19	20	6	<b>EASY</b> Commodores, Motown 1418 (Jobete/Commodores, ASCAP)
20	21	4	<b>SWAYIN' TO THE MUSIC (Slow Dancin')</b> Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP)
21	15	7	<b>WAY DOWN</b> Elvis, RCA 10998 (Ahab, BMI)
22	34	3	<b>HARD ROCK CAFE</b> Carole King, Capitol 4455 (Colgems-EMI, ASCAP)
23	23	8	<b>IT WAS ALMOST LIKE A SONG</b> Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
24	31	2	<b>ALONE AT LAST</b> Neil Sedaka, Elektra 45421 (Leba/Kirshner, ASCAP)
25	27	4	<b>ARIANNE</b> Johnny Mathis, Columbia 3-10574 (E.H. Morris, ASCAP)
26	19	10	<b>COME IN FROM THE RAIN</b> Captain & Tennille, A&M 1944 (Times Square/Rumanian Pickle Works, BMI)
27	35	7	<b>I'M IN YOU</b> Peter Frampton, A&M 1941 (Almo/Fram-Dee, ASCAP)
28	22	12	<b>DO YOU WANNA MAKE LOVE</b> Peter McCann, 20th Century 2335 (American Broadcasting, ASCAP)
29	40	3	<b>KENTUCKY MORNING</b> Al Martino, Capitol 4444 (Silver Blue, ASCAP)
30	39	3	<b>I CAN'T GET YOU OUTA MY MIND</b> Yvonne Elliman, RSO 877 (Polydor) (Perren-Vibes, ASCAP)
31	45	2	<b>DAYTIME FRIENDS</b> Kenny Rogers, United Artists 1027 (Ben Peters, BMI)
32	25	8	<b>YOU AND ME</b> Alice Cooper, Warner Bros. 8349, (Ezra/Early Frost, BMI)
33	43	3	<b>HOW MUCH LOVE</b> Leo Sayer, Warner Bros. 8319 (Screen Gems-EMI/Summerhill/Chrysalis, ASCAP)
34	28	5	<b>(Remember The Days Of The) OLD SCHOOL YARD</b> Cat Stevens, A&M 1948 (Colgems-EMI, ASCAP)
35	36	3	<b>DON'T STOP</b> Fleetwood Mac, Warner Bros. 8413 (Gentoo, BMI)
36	33	12	<b>UNDERCOVER ANGEL</b> Alan O'Day, Pacific 001 (Atlantic), (Warner Bros., ASCAP)
37	30	11	<b>LUCKENBACH, TEXAS (Back To The Basics Of Love)</b> Waylon Jennings, RCA 10924 (Baby Chick, BMI)
38	42	6	<b>PIANO DANCIN'</b> George Fischhoff, Columbia 310533 (April, ASCAP)
39	32	9	<b>MAKING A GOOD THING BETTER</b> Olivia Newton-John, MCA 40737, (Uncle Doris/Ackee, ASCAP)
40	NEW ENTRY		<b>DOWN THE HALL</b> Four Seasons, Warner/Curb 8407 (All Seasons, ASCAP)
41	38	10	<b>PICKING UP THE PIECES OF MY LIFE</b> Mac Davis, Columbia 3-10535 (Song Painter, BMI)
42	41	5	<b>WALK RIGHT IN</b> Dr. Hook, Capitol 4423 (Peer, BMI)
43	44	5	<b>ROLLIN' WITH THE FLOW</b> Charlie Rich, Epic 8-50392 (Algee, BMI)
44	NEW ENTRY		<b>ALL THAT KEEPS ME GOING</b> Jim Weatherly, ABC 12288 (Keca, ASCAP)
45	NEW ENTRY		<b>JUST REMEMBER I LOVE YOU</b> Firefall, Atlantic 3420 (Stephen Stills, BMI)
46	50	2	<b>FOR A WHILE</b> Mary Macgregor, Ariola America 7667 (Capitol)
47	47	3	<b>HOLD ME, THRILL ME</b> Bobby Vinton, ABC 12293 (Mills, ASCAP)
48	NEW ENTRY		<b>YOU'RE THE ONLY ONE</b> Geils, Atlantic 3411 (Juke Joint/Walden, ASCAP)
49	46	3	<b>I BELIEVE IN LOVE</b> Kenny Loggins, Columbia 3-10569 (First Artists/Emanuel/Gnosso/Three-Some, ASCAP)
50	37	7	<b>DA DOO RON RON</b> Shaun Cassidy, Warner-Curb 8365 (Trio/Mother Bertha, BMI)



## Country

## Fanta's Nashville Mobile Studio

By SALLY HINKLE

NASHVILLE—Predicting a trend towards more remote recording sessions, including at-home recordings, Fanta Professional Services, a Nashville studio-on-wheels, is gaining a healthy share of the national remote business.

Utilizing a 40-foot tractor-trailer rig, which houses the remote recording equipment, Fanta has been catering to customers ranging from symphonies to rock'n'roll artists to foreign governments at sites varying from artist's homes to barns, and is one of two installations of its type in the U.S.

According to Johnny Rosen, Fanta president, there are probably four or five major mobile recording facilities in the U.S. "But there are only two installed in tractor-trailer rigs. One is ours and the other is owned by Brian Ahern, the Enactron truck.

"It's a very competitive business because there's not that many live recordings. But it's becoming popular now, and I think Peter Frampton did a lot to make live recording popular with his hit record."

Among the clients Fanta has worked with are Black Sabbath, Head East, Sonny James, Mac Davis, the Nashville Symphony and filmmaker Robert Altman. The company has also recorded Charlie Daniels' "Volunteer Jam," and just recently captured some 20 hours of music at the Columbia Pictures Industries and WWVA-sponsored "Jamboree In The Hills" in Ohio.

"Technically, the two-day festival was the toughest kind, and we had no idea when we took the job the magnitude of it," says Rosen. "We recorded such acts as Charlie Rich, Johnny Cash, Barbara Mandrell, Donna Fargo, Tom T. Hall and Freddy Fender while we were simultaneously feeding a mono audio mix to a television facility for every act and supplying audio for a live radio broadcast."

Fanta has been involved in the remote recording business for quite a while, and before designing its 40-foot tractor-trailer rig studio, which is about a year old, made use of a 35-foot tractor-trailer rig along with a smaller portable facility, which is designed for 4-track.

"We went to our customers when designing our newer facility and asked them what they wanted technically and emotionally, and how they wanted it," notes Rosen. "We already knew they wanted hard-core technical equipment with lots of inputs. And we're equipped to do 40 inputs. 32 on the main console and eight on a separate console. So we can handle 40 mikes simultaneously on 24 tracks.

"We also went to filmmakers as well as record people. This facility will spend, out of the month of August, almost half of its time in Los Angeles working on a film."

Among the equipment items installed inside, which are completely removable, are Ampex and Studer 24 channel recorders, a 32-input

Sphere console, power amplifiers, limiters and other sequal processing devices.

"Up in the nose of the trailer, we have a space designed to hold either a disk mastering system for live direct-to-disk recordings, or we have a video module that fits in there allowing us to do two-inch quad broadcast quality video.

"We also carry an echo unit, to get as close to the final product as possible, and 80 microphones so that we have the right microphone for the right people," adds Rosen. "If someone wants a certain kind of mike, we'll have it. We don't want to limit our clients by either the equipment or the environment."

Other equipment on board that wouldn't ordinarily be found in a studio facility are 60-cycle generators, which are used for generating sync tones for film projects, and a tremendous amount of voltage regulating and stabilizing equipment.

Operating expenses for Fanta's facility run around \$1,000 per day, therefore Fanta charges more than the other four major remote facilities.

"We charge more simply because we want to do a more thorough job. We generally bring a larger crew and a larger facility, therefore we expect a higher return on our investment.

"We've had other companies come into Nashville to do live recordings because we wouldn't do

(Continued on page 46)

## Nashville Scene

By PAT NELSON

RCA artists Charley Pride and Dave & Sugar will join forces for an extensive fair tour throughout the U.S. and Canada beginning Saturday (13). Dave & Sugar began the month performing fair dates in Minnesota, Illinois and Missouri and will join Pride and his band, the Pridesmen, at the Illinois State Fair in Springfield.

After headlining a special show for RCA and Pickwick International at the Playboy Club in Lake Geneva, Wis., both acts will head west for dates in Oregon, Washington, the Pacific National Exhibition in Vancouver and state fairs in Missouri and Colorado. The month will wind up with a show at the Canadian National Exhibition in Toronto. While in Toronto, the groups will tape two segments of Ronnie Prophet's "Grand Old Country" television show.

Following a two-week break, the tour resumes with September appearances at the Tri-State Fair in Amarillo, and other fairs in Texas as well as in Oklahoma, Pennsylvania and Iowa.

Spurred by the sellout success of its first boat ride, O'Lunney's, the New York country music nitery, set sails for its second annual boat dance, Thursday (4). The nautical float, aboard a Circle Line vessel, featured music by the Hank B. Snow, Troy Ferguson, Sue Smith and the Country Gentlemen, the New Pine Hill Ramblers and other acts.

Proud Country radio stations KTOW-AM and KGOW-FM, covering Tulsa, sponsored their second annual air show and country music festival Sunday (7). Besides aerial maneuvers, the show was highlighted with entertainment by Mack Sanders and guest acts Roy Senior and Mike Smith.

National Geographic Magazine's Mike Kernan has been in Nashville talking with various artists for an upcoming story. Among the interviewees thus far are Chet Atkins, Hank Snow, Eddy Arnold and Danny Davis. ... KLAC Radio in Los

Angeles is sponsoring a Merle Haggard and Marty Robbins concert Nov. 11 at the Anaheim Convention Center.

Jerry Reed will be at the filming set of "Dan'l" in Knoxville this October to do a show for Ernie Frankel, producer of the weekly tv series which deals with the life of Daniel Boone. ... The Chet Atkins Super Axe, specially designed by Gretsch guitar, is now on the market retailing for approximately \$800. The guitar features a built-in sustaining device and phaser.

Don Williams will be teaming with Waylon Jennings and Emmylou Harris for shows Friday (12) at the 10,000-seater Summit in Houston, and Saturday (13) at the 8,000 seat Tarrant County Convention Center in Ft. Worth. Williams will appear with Jerry Jeff Walker on Tuesday and Wednesday (16-17) for shows at the Marin Civic Auditorium in San Raphael, Calif., and the Santa Cruz, Calif., Civic Auditorium.

Stella Parton was in Hollywood July 21 taping the "Merv Griffin Show" to air Sept. 2. Parton sang her newest Elektra release, "The Danger Of A Stranger."

Johnny Lee has completed a six-city promotional tour for his current GRT release, "Country Party," with stops at key country stations in Dallas, Ft. Worth, Columbus, Ohio. He also taped the "Country Crossroads" syndicated radio program and appeared on KTVT-TV in Ft. Worth, performed on the WMNT "Country Calvacade" in Columbus, Ohio and the "Bob Braun Show" in Cincinnati.

Vern Gosdin's Elektra release, "Till The End," was written by his wife, Cathy, and was originally recorded 8-track by Vern and his brother for Capitol Records in 1967. Known as the Gosdin Brothers, their recording of "Till The End" hit beyond the 20s on national country charts. Gosdin's current release got the full 24-track treatment and features backup vocals by Janie Fricke.

AUGUST 13, 1977, BILLBOARD



SMASH

is the blend of a great artist and a tremendous song...

'CRUTCHES'

is the single, and it's about what a man leans on when love has gone...

FARON

and everybody else agrees, this should be the biggest hit of his fantastic career.

MERCURY 73925

Fred Rose

BOOKINGS:  
BILLY DEATON TALENT  
1300 DIVISION STREET  
NASHVILLE, TENN. 37203  
A/C 615/244-4259

MUSIC INCORPORATED  
Exclusively on Mercury Records, Products of  
Phonogram Inc. Distributed by Phonodisc.



# Billboard Hot Country Singles

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## A GAVIN PICK

a new release on MBI

"STOP AND THINK IT OVER"

Mike Boyd



**MBI**  
Distributing  
8110 Stony Dell Ct.  
Houston, Texas 77017  
(713) 643-8221

AUGUST 13, 1977, BILLBOARD

This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	1	12	ROLLING WITH THE FLOW—Charlie Rich (J. Hayes), Epic 8-50392, (Algee, BMI)	35	50	3	I LOVE YOU A THOUSAND WAYS—Willie Nelson (L. Frizzell, J. Beck), Columbia 3-10588, (Peer International, BMI)	68	66	6	JUST ONE KISS MAGDALENA—Bobby G. Rice (M. Holm-R. Pietsch-D. Fisher A.B. Clyde), GRT 120, (Coffee Shop, BMI)
2	4	8	WAY DOWN/PLEDGING MY LOVE—Elvis Presley (L. Martine Jr./F. Washington, D. Robey), RCA 10998, (Ahab Warner/Lion, BMI)	36	44	10	THINGS I TREASURE—Dorsey Burnette (D. Burnette), Calliope 8004, (Beachwood, BMI)	69	NEW ENTRY	NEW ENTRY	SILVER MEDALS AND SWEET MEMORIES—Staller Brothers (D. Reid), Mercury 55000 (Phonogram) (American Cowboy, BMI)
3	3	12	I DON'T WANNA CRY—Larry Gatlin (L. Gatlin), Monument 45-221, (First Generation, BMI)	37	31	8	CALIFORNIA LADY—Randy Barlow (R. Barlow, F. Kelly), Gazelle/IRDA 413 (IRDA), (Frebar, BMI)	70	NEW ENTRY	NEW ENTRY	EAST BOUND AND DOWN—Jerry Reed (J. R. Hubbard, D. Fetter), RCA 11056 (Duchess/Vector, BMI)
4	5	10	HONKY TONK MEMORIES—Mickey Gilley (R. Bourke, G. Dobbins, J. Wilson), Playboy 85807 (Epic), (Chappell, ASCAP)	38	46	6	BEHIND BLUE EYES—Mundo Earwood (M. Earwood), True 104 (Worldwide), (Times Square/Ray Moondo, BMI)	71	71	5	I CAN'T STOP NOW—Mike Lunford (J. Coleman, M. Lytle), Starday/Gusto 160, (Power Play, BMI)
5	6	11	A SONG IN THE NIGHT—Johnny Duncan (B. Springfield), Columbia 3-10554, (House Of Gold, BMI)	39	27	13	I'LL BE LEAVIN' ALONE—Charley Pride (D. Lee, W. Holyfield), RCA 10975, (Hall-Clement/Maplehill/Vogue, BMI)	72	73	8	COCONUT GROVE—Maury Finney (H. Owens), Soundwaves 4548 (NSD), (Famous, ASCAP)
6	2	11	I CAN'T LOVE YOU ENOUGH—Loretta Lynn/Conway Twitty (T. Seals, M. Barnes), MCA 40728 (Down 'N' Dixie/Irving/Screen Gems-EMI, BMI)	40	58	2	DAYTIME FRIENDS—Kenny Rogers (B. Peters), United Artists 1027 (Ben Peters, BMI)	73	76	3	A COLD DAY IN JULY—Ray Griff (R. Griff), Capitol 4446, (Blue Echo, ASCAP)
7	8	11	A TEAR FELL—Billy "Crash" Craddock (E. Randolph D. Burton), ABC/Dot 17701, (Belinda, BMI)	41	51	5	DREAMS OF A DREAMER—Darrell McCall (D. Brown), Columbia 3-10576, (Mull Ti Hit, BMI)	74	84	2	LADY—Johnny Cash (J. R. Cash), Columbia 3-10587 (House Of Cash, BMI)
8	11	7	RAMBLIN' FEVER/WHEN MY BLUE MOON TURNS TO GOLD AGAIN—Merle Haggard (M. Haggard/G. Sullivan, W. Walker), MCA 40743, (Shade Tree, BMI/Peer International, BMI)	42	48	4	YOU ARE SO BEAUTIFUL—Tanya Tucker (B. Preston, B. Fisher), Columbia 3-10577, (Almo, ASCAP/Irving, BMI)	75	NEW ENTRY	NEW ENTRY	THE OLD MAN AND HIS HORN—Gene Watson (D. Harms), Capitol 4458 (Doubleday, BMI)
9	9	10	I'M THE ONLY HELL (Mama Ever Raised)—Johnny Paycheck (M. Vickery, W. Kemp, B. Borchers), Epic 8-50391, (Tree, BMI)	43	37	16	MARGARITAVILLE—Jimmy Buffett (J. Buffett), ABC 12254 (Coral Reeler, BMI)	76	87	2	I DON'T WANT TO BE ALONE TONIGHT—Ray Sanders (R. Sanders, D. Hall), Republic 0003 (Singletree/Country Pickers, BMI)
10	10	11	(After Sweet Memories) PLAY BORN TO LOSE AGAIN—Dotty (K. Robbins), RCA 10982, (Pi-Gem, BMI)	44	54	6	BABY, DON'T KEEP ME HANGIN' ON—Susie Allanson (L. Schoonmaker-R. Broome), Warner/Curb 8429, (Calente, ASCAP)	77	80	3	SUMMERTIME BLUES—Jim Mundy (E. Cochran, J. Capehart), Hill Country 778 (NSD), (Warner-Tamerlane/Belinda, BMI)
11	12	8	TILL THE END—Vern Gosdin (C. Gosdin), Elektra 45411, (Hookit, BMI)	45	55	4	ALL THAT KEEPS ME GOING—Jim Weatherly (J. Weatherly), ABC 12288, (Kecca, ASCAP)	78	NEW ENTRY	NEW ENTRY	DANCING THE NIGHT AWAY—Tanya Tucker (R. Smith, J.H. Brown Jr.), MCA 40755 (Fourth Floor/Rick Hall, ASCAP)
12	16	6	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (R. Leigh), United Artists 1016, (United Artists, ASCAP)	46	28	14	CHEAP PERFUME AND CANDLELIGHT—Bobby Borchers (S. Whipple), Playboy 8-5803 (Epic), (Tree, BMI)	79	90	2	AIN'T THAT LOVIN' YOU BABY—David Houston (J. Reed) Starday 162 (Gusto) (Conrad, BMI)
13	14	7	SUNFLOWER—Glen Campbell (N. Diamond), Capitol 4445, (Stonebridge, ASCAP)	47	63	2	WHY CAN'T HE BE YOU—Loretta Lynn (H. Cochran), MCA 40747 (Tree, BMI)	80	82	4	GOOD CHEATIN' SONGS—Carmol Taylor (C. Taylor, D. Malloy), Elektra 45409, (Algee/Deb Dave, BMI)
14	7	12	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (A. Jordan-H. David), RCA 10976, (Chess/Casa David, ASCAP)	48	32	13	COUNTRY PARTY—Johnny Lee (R. Nelson), GRT 125, (Matragun, BMI)	81	91	2	IF YOU'RE GONNA LOVE (You Gotta Hurt)—Dave Conway (L. Satterfield, D. Orender), True 105 (Acoustic, BMI)
15	19	5	SOUTHERN CALIFORNIA—George Jones and Tammy Wynette (B. Sherrill, G. Richey, R. Bowling), Epic 8-50418, (ATV/Algee, BMI)	49	68	2	IT'S ALL IN THE GAME—Tom T. Hall (C. Sigman, C.C. Dawes), Mercury 55001 (Phonogram) (Warner Bros., ASCAP)	82	NEW ENTRY	NEW ENTRY	PUT 'EM ALL TOGETHER AND I'D HAVE YOU—George Jones (G. Jones), Epic 8-50423 (Deb Dave, BMI)
16	25	4	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty (C. Twitty), MCA 40754, (Twitty Bird, BMI)	50	62	3	'TIL I CAN'T TAKE IT ANYMORE—Pal Rakes (C. Otis/U. Burton), Warner Bros. 8416, (Eden/Times Square, BMI)	83	89	4	MIDNIGHT FLIGHT—Pam Rose (M. McClellan), Capitol 4440, (Beechwood, BMI)
17	21	7	BABY, I LOVE YOU SO—Joe Stampley (B. Sherrill, N. Wilson), Epic 8-50410, (Algee, BMI)	51	52	7	LOVE SONGS AND ROMANCE MAGAZINES—Nick Nixon (B. Walls, R. Reichag), Mercury 73930, (Phonogram) (Warner Bros., ASCAP)	84	NEW ENTRY	NEW ENTRY	IT DIDN'T HAVE TO BE A DIAMOND—Susan Raye (G. Richey, R. Bowling, R. J. Jones), United Artists 1026 (Brougham Hall, BMI)
18	22	5	THAT'S THE WAY LOVE SHOULD BE—Dave and Sugar (M. Blackford, D. Gillon, J. Dougherty), RCA 11034, (Famous, ASCAP)	52	69	2	DON'T SAY GOODBYE—Rex Allen Jr. (R. Allen Jr.), Warner Bros. 8418 (Boxer, BMI)	85	85	3	RED-NECK HIPPIE ROMANCE—Bobby Bare (S. Silverstein), RCA 11037, (Evil Eye, BMI)
19	20	8	BARBARA DON'T LET ME BE THE LAST TO KNOW—Mel Street (B. McDill, W. Holyfield), Polydor 14399, (Hall-Clement/Vogue, BMI)	53	53	6	LOVE I NEED YOU—Dale McBride (D. McBride-F. Powers), Con Brio 121 (NSD) (Con Brio/Dale McBride/Val Rio, BMI)	86	92	2	FOR A WHILE—Mary Macgregor (P. Yarrow, K. Hunter), Ariola America 7667 (Capitol) (Silver Dawn, ASCAP)
20	13	9	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy (D. Owen), Columbia 3-10558, (Acuff-Rose, BMI)	54	39	13	I DON'T KNOW WHY (I Just Do)—Marty Robbins (R. Turk, F. Ahlert), Columbia 3-10536, (Pencil Mark/Fred Ahlert/TRO-Cromwell, ASCAP)	87	NEW ENTRY	NEW ENTRY	WE CAN'T BUILD A FIRE IN THE RAIN—Roy Clark (B. Reneau), ABC/Dot 17712 (Chess, ASCAP)
21	26	7	IF YOU EVER GET TO HOUSTON (Look Me Down)—Don Gibson (M. Newbury), ABC/Hickory 54014, (Acuff-Rose, BMI)	55	61	4	FREEDOM AIN'T THE SAME AS BEING FREE—Eddy Arnold (J. Johnson), RCA 11031, (Contention, SESAC)	88	88	4	CHASIN' MY TAIL—Jim Glaser (J. Glaser, J. Payne), MCA 40742, (Inmy/Ciancy, BMI)
22	15	9	IN THE JAILHOUSE NOW—Sonny James (J. Rodgers), Columbia 310551, (Peer, BMI)	56	67	3	THE DANGER OF A STRANGER—Stella Parton (E. Stevens, S. Silverstein), Elektra 45410, (Deb Dave/Evil Eye, BMI)	89	NEW ENTRY	NEW ENTRY	ONCE IN A LIFETIME THING—Joh Wesley Ryles (J. Foster, B. Rice), ABC/Dot 17698 (Jack & Bill, ASCAP)
23	29	7	VIRGINIA, HOW FAR WILL YOU GO—Dickey Lee (W. Holyfield, B. House), RCA 11009, (Maplehill/Vogue, BMI)	57	57	8	HOLD ME—Rayburn Anthony (J. Foster, B. Rice), Polydor 14398, (Jack & Bill, ASCAP)	90	NEW ENTRY	NEW ENTRY	WHEN I DIE, JUST LET ME GO TO TEXAS—Ed Bruce (E. Bruce, B. Borchers, P. Bruce), Epic 8-50424 (Sugar Plum/Tree, BMI)
24	30	5	THE PLEASURE'S BEEN ALL MINE/IT'S HEAVEN LOVING YOU—Freddie Hart (J. Nixon/J. Lebsack, F. Hart), Capitol 4448, (ATV, BMI/Hartline/Jack Lebsack, BMI)	58	72	3	SHAME, SHAME ON ME (I Had Planned To Be Your Man)—Kenny Dale (W. W. Wimberly), Capitol 4457, (Publicare, ASCAP)	91	93	2	JUST TO PROVE MY LOVE FOR YOU—David Allan Coe (D.A. Coe), Columbia 3-10583 (Captive/Window, BMI)
25	17	11	SHE'S THE GIRL OF MY DREAMS—Don King (D. King, J. Walker), Con-Brio 120 (NSD), (Wiljex, ASCAP)	59	36	9	DOWN AT THE POOL—Johnny Carver (B. Reneau, D. Goodman), ABC/Dot 17707, (Low Ball, ASCAP/High Ball, BMI)	92	NEW ENTRY	NEW ENTRY	EASE MY MIND ON YOU—Marie Owens (C. Riddle, Jr.) Sing Me 45-12 (MRC) (Sing Me, ASCAP)
26	18	11	GENTLE TO YOUR SENSES—Mel McDaniel (L. Williams), Capitol 4430, (Loaves & Fishes, BMI)	60	77	2	HEAVEN'S JUST A SIN AWAY—Kendalls (J. Gillespie), Ovation 1103 (Lorville, SESAC)	93	95	3	I FALL TO PIECES—Mary Miller (H. Cochran), Inergy 1-300 (NSD), (Tree, BMI)
27	34	5	WHERE ARE YOU GOING, BILLY BOY—Bill Anderson and Mary Lou Turner (G. Martin, D. Kirby), MCA 40753, (Tree, BMI)	61	47	18	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (B. Emmons, C. Moman), RCA 10924 (Baby Chick, BMI)	94	NEW ENTRY	NEW ENTRY	FRECKLES BROWN—Red Steagal (R. Steagal), ABC/Dot 17709 (Otter Creek, BMI)
28	23	8	MY WEAKNESS—Margo Smith (N. Wilson, M. Smith), Warner Brothers 8399, (Galamar/Dusty Roads/Al Gallico, BMI)	62	75	2	AMBUSH—Ronnie Sessions (L. Martine Jr.), MCA 40758 (Ray Stevens, BMI)	95	NEW ENTRY	NEW ENTRY	THROW OUT YOUR LIFETIME—Cates (J. Hunter, R. LeBlanc) Caprice 2038 (Sound Corp, ASCAP)
29	33	6	CRUTCHES—Faron Young (L. Anderson), Mercury 73925 (Phonogram) (Fred Rose, BMI)	63	64	5	THE COWBOY AND THE LADY—Tommy Cash (P. Russell), Monument 45222, (Ciancy, BMI)	96	96	2	GLAD I WAITED JUST FOR YOU—Beba McEntire (R. Porter, B.E. Jones), Mercury 73929 (Phonogram) (Ma-Bee/Warner Bros., ASCAP)
30	38	5	Y'ALL COME BACK SALOON—Oakridge Boys (S. Vaughn), ABC/Dot 17710, (Jack and Bill, ASCAP)	64	74	2	I'M A HONKY TONK WOMAN'S MAN—Bob Luman (J. Foster, B. Rice), Polydor 14408 (Jack and Bill, ASCAP)	97	99	2	MR. BOJANGLES—Jerry Jeff Walker (J.J. Walker), MCA 40760 (Cotillon/Daniel, BMI)
31	35	6	TONIGHT YOU BELONG TO ME—Dottie West (B. Rose-L. David), United Artists 1010, (Chappell/Intersong, ASCAP)	65	65	4	BUDDY I LIED—Nat Stuckey (G. Martin), MCA 40752, (Tree, BMI)	98	NEW ENTRY	NEW ENTRY	CHEATER'S KIT—Willie Rainford (J. Wilson, G. Dobbins, R. Bourke) Record Productions of America 7629 (Chappell, ASCAP)
32	40	7	I MISS YOU ALREADY—Jerry Wallace (J. Wallace, K. Young), BMA 7-002 (WIG), (Jerry Wallace/Ken Sheldon, ASCAP)	66	NEW ENTRY	NEW ENTRY	I GOT THE HOSS—Mel Tillis (J. House), MCA 40764 (Sawgrass, BMI)	99	NEW ENTRY	NEW ENTRY	BETTY'S SONG—Roy Drusky (D. Reeves, W. Ortiz), Scorpion 0540 (HitKit/Boogie Bear, BMI)
33	24	12	MAKING BELIEVE—Emmylou Harris (J. Work), Warner Bros. 8388, (Acuff-Rose, BMI)	67	70	4	BREAKING UP IS HARD TO DO—Con Hunley (C. Hunley), Prairie Dust 7618 (NSD), (Me and Sam, ASCAP)	100	NEW ENTRY	NEW ENTRY	DON'T TAKE MY SUNSHINE AWAY—Ava Barber (Foster-Rice), Ranwood 1080 (Jack & Bill/T. B. Harms, ASCAP)
34	45	3	IF YOU DON'T LOVE ME (Why Don't You Just Leave Me Alone)—Freddy Fender (T. McLain), ABC/Dot 17713, (Crazy Cajun, BMI)								



EYES MOVIE AND TV WORK

# New Direction For Haggard

By PAT NELSON

NASHVILLE—Merle Haggard plans new directions for his career, including his first overseas tour, and more television and movie work. And, as his single "Ramblin' Fever" climbs to a starred No. 8 on this week's Billboard Hot Country Singles chart, joining the top 10 LP by the same name, he's enthused over his recent label affiliation with MCA. "I'm really up for pickin' again," he says. "I'm enjoying the music and enjoying recording it."

"The people at MCA have bent over backwards to help me and so far I've been completely happy with them as a company," Haggard says. "Their distribution setup seems to be effective and they're in touch with what each other is doing, which isn't always true of a company. We've got some good things ready to come out for them too."

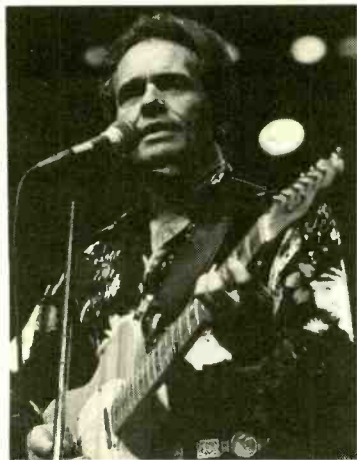
The switch from California studios to Nashville studios to record his current album happened by chance—he had come to Columbia's Studio B about five years ago while Capitol's studio in Los Angeles was undergoing changes and ended up at Jack Clement Studios for this album—and whether or not he continues to record in Nashville will depend on the success of the material he's already done here. Fuzzy Owen will continue to produce Haggard, assisted occasionally by a co-producer who will probably be Dave Kirby for the next LP.

An overseas tour is in the works for next spring beginning in London and he's "really looking forward to experiencing and breaking into the European market."

Although he's been more interested in obtaining dramatic tv roles than being involved in musical situations on tv, he does hope to do the "Tonight Show" sometime this year and more music/talk show type programs than he's done in the past.

"I've wanted to do dramatic parts instead of musical situations to separate the careers and see if I could develop a tv following that doesn't really have anything to do with my music career," Haggard explains. "Television audio is not up to par yet and there's not much visual entertainment available through music. And, if you're Merle Haggard, they want you to do 'Okie From Muskogee.' If I start doing that on national tv, it might start something that I don't really want. I really don't know if I want to go on with this spokesman attitude around me. I just want to do some great music."

He's acting this month in a film tentatively titled "Contact 303" with Henry Fonda, Chad Everett and Billy Ray Williams, among others.



Merle Haggard: California singer says he is branchin' out professionally.

The film deals with the first black Air Force squadron in World War II. "I play a private, a southern boy," he says. "It's not a huge part, but it's an important part."

There'll be another movie role after that. "Hopefully, I'll have a big part in this one," Haggard adds. "I can't give the title now, but I think

## Free N.Y. Show Draws Overflow Crowd Of 10,000

NASHVILLE—For the second time in less than a month an overflow crowd turned a free New York area country music concert into a highly successful event.

More than 10,000 fans flooded the Sunrise Mall Shopping Center in Massapequa, Long Island, to hear Bobby Borchers, Paul Evans, Tommy Cash, Willie Samples and the Yankee Rebels. The three-day festival, July 19-21, was hosted by WHN air personalities Larry Kenney, Bob Wayne and Ed Baer.

Richie Allen and Metropolitan Friends of Country promoted the festival through a direct mailing of 4,000 pieces. Flyers distributed by Sunrise Mall merchants, an ad in Newsday, flyers to all Long Island arts councils and press releases to major and local press. WHN ran continuous free hourly announcements about the festival for more than a week.

A month earlier a similar concert drew some 5,000 to the parking lot of a supermarket in Maspeth, Queens, for performances by Kitty Wells, Johnny Carver, Johnny and Bobby Wright and others.

Metropolitan Friends Of Country is a nonprofit arts corporation dedicated to the cultivation of country music in the metropolitan New York area.

## They Love Dottie At Jubilee Event

NASHVILLE—United Artists' Dottie West and actress Elizabeth Taylor were recent honorees at the 50th Apple Blossom Festival in Winchester, Va.

A featured entertainer in the Country Music Jubilee show, West also served as fireman's marshal in the three day festival's parade which drew more than 300,000 visitors to the city.

West's visit, sponsored by Coca-Cola, was preceded by commercial recordings for Coca-Cola filmed in Tennessee's Smoky Mountains.

it's a hit movie and if I told you the name of it, you'd think it was too."

With all of the standards and meaningful songs Haggard has written pulling events from his past, present and current world affairs, he admits to being slightly uninspired at the moment.

"I haven't written any songs in the last 30 minutes," he jokes. "But seriously, I'm a periodic writer. Sometimes I'll go for months and not write anything that's worth a damn then I'll finally come up with something. Hopefully a person gets more critical with each piece of material he writes and I keep searching and trying to write more quality than quantity. Most writers I'm associated with get slower as time goes by but the quality get better. As of right now I'm just trying to cut good records and do what I can to keep my career escalating."

Controlled radio programming of Top 40 and country music is constantly being debated and Haggard feels that whether or not these constrictions are lessened will be a determining factor in the direction of country music.

"I would like to see radio stations back like they were a few years ago," he points out. "Disk jockeys had more of a free hand to play whatever they wanted to, right or wrong, and the public had more to choose from. There are a multitude of things being recorded but only a small portion of it is being programmed and that happens to be what a handful of people decide is commercial."

Competition in airplay would add new blood and, in some ways, might hurt the more established artists. But Haggard adds that "the controlled programming ties your hands as to what you can record. If we were able to hear new ideas from up-and-coming artists, it might spur new ideas for us. At this point there's just one path to go in and if you step out of that path you're out. Fewer controls would help us as artists and broaden the directions for country music as a whole."

## Statlers Depart For Fair Blitz

NASHVILLE—With a new single and LP out, and buoyed by their successful "Happy Birthday U.S.A." celebration in Staunton, Va., the Statler Brothers are off on a 26-city blitz of state and county fairs.

Some 50,000 fans attended the July 3-4 Staunton festival which featured the Statlers and guest Ronnie Milsap.

Phonogram company officials took advantage of the celebration to present the Mercury artists with gold records for the LP "The Best Of The Statler Brothers." Presenting the gilded disks were Charles Fach, executive vice president and general manager; Jerry Kennedy, vice president of Nashville a&r; Frank Leffel, national country promotion director, and Danny Davis, Washington-Baltimore promotion manager.

## Acts To New York

NASHVILLE—ABC/Dot recording artists Barbara Mandrell and Tommy Overstreet will be appearing in the Richie Allen & Metropolitan Friends Of Country's third annual "Lincoln Center Out-Of-Doors" free concert Aug. 24 in New York's Damrosch Park. WHN air personality Lee Arnold will host the festivities.

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 8/13/77

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
			★ Star Performer—LPs registering proportionate upward progress this week.
1	1	13	OL' WAYLON—Waylon Jennings, RCA APL 1:2317
2	2	6	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695
3	4	7	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
★	6	5	MOODY BLUE—Elvis Presley, RCA AFL 1:2428
★	3	17	KENNY ROGERS, United Artists UA-LA689-G
★	8	8	FIRST CLASS—Mickey Gilley, Playboy K234776 (Epic)
★	9	22	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
★	10	4	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
9	5	10	RAMBLIN' FEVER—Merle Haggard, MCA 2267
10	7	8	RABBITT—Eddie Rabbitt, Elektra 7E1105
11	11	17	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1:2261
12	13	23	NEW HARVEST ... FIRST GATHERING—Dolly Parton, RCA APL1:2188
13	16	5	LIVE—Billy Crash Craddock, ABC/Dot DO 2082
14	15	4	MAKING A GOOD THING BETTER—Olivia Newton-John, MCA 2280
15	12	14	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1 2210
16	17	49	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
17	14	29	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
18	20	8	THE BEST OF ... VOLUME 1—Moe Bandy, Columbia KC34715
19	19	22	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
20	18	9	WANTED: THE OUTLAWS—Waylon, Willie, Jessi, Tompall, RCA APL1:1321
21	22	13	BEST OF FREDDY FENDER, ABC/Dot D02079
★	22	3	BOBBY BORCHERS, Playboy K2 34829 (Epic)
23	21	25	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996
24	24	9	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck, Epic KE34693
★	25	3	TILL THE END—Vern Gosdin, Elektra 7E-1112
26	23	11	A MAN MUST CARRY ON—Jerry Jeff Walker, MCA 2:6003
27	26	13	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PZ 34687
★	28	40	BORN BELIEVER—Jim Ed Brown & Helen Cornelius, RCA APL1:2399
29	29	5	I'M JUST ME—Charley Pride, RCA ANL 1-1214
30	33	3	MIRRIAM—Jessi Colter, Capitol ST 11583
31	25	8	IN PRISON, IN PERSON—Sonny James, Columbia KC34708
32	32	5	RED HEADED STRANGER—Willie Nelson, Columbia KC 33482
33	28	16	I REMEMBER PATSY—Loretta Lynn, MCA 2265
34	27	19	PLAY GUITAR PLAY—Conway Twitty, MCA 2262
35	36	10	LOVER'S, FRIENDS AND STRANGERS—Barbara Mandrell, ABC/Dot DO-2076
36	38	3	THE RAMBLER—Johnny Cash, Columbia KC 34833
37	34	32	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
★	46	2	BEST OF—Dolly Parton, RCA APL1-1117
39	37	10	PRACTICE MAKES PERFECT—Johnny Rodriguez, Mercury SRM 1-1144 (Phonogram)
40	42	22	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 0180 (Warner Bros.)
41	35	17	WELCOME TO MY WORLD—Elvis Presley, RCA APL1:2274
42	NEW ENTRY		SHORT STORIES—Statler Brothers, Mercury SRM-1-5001 (Phonogram)
43	43	2	NICK NIXON, Mercury SRM-1-1175 (Phonogram)
44	NEW ENTRY		COUNTRY SWEET—Stella Parton, Elektra 7E-1111
45	44	3	WHEN IT'S JUST YOU AND ME—Dottie West, United Artists UALA 740 G
46	NEW ENTRY		RONNIE SESSIONS, MCA 2285
47	47	3	MIXED EMOTIONS—Sammi Smith, Elektra 7E-1108
48	NEW ENTRY		DREAMS 'N THINGS—Don King, Con Bro
49	41	5	IF YOU WANT ME—Billie Jo Spears, United Artists UA LA 748-G
50	NEW ENTRY		AWARD WINNERS—Various Artists, RCA APL1:2262

AUGUST 13, 1977, BILLBOARD

## RECORDING STUDIO FOR SALE

EQUIPPED. INCLUDES SOME MASTERS AND CATALOGS.

CALL: HARVEY KIRKPATRICK (615) 251-9353 OR ART WILLARD (615) 251-9422

## Syndicated Stanza By a California Firm

NASHVILLE—A new syndicated television show, "Country Cousins," is being produced by Frankie J. Gallata of Major Maker Video Productions, Long Beach, Calif. Tentatively scheduled as regulars

are Lynda Peace, Judy Rose, Donnie Rohrs, Bill Webb, the Gentry Sisters, Kay Austin, Linda Cassady and Billy Parker of KVOO, Tulsa. Each week a different major country music star will also be fea-



# MARKETPLACE

## CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED**—85¢ a word. Minimum \$17.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD**—One inch, \$38.00, 4 times \$34.00 each, 26-times \$32.00 each, 52-times \$27.00 each. Box rule around all ads.
- Box Number, c/o BILLBOARD**, figure 10 additional words and include \$1.00 service charge for box number and address.

**DEADLINE**—Closes 4:30 p.m. Monday, 12 days prior to date of issue.

**CASH WITH ORDER**, Classified Adv. Dept., Billboard.

**CALL TOLL FREE (Except NY State)**  
800-223-7524

ADDRESS ALL ADS—BILLBOARD, Classified Ad. Dept., 1515 Broadway, New York, N.Y. 10036 or telephone (212) 764-7433.

Check heading under which ad is to appear  
(Tape & Cartridge category classified ad is not accepted.)

- |   |   |
|---|---|
| <input type="checkbox"/> Distribution Services                      | <input type="checkbox"/> Comedy Material        |
| <input type="checkbox"/> Record Mfg. Services, Supplies & Equipment | <input type="checkbox"/> Business Opportunities |
| <input type="checkbox"/> Help Wanted                                | <input type="checkbox"/> Professional Services  |
| <input type="checkbox"/> Used Coin Machine Equipment                | <input type="checkbox"/> For Sale               |
| <input type="checkbox"/> Promotional Services                       | <input type="checkbox"/> Wanted to Buy          |
|   | <input type="checkbox"/> Publishing Services    |
|   | <input type="checkbox"/> Miscellaneous          |

Enclosed is \$ \_\_\_\_\_  Check  Money Order  
PAYMENT MUST ACCOMPANY ORDER

Or you may pay for your classified advertising on your credit card.

Credit Card No. \_\_\_\_\_  American Express  
Card Expires \_\_\_\_\_  Diners Club  
Signature \_\_\_\_\_  BankAmericard  
Bank # (Required) \_\_\_\_\_  Master Charge

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

Telephone No \_\_\_\_\_

## FOR SALE

### AGFA/BASF BLANK CASSETTES 1ST LINE DUPLICATOR GRADE FERRO DYNAMIC, SCREW SHELL BULK

C-30	70¢
C 45	79¢
C 60	84¢
C 90	90¢
C 120	\$1.18

Minimum quantity 12 pieces

For labeled both sides Norelco Box Shrink Wrapped add 20¢.

Private label, custom length C-2 thru C-120 available.

Request prices.

Dealers and distributors—  
some territories open.

**TAPE SPECIALTY, INC.**  
13411 Saticoy St.  
N. Hollywood, Calif. 91605  
(213) 786-6111

(Complete return policy)

### PREMIUM 8-TRACK BLANKS

Lear Jet style cartridge with rubber roller Professional duplicating tape. 90 lengths in 1 min. increments. Private labeling available.

1 min. to 45 min. any quantity	63¢
46 min. to 85 min. any quantity	68¢
85 min. to 90 min. any quantity	73¢
81 min. to 90 min. any quantity	78¢
Headcleaners	45¢ ea.
\$25.00 minimum orders, C.O.D. only.	

**PROFESSIONAL 8-TRACK DUPLICATORS—\$1.295**  
**PROFESSIONAL 8-TRACK CALIBRATORS & ERASERS**  
Studio quality high speed operation. Complete warranty. Write for literature.

**BAZZY ELECTRONICS CORPORATION**  
39 N. Rose, Mt. Clemens, Mich. 48043  
Phone: (313) 463-2592 tfn

### T-SHIRTS

Lettering Systems  
Iron On Transfers  
Transfer Machines

BEST PRICES FAST DELIVERY  
call or write for brochure  
DOWNTOWN ARTCRAFT  
107 E. 31 St. N.Y.C. 10016  
tel 889-4099

### BUDGET TAPES

Have largest selection of original artist 8 tracks in the country. Heavy in C&W, Rock, Gospel and Spanish categories. Displays, signs and sales aids furnished upon request. Call Bill (405) 364-5034 or write:

**OKLAHOMA  
TAPES & RECORDS, INC.**  
P.O. Box 946  
Norman, Okla. 73070 au27

## BLANKS

### 8-track

36 minutes: 36 cents

42 minutes: 42 cents

48 minutes: 48 cents

Blank Cassettes

Two super cassettes

80 minutes: 50 cents

head cleaners: 30 cents

C.O.D. Only

JSJ Distributors

2512 West Fullerton Street  
Chicago, IL 60647  
(312) 227-0551 tfn

### VELVET POSTERS— LIGHTING PRODUCTS

Large velvet backlight posters \$1.25 each. Money House blessing spray \$13.00 per case of 12 cans. Strobe Lights \$9.00 each. New Kiss individually on Motorcycles—posters 80¢. 18" blacklights \$8.00 each. Zodiac Light Bulbs \$36.00 case, 4 Color Personalized Zodiac Car Tags \$18.00 a doz. Fish nets 6' x 30', \$2.50 each.

### TRI-CITY PRODUCTS

99 B Guess St., Greenville, S.C. 29605  
Phone (803) 233-9962 au20

### LOW PRICES FREE CATALOG T SHIRTS

Over 400 Super Selections  
of T Shirt Iron-Ons

• Heat transfer machines • Lettering  
• Blank T Shirts • Glitter & rainbow  
glitter iron-ons • Printed T Shirts

### LOVE UNLIMITED T SHIRT

144-25 Jamaica Ave., Jamaica N.Y. 11435  
(212) 658-1850 or 658-1975 dec24

Sensing Tape-King etc 7/32"x108"	2.40/RL
Electro-Sound Sensing Tape 15/16"x80"	5.50/RL
Lube tape-4200 or 8400 pancakes	06/100'
Loop bin splicing Tape 1"x150'	9.50/RL
Superscope splicing tape 135x150'	2.40/RL
8 track Q-Tabs 5000/Roll	35.00/RL
7 Cassette Tabs 5000/Roll	28.75/RL
Cassette Leader Tape-colors-3000' Reel	3.00/RL
U-Matic KCA-60 Videocassette	17.50/ea.

Deluxe Precise Loaded Cassettes—Call/Write

Free Catalog available

Call/Write Arthur Brandwein

Brandwein... Tapemaker 629 W. Merrick Rd

Valley Stream, N.Y. 11582 516-561-6080

EXPORT INQUIRIES WELCOMED

### 8-TRACK BLANKS ELECTRONICALLY TIMED PREMIUM TAPE ANY QUANTITY EACH LENGTH

20 min-45 min	57¢
45 min-64 min	63¢
65 min-80 min	68¢
(\$25.00 minimum order—COD only)	

### M.H.R. SALES

Box 152A, Rt. 1, Dover, Pa. 17315  
(717) 292-3793 se24

C-0	8¢ each	10,000 lots
C-30	18¢ each	10,000 lots
C-60	25¢ each	10,000 lots

### P T A

(213) 753-1395  
7005 South Western Ave.  
Los Angeles, Calif. 90047 au13

3 SUPERSCOPE CASSETTE WINDERS. Excellent condition. Call (213) 753-1395. au13

### USED DUPLICATORS & LOADERS

8 track system, 1" LB master w/3-slaves produces 2800 albums daily. Only \$11,950.

**5-TK CASSETTE SYSTEM**  
1/2" LB Master with 3 slaves. Produces 1400 albums daily. Only \$9,850.

**USED  
SUPERSCOPE LOADERS**  
Very good condition—Only \$4500. each.

Contact:  
**AUDIO/TEK**  
P.O. Box 5012  
San Jose, Calif. 95008  
(408) 378-5586 au13

### FOR EXPORT CUT-OUTS & OVERSTOCK LPs & Tapes

Major Labels & Artists.

Write for free catalog.

**AMERICAN ALBUM & TAPE**  
850 7 Ave., New York, NY 10019  
TELEX: 12041 XAS NYK  
(212) 541-5350 (212) 247-3188 eow

### 8 TRACK BLANKS Studio Quality Cartridge Low Noise. High Output Tape

1 Min. to 55 Min.	70¢
56 Min. to 70 Min.	85¢
71 Min. to 90 Min.	99¢

\$25.00 Minimum Orders C.O.D. Only  
**Andol Audio Products, Inc.**  
4212 14th Ave., Brooklyn, N.Y. 11219  
(212) 435-7322 de31

### MAJOR LABEL 8 TRACK CUTOUTS AND CASSETTES

Call or write for a free catalog to:  
**J S J DISTRIBUTORS**  
2512 W. Fullerton, Chicago, Ill. 60647  
(312) 227-0551 tfn

### BUDGET 8-TRACK TAPES ALBUMS AND LP'S

Have best selections, quality and service in budget field. Also have some exclusive areas for highly qualified distributors, rack jobbers and reps. Truck service available to record stores and retail outlets in the Southeastern U.S. For catalog call: CHUCK (704) 377-5623 or write to GENERAL MUSIC CORP., P.O. Box 1611, Charlotte, N.C. 28232. se17

DISTRIBUTORS AND DEALERS WANTED for Dolly Parton doll. Call Al Bell - B & B SALES, INC., 420 E. 70th St., Shreveport, La. 71106 (318) 969-3381. au27  
RARE KENNY AND THE CADETS RECORD Barbie on Randy Records alias Beach Boys. \$6.25. R & R Records, 4 Upton St., Millbury, Mass. 01527. au13

## FOR SALE

### 8 TRACK & CASSETTE CUTOUTS BEST OF THE MAJOR LABELS COLUMBIA - LONDON - ETC.

For a free catalog call or write:  
**AUDIO DISTRIBUTORS**

1182 Broadway, New York, N.Y. 10001  
(212) 725-4570  
Dealers only—please ap29

### K & E ELECTRONICS

1413 N. Portland, Oklahoma City, Okla. 73107  
(405) 947-2891

An Ampex BLM 240/120-4 slaves  
An Ampex AG 440-2T  
AG 440-8T Electro Sound Loaders  
Electro Sound Splicers-Heat Tunnel  
2 shrink wrap machines and other equipment  
Call or write for complete list au13

FREE CATALOG, POSTERS, PATCHES, INCENSE OILS, JEWELRY, NOVELTIES, CLOSETTS. New England, 25 Snow St., Dept. B, Providence, R.I. 02903. au20

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwells Hts., Pa. 19020, USA. Dealers only. tfn

THANKS FOR GREAT RESPONSE. HERE'S Why: Current Albums-Tapes at cut out prices. Overruns-Overstocks at promotional prices. For catalog, self-addressed stamped envelope: Music, Dept. B, 72 E. Merrick Rd., Valley Stream, N.Y. 11580. eow

"RUSSIAN AND CZECH RECORDS OFFERED by correspondent. Classical, Folk, Jazz, Rock. Collectors' service or wholesale. Terms, catalogues. Write Apt. 121, 325 Riverside Drive, NYC 10025." au13

## WANTED TO BUY

WANT TO BUY OR RENT ALBUMS BY A group called the "Hi Lo's." Contact: David Hall, P.O. Box 148, Traverse City, Mich. 49684. au20

## PROMOTIONAL SERVICES

### RECORD PROMOTION

Career Builders—Promotion—Distribution  
Specializing in services for New Labels and New Artists

### Roger Ricker Promotions

26 Music Square East—B  
Nashville, Tenn. 37203  
(615) 254-5074—Day  
(615) 822-3583—Day/Night

## BI RECORDS

Have you already recorded and don't know what to do about a record & radio play? Write: B L Bollman, Bollman International Records, PO Box 28553, Dallas, Texas 75228. (214) 271-6022. au13

### ENTREPRENEURS-PRODUCERS and PROMOTERS

Let Concert Co-Ordinators package your next concert for you.  
We will co-ordinate your concerts from beginning to end. For details contact:

CONCERT CO-ORDINATORS PRODUCTION, Inc.  
1472 Broadway, New York, N.Y. 10036  
(212) 221-6071 se3

INDEPENDENT PROMOTION BY HENRY (Lightnin) Neal, formerly with Gamble & Huff. HenSyl Promotion Co., 7923 Linekiln Pike, Philadelphia, Pa. 19150. (215) 549-6845. au13

"FREDDIE MIDDLETON" PROMOTION Service for new labels & new artists—you need help to be a Star & the right Guidance—New Jersey-New York area. Fred Middleton, 16 Somerset St., Newark, N.J. 07103 (201) 622-5264. au20

EXCLUSIVE DISCO DJ'S ONLY—FREE newly released Disco Records—most major labels. Dues required. 814-886-9931. D P A, 631 Front, Cresson, PA 16630. tfn

## RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

### RECORD PRESSING IN LOUISIANA

Quality 45 & LP pressings Dependable FAST Personal Service! Send us your tape and let us do the rest!

**VILLE PLATTE RECORD MFG. CO.**  
120 E. Cypress St., Ville Platte, La. 70586  
(318) 363-2104 de10

### "SACRIFICE"

### Trayco

8 track duplicating system, six slaves. 6 Trayco winders. Excellent shape.

1-505-836-3057 au13

## NEW, TOLL-FREE HOT-LINE FOR PLACING YOUR CLASSIFIED AD

Just Dial

800-223-7524

Ask for Evelyn Warren.

(IN N.Y. STATE (212) 764-7433)

Hot-line is for fast, personal service placing Classified Ads only. For all other business call the regional office nearest you.



## PROFESSIONAL SERVICES

### ENTERTAINMENT LAW STUDENT

with

LABEL CONTACT

seeks

SERIOUS ORIGINAL BAND

with

DEMOS OR MASTERS

Contact: Greg Beasley (216) 295-1503  
3291 E. 119th St., Cleveland, Ohio 44120  
au27

AMERICAN SONG FESTIVAL LYRIC COMPETITION III Winner seeks collaboration. Robert Lemmerman, 12 E 86th St., Apt. 335, NYC 10028 (212) 681-6311. au20

## REPAIR SERVICES

### REPAIR SERVICES

AMPEX, TELEX-VIKING, TRACK-MASTER, MAKE-A TAPE, BECHTEL, ELECTRO-SOUND, ELECTRODUPE, LIBERTY AUDIO TAPE EQUIPMENT REPAIRED EXPERTLY.

### TRACKMASTER INC.

1310 S. DIXIE HWY. W.  
POMPANO BEACH, FLA. 33060 tfn

## LIGHTING

### LIGHTING HANDBOOK

Dimmers, Spots, Minimanuals, Footrols, Stroboscopes, Mirrorballs, Fogger, Bubbler, Chasers, Discoprojector, Motion-slides, Lasergraph, Underlit Dancfloors, Animated Displays... and more!

Send \$3 shipping:

### ROCTRONICS

22-BB Wendell, Cambridge, MA 02138  
se3

## SCHOOLS & INSTRUCTIONS

REI FIVE WEEK COURSE FOR FCC 1ST phone license. Six week course for Radio/TV announcer. Call or write today. REI, 61 N. Pineapple Ave., Sarasota, Fla. 33577, and 2402 Tidewater Trail, Fredericksburg, Va. 22401. tfn

## GOLDEN OLDIES TRADING POST

Don't Miss It!! Classified Advertising Closes Every Monday.

"WANTED TO BUY." "FOR SALE." "SWAPPING"  
Use the headline that fits your needs.

Regular Classified: 85¢ per word. Minimum \$17.00

Display Classified: \$38.00 per column inch.

PAYMENT MUST ACCOMPANY ORDER TO:

Billboard Golden Oldies

Trading Post

1515 Broadway, New York City 10036

## FOR SALE

SEARCHING FOR OLD RECORDS? Discontinued, 444 S. Victory, Burbank, California 91502. eow

OLDIE COLLECTORS! ORIGINAL LABEL oldies from 50s, 60s and 70s. Send \$1.00 for large 64 page catalog containing 10,000 titles. Record Scavengers, Box 387, Cockeysville, Md 21030. tfn



**HELP WANTED**

**SALESPERSON**

LARGE EAST COAST BASED WHOLESALE, DISTRIBUTOR

Must live in metropolitan area.

Salary plus many company benefits.

Send resume.

**BOX 7148**  
Billboard, 1515 Broadway  
New York, N.Y. 10036

au13

SALES REPRESENTATIVES WANTED—territories open on promotional records and tapes—midwest and west coast. Strictly commission. Scott Distributing Corp., 4217 Austin Blvd., Island Park, New York, 11558. au13

**MISCELLANEOUS**



**FOR SALE OR TRADE  
CONTINENTAL  
GOLDEN EAGLE  
40' BUS**

Converted to 1975 Model

318 Detroit Diesel with 25,000 miles on a major—5 speed Allison 750 automatic transmission—single wheel tag axle—sleeps 6, sits 12 plus driver—120 gallon fresh water tank—120 gallon holding tank—1 engine mount A/C—2 roof mount 12,000 BTU A/C's—(2) 5,000 KW generators—(1) 6,500 KW generator—140 gallon fuel tank—35 gallon gas tank—electric space heaters—20 gallon hot water heater—4 swivel chairs—2 dinettes—1 full bath with shower—wet bar with running pre mix—2 door refrigerator with ice maker and freezer—electric trash compactor—Jen-Air electric grill—colored TV, CB, stereo, AM/FM radio.

Contact **JERRY FOWLER**  
COTTINGHAM BEARING CORP.  
P.O. Box 44406  
Dallas, Texas 75234  
(214) 243-8237  
(BROKER'S PROTECTED)

The Town of North Andover, Mass. will accept applications for a license for a Community Antenna Television Franchise. Applications will be accepted until 5:00 P.M., September 30, 1977 at the address below. All applications received will be available for public inspection during normal business hours at the same address.

Each application shall be accompanied by a \$100.00 non-refundable filing fee payable to the "Town of North Andover."

**Board of Selectmen**  
Town Building  
120 Main Street  
North Andover, Mass. 01845

au13

**BILLBOARD IS ON MICROFILM:**

Back copies of BILLBOARD are available on microfilm dating from November 1894 to December 1974.

Microfilm copies of articles or charts from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page up to 5 pages.

For prices on additional copies and for further information contact:

**Bill Wardlow**  
General Services  
Billboard Publications  
9000 Sunset Blvd.  
Los Angeles, Cal 90069  
213/273-7040

**BILLBOARD  
Group Subscription  
Discounts**

Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:

**BOX 6019**  
c/o Billboard, 1515 Broadway  
New York, N.Y. 10036

tfn

**HELP WANTED**

**TOP NOTCH AD SALESMAN  
FOR DJ MAGAZINE**

Draw against commission. All inquiries kept strictly confidential. Send complete resumes to

**UNITED ARTISTS TOWER**  
50 Music Square West, Suite 206  
Nashville, Tenn. 37203

se3

**CUSTOM DUPLICATING  
SPECIALIST**

Major tape duplicating company needs West Coast representative who has contacts with major labels. Salary incentive, car, benefits.

**Box 7146, Billboard**  
1515 Broadway  
New York, N.Y. 10036

au20

**ONE STOP MANAGER**

Northeast distributor requires energetic buyer/manager. Excellent salary. Bonus plan and company benefits for the right man. Send resume including salary information to:

**Box 7139, Billboard**  
1515 Broadway, New York, N.Y. 10036

au20

**RECORD COMPANY  
EXECUTIVE WANTED**

Part-time, day or evenings to instruct music business courses; must be familiar with areas such as publishing, performing, public relations, copyright or artist protection etc. Please respond with position desired and resume to: **Box 7147, Billboard**, 1515 Broadway, New York, N.Y. 10036.

se3

BEULAH'S HIT RECORD "RAPE OF Patricia Herst" "Spot Tavern Bar Maid." \$1.00. Beulah, Crossville, Ill. 62827. Need agent. au20

ELECTRONICS ENGINEER NEEDED FOR top Hollywood recording studio. Must be experienced in repair and maintenance of consoles and tape machines. Good salary and benefits. Send resume to: **Box 7145, Billboard**, 1515 Broadway, New York, N.Y. 10036. au20

SALES REP NEEDED CASSETTE SALES TO duplicating market. PTA, 7005 Southwestern, Los Angeles, Calif. 90047 (213) 753-1395. au27

**SITUATION WANTED**

TALENTED GRAPHIC ARTIST SEEKS position assisting recording engineer. Phone (213) 732-9963, Mark. au20

**RADIO-TV  
mart**

Rates: "POSITION WANTED" is \$10—in advance—for 1 inch, one time. No charge for Box number. "POSITION OPEN" is \$20—in advance—for one time. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.

Send money and advertising copy to:

**Radio-TV Job Mart, Billboard**,  
1515 Broadway, N.Y. 10036

**POSITIONS OPEN**

**NEEDED IMMEDIATELY  
EXPERIENCED DISC JOCKEY**

for INTERNATIONAL STATION IN TEHRAN, IRAN. Experienced only need apply. Excellent salary and benefits. Send resume with personal data and cassette aircheck to:  
**IRAN NATIONAL RADIO & TELEVISION**  
2600 Virginia Ave., N.W., Suite 206  
Washington, D.C. 20037

au13

**POSITIONS WANTED**

**EXPERIENCED  
DISCO DJ  
with  
COMPLETE INDUSTRY KNOWLEDGE  
seeks**

Club Employment anywhere in U.S. Complete Disco Record Library. Write or call after 5. Rob Middlemiss, RR2, Washago, Ont. (705) 689-5618. au20

**BUSINESS OPPORTUNITIES**

**OPPORTUNITY FOR PART OWNERSHIP IN FINEST  
24 TRACK STUDIO FACILITY IN SOUTHEASTERN U.S.  
NOW UNDER CONSTRUCTION**

2 1/2 acres on golf course, 10,000 sq. feet. 14 albums presently under contract over next two years. Only persons with assets over \$500,000 need respond. Write: P.O. Box 6211, Macon, Ga. 31208 or call (912) 477-4242. au13

**SHOWCASE**

**DISCO'S AND DANCE HALLS**

ADD EXTRA PROFIT USING OUR MINIMUM CHARGE SYSTEM. WRITE OR PHONE FOR COMPLETE DETAILS.  
**VAN BROOK OF LEXINGTON**  
P.O. BOX 5044 LEXINGTON, KY. 40505  
PHONE: 606/255-5990

mh25

**COMEDY MATERIAL**

**PROFESSIONAL  
COMEDY MATERIAL**

(The Service of the Stars Since 1940)  
"THE COMEDIAN"  
Original Monthly Service—\$45 yr. pstg. \$8 (Sample Order) 3 issues, \$15, pstg. \$1.80  
35 "FUNMASTER" Gag Files, \$45, pstg. \$7  
"Anniversary Issue," \$30, pstg. \$3  
"How to Master the Ceremonies," \$6, pstg. \$2  
Every item different! No C.O.D.'s.  
"WE TEACH STANDUP COMEDY" via mail  
Payable to: **BILLY GLASON**  
200 W. 54th St.,  
N.Y.C. 10019

tfn

**Fruitbowl**

BECAUSE YOU'RE MORE THAN A COMIC.  
YOU'RE A PERSONALITY!!!  
Free trial month's subscription to qualified broadcasters!  
**FRUITBOWL, Dept "B", Box 382**  
Fair Oaks, CA 95628

FRESH 18 TO 20 HUMOROUS QUIPS, weekly, 3 mos. trial \$20. FREE sample, Farquhar, 2315B S. Tekoa, Spokane, Wash. 99203. eow

DEEJAYS: A COLLECTION OF STORIES, Facts, And Laughs, King's Korner: Write to the King at 1045 Park Avenue, River Forest, IL 60305 for free sample. eow

NEW FARRAH-FAWCETT DOLL WIND. Place on top of TV—and it walks off the set. Free comedy sample! Beauty, 2003 Fox Plaza, San Francisco, Calif. 94102. au13

KALEIDOSCOPE IS NOT COMEDY MATERIAL. Kaleidoscope IS the world's only TOTAL radio PERSONALITY service. 500 subscribers. Sample at P.O. Box 4819, Walnut Creek, CA 94596. tfn

DEEJAYS: NEW SURE-FIRE COMEDY. 11,000 classified one-line gags, \$10. Catalog free. Edmund Orrin, 41171-A Grove Place, Madera, California 93637. tfn

HUNDREDS OF DEEJAYS RENEWED again this year! We guarantee you'll be funnier. Freebie! Contemporary Comedy, 5804-A Twining, Dallas, Texas 75227. tfn

FREE SAMPLE ISSUE OF O'LINERS SHOWS why we're radio's fastest-growing comedy service! O'LINERS, 366-H West Bullard, Fresno, California 93704. tfn

WANNA BE FUNNIER THAN BARBARA Walters? Complimentary snack: Lola's Lunch, 2434 Lake In Wood Blvd., Suite 902, Ypsilanti, Michigan 48197. au13

**DISTRIBUTING SERVICES**

**WE HAVE THE BEST  
CUT-OUT  
record and tape list  
in America**

Major Labels . . . Major Artists  
Dealers Only  
**ALEX A. ARACO, CO., INC.**  
507 High St., Burlington, N.J. 08016  
(609) 386-3288

de24

**ACCESSORIES**

24 HR. FREIGHT-PAID SERVICE  
Largest Selection at Lowest Cost Anywhere  
**MAXELL • MEMOREX • SCOTCH • TDK**  
• BASF • AMPEX • WATTS • DISCWASHER  
• SOUND GUARD • SHURE • PICKERING  
• AUDIO TECHNICA • RECOTON • EVEREADY  
SEND FOR FREE CATALOG  
**A.I. ROSENTHAL ASSOCIATES**  
Dept. A 29, E. Glenside Ave., Glenside, Pa. 19038  
(215) 885-5211

tfn

**INDEPENDENTS PRODUCERS**

Let us distribute your record Label. Write or call for information:  
Mr. Bibbins (213-464-4795)  
**PHONO RECORD DISTRIBUTING CORP.**  
6425 Hollywood Blvd., Suite 208  
Hollywood, California 90028

au20

**EXPORT ONLY**

All brands phonograph records and pre-recorded tapes. Also largest selection of attractive close-out offers. 31 years of specialized service to record and tape importers throughout the world. Overseas Dealers and distributors only.  
**ALBERT SCHULTZ, INC.**  
116 West 14th St.  
New York, N.Y. 10011  
Cable: ALBYREP • Telex: 236569  
eow

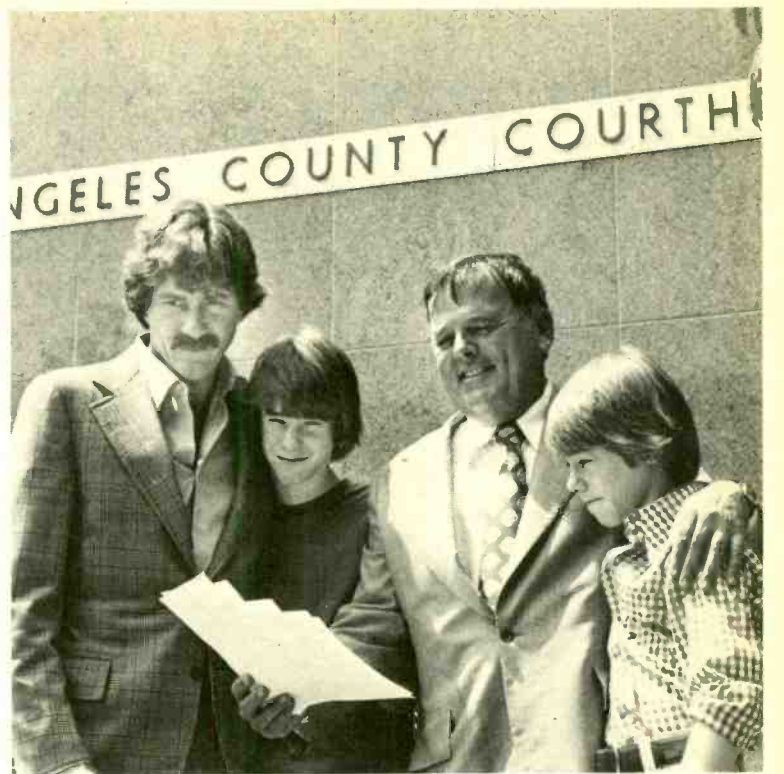
**ATTENTION RACK JOBBERS**

Surplus 8-track and albums for sale we can supply ALL your 8-track and album needs  
Call today Jim Adams  
(314) 354-7100  
**RECORD WIDE DISTRIBUTORS**  
1755 Chase Drive  
Fenton (St. Louis), Mo. 63026  
(314) 343-7100

tfn

ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies and also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Records, Inc., 947 U.S. Highway #1, Rahway, N.J. 07065. tfn

MAKE MORE PROFIT WITH OUR LOWER prices on LPs, 8-tracks, and cassettes. Top 1000 list updated weekly. Write Tobasco, 6144 Highway 290 W., Austin, Texas, (Mexican list available also). tfn



APPROVED—The Keane brothers of Los Angeles record for 20th Century, but they had to have their contract with Pierre Cossette for their own network prime time specials approved by Judge Christian Markey last week before they could face the CBS cameras. From left are David Gershenson, manager; Tom Keane, 13, and John Keane, 12. Father of the young pair is Bob Keane, clarinetist and record label veteran.

**MCA Pins R&B Star  
To War's Acquisition**

LOS ANGELES—MCA Records' signing of War stresses the label's commitment to expand its presence in the r&b/pop field.

MCA vice president of the a&r Denny Rosencrantz says the War signing gives the label a "star" r&b/pop act that is also a major rock act with black roots. He also sees it as an incentive for other acts to join the label.

Says Rosencrantz: "Hopefully, War will attract other established and upcoming black acts to the label." He intimated that negotiations are in progress with other acts. MCA has signed Leon Haywood, formerly on 20th Century Records.

Rosencrantz admitted that the MCA/Rollers production deal, designed to heighten the label's r&b thrust, has not materialized according to expectation. He adds that the MCA roster is being trimmed to accommodate acts "that have a shot."

MCA president Mike Maitland

stresses that the promotion and marketing of War will not be restricted to national black marketing director Wendell Bates' staff. "We don't want all the work done by the r&b marketing staff," says Maitland. "It will be shared by everybody."

Steve Gold, vice president of Far Out Productions, adds that MCA was the "best company for the act and vice versa."

Initial War product on MCA is expected in October.

**Acts Aiding  
Foundation**

LOS ANGELES—The Greenpeace Foundation, an environmentalist group seeking a moratorium against the killing of whales and seals, is enlisting the aid of rock performers to help raise funds by way of benefit concerts.

In excess of \$76,000 has been obtained over the past six years in benefits by Joni Mitchell and James Taylor, Ronree Blakely/Country Joe & the Fish/Danny O'Keefe/Paul Winter, John Mayall and most recently Elton John at an appearance at the Bluemax in Maui, Hawaii.

John Sargent, Los Angeles coordinator of the non-profit organization, says that other performers have donated their services in other capacities.

Supertramp composed the soundtrack to a Greenpeace film called "Voyages To Save The Whales" that has yet to be released in the U.S. and Buffy Sainte-Marie and Peter Fonda have also done charity work.

Sargent says many performers are familiar with the cause and volunteered services, while others are being approached through agents.

Greenpeace was founded in 1970 and maintains worldwide offices.

**When Answering Ads . . .  
Say You Saw It in Billboard**

AUGUST 13, 1977, BILLBOARD







## Talent In Action

• Continued from page 30

Fortunately, things changed for the better, midway through the set, with the group's signature tune, "Bad Company," providing the spark that shook the audience out of its seats.

From there, it was clear sledding as the quartet stormed relentlessly through a parade of familiar favorites, including "Ready For Love," "Live For The Music" and "Run With The Pack."

As the music got heavier, Rodgers seemed to grow more inspired, as did guitarist Mick Ralphs, who played some fierce licks. Following its 13-song set, the band returned for three encores, the best of which was a lively version of the hit single, "Feel Like Makin' Love."

ED KELLEHER

## COMMODORES

Nassau Coliseum, Uniondale, N.Y.

Over the past two years this group has been the most consistently successful crossover singles act in black music yet, thanks to a paucity of hype they remain one of r&b's best kept secrets. Consequently, a lot of New York industry types were surprised that, in its first area headline gig, the Commodores drew close to 17,000 rabid fans to this suburban arena which is inaccessible to the great bulk of young Big Apple blacks.

With just talent, hard work and prudent management, the Commodores have quietly become one of the more successful acts in music.

For this July 22 show the six-man band was augmented by three extra hornmen and a talented, though unidentified young man who doubled on guitar and drums. The 80-minute, 12-song set was slick and professional and it featured the kind of lighting gimmicks and pyrotechnics that have become standard with top rock attractions.

Lead vocalist Lionel Richie has developed into a polished performer and an adequate singer to go along with the tight, proficient band. The group is smart enough to avoid long self-indulgent solos and the act runs smoothly and rarely drags.

The band performed most of its most popular material such as "Slippery When Wet," "Close To You," "Zoom," "Easy," "Sweet Love," "I Feel Sanctified" and "Brickhouse." The set was well received by the young, boisterous audience which spent much of the evening on its feet.

ROBERT FORD JR.

## JOHN DAVIDSON

Las Vegas Hilton

Although it's a year since his last Vegas appearance, the strikingly handsome Davidson notched an in-concert triumph July 26 before a near-capacity house. It was an entertaining accomplishment to fill that large showroom with his presence, comedy material and smooth, strong vocalizations.

The 20th Century Fox recording artist has graduated to a polished level of showmanship devoid of any surface scars from the recent Kentucky nightclub fire from which he escaped.

In a fitting tribute to the memory of his best friend and composer-arranger Doug Herro, lost in that club inferno, Davidson delivered a tight-knit, 65-minute opening night show, which contained 15 songs from soft love ballads and rock numbers to humorous patter with the audience.

Standouts among his itinerary included Stevie Wonder's "Sir Duke," "Evergreen" and Harry Chapin's "Cat's In The Cradle" set in a semi-classical, eight-string arrangement.

Looking a mere 20 instead of 35 years old, Davidson scored well with established act routines from "Sing To Your Lady," a cities-song medley and love-song medley, which included forays into the audience.

A fair rendition of "Southern Nights," a third medley of old hit songs through the years and his traditional closing combination of a comic salute to today's music in commercials and "I Will Never Pass This Way Again," closed out his upbeat efforts. New pianist, harmonic singer Tom Shell and arranger Lenny Stack aided in perfecting Davidson's stage presence.

HANFORD SEARL

## JOAN BAEZ

Universal Amphitheatre,  
Los Angeles

The 36-year-old Portrait recording artist, like some rare vintage, keeps getting better with

age. A July 19 set showcased her at her melodic, vocal and evocative best in a 25-song, 2½-hour evening.

Most significantly, perhaps, Baez appeared to be having a great deal of fun. From the time the purple-sari-clad singer appeared onstage

she bantered with the crowd, told jokes, did Lily Tomlin imitations and even kidded herself with an engaging charm that never faded. She still integrates consciousness-raising social/political anthems into her set but her mood seemed less serious and more relaxed.

With guitar she held center stage for the first half acoustic segment of the show and fluidly went through "Heartfelt Line Or Two," a song from the new "Blowin' Away" LP, "Love Is A Four-Letter Word," "Honest Lullabye," "Turn  
(Continued on page 47)



## Wild Bill's Coming to Town... for the Texas Spotlight.

The Billboard Spotlight on Texas is a round-up of the complete Texas musical scene. We're herding up country, rock, pop, disco, gospel, R&B, and Latin music. We're also putting our brand on live entertainment, recording studios, production services, record companies, discos, clubs, radio and television and sound and lighting equipment. The result will be the latest, and most complete study ever done on the Texas musical market and its influence and impact on the International music scene.

We're sending our "top guns" to Texas and they're going to be comin' your way soon... "Wild" Bill Moran of our advertising staff and "Big" Gerry Wood of our editorial staff are hankering to help you corral more business the Billboard way.

We'll be hitchin' up in:

Dallas at the Fairmont Hotel, August 9-14

San Antonio at the Hilton Palacio Del Rio, August 15-16

Houston at the Houston Oaks Hotel, August 17-19

If you miss "Wild" Bill in Texas, call him anytime at the Billboard Los Angeles office (213) 273-7040.

Ad. Deadline: 9/2/77

Spotlight on Texas Issue Date: 9/24/77

# Billboard®

## Signings

War, the group that left U.A. some time ago, has signed with MCA Records. . . . The Pirates have signed a longterm contract with Warner Bros. Records. . . . Sevega has signed to Le Monde Productions and Pitts Management.

Gamble Rogers to Mountain Railroad Records. . . . Merlin Rose to Hat Band Music. . . . Craig Dillingham to Granny White Records.



## SEEKS CROSSOVER HEAVEN Fewer Notes Pull More Axelrod Sales

By ELIOT TIEGEL

LOS ANGELES—For composer/arranger David Axelrod, using sparser orchestral arrangements is his ticket to jazz crossover heaven.

The MCA artist's debut LP, "Strange Ladies," is the first he's done in which he doesn't have all the pieces playing together all the time.

In fact, this spaciness of sound apparently appeals to some radio programmers who told Axelrod on a recent promotional trip that his music now has greater mass appeal than had been the case.

Tied in with the spreading out of the instruments, so to speak, Axelrod has also boosted his usage of rhythmic emphasis "and the rhythm is what appeals to the people," he acknowledges.

"Actually I like my music leaner," he continues. There is more space between when all the elements are working together, but they do all come together.

The LP, MCA's first attempt at crossover jazz, is looked upon by the composer as a test of the label's ca-

pability to break into this burgeoning field.

MCA, of course, has had a long tradition of recording jazz, but up until recently, it wasn't involved with the contemporary jazz/rock scene.

Axelrod credits Mike Maitland, MCA's president, with giving him the chance to create a vehicle for the company's participation in what has come to mean big dollars to labels working with the right material and performer.

Axelrod used 25 musicians on the project which entailed three rhythm sessions plus three sweetening dates. The six tunes are all new originals.

With the LP out several weeks, Axelrod is clarifying an idea he has in mind for a single and is looking beyond that to a followup LP.

The fact that MCA sent him out on the promo junket is significant to the aggressive musician who acknowledges that "nothing like this has ever happened to me."

Axe's previous progressive jazz compositions have appeared on Capitol, Fantasy and Polydor.

"To walk into a store in Chicago and see mobiles spinning around promoting my album is beautiful."

During his week on the road, Axelrod visited Denver (one of the first cities where there was public reaction to the LP) and did interviews at KFML and KADX.

"We were planning to start the tour in Chicago but we had to change our plans and head to Denver first when we got word about the airplay the LP was getting there," Axelrod says, beaming.

From there it was onto Chicago for appearances at WBMX, WBEE and WXFM plus a meeting with Jim Smith, WLS' music director.

In Philadelphia, the composer did interviews at WYSP, WCAU-FM, WIOD WDAS and WMMR. In New York he visited WRVR and

## 22,000 At 3-Day Bermuda Festival

NEW YORK—Bermuda Summerfest '77, that island's first major pop festival, drew a total of 22,000 fans and grossed \$275,000 for its three-night run, July 27-29.

Helped by clear skies and a holiday atmosphere stemming from the island's annual cricket Cup Match, the festival reached a peak on closing night, with a record breaking audience of 10,000, or roughly one out of every five people in Bermuda.

The concert series, held in the National Stadium, proved so successful that promoter Julian Hall of Tamar International Entertainment, Ltd. is now reported to be considering plans to make the festival an annual event.

This year's concerts featured Brass Construction, Richie Havens, Peter Tosh, Wild Cherry, Tavares, Ramsey Lewis and Crown Heights Affair.

## New Kansas City Mark For Frampton

LOS ANGELES—Peter Frampton has broken the all-time attendance record at Kansas City's Arrowhead Stadium, drawing nearly 60,000 who paid almost \$600,000 for the July 31 show. The old record is held by the Rolling Stones who drew 35,000 in 1975.

WNYU and in Washington visited WHFS and did an interview with Felix Grant of WMAL.

In many cases the LP was played and questions spun around the various cuts. There were also discussions about Axelrod's close professional and personal relationship with the late Julian "Cannonball" Adderley.

A key factor in MCA's belief in the LP, believes Don Whittemore, Axelrod's manager, is the fact that it has been released simultaneously in LP, 8-track and cassette configurations.

In his radio interviews, the topic of crossover jazz cropped up regularly, Axelrod says, adding: "The broadcasters are happy it's happening because it makes jazz more commercial. But what's commercial? Everything is commercial if you can sell it."

In comparing the evolution of his writing style, Axelrod has this cogent comment: "People have said my problem is one of timing. 'Song Of Innocence' (on Capitol) came out in 1968 and nobody knew what to do with it. It was a little early for jazz/rock. And we used jazz solos on another album I produced, 'The Mass In F Minor' (on Reprise), with the Electric Prunes. Don Randi took the piano solos on that LP."

Axelrod credits Maitland's interest in his music with generating company support for the project. The tour was worked out among Maitland, Richard Bibby, MCA's marketing vice president; Joan Bullard, label artists relations vice president and Wendell Bates, head of soul promotion.

Although he says he doesn't like to be pigeon-holed, Axelrod says he can live with a jazz/rock monicker. "That's fine because it doesn't make a difference. I don't think the consumer uses terms like that the way we do in the industry. To them it's artists and music. To us it's rhythm and blues and jazz/rock."

"My style? It's urban music."

## Move For Premier

NEW YORK—Premier Talent Associates Inc. and Premier Talent Agency have relocated their offices to 3 E. 54th St., New York, N.Y. 10022. Telephone (212) 758-4900.

Billboard SPECIAL SURVEY For Week Ending 7/31/77

# Billboard Top Boxoffice

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
------	---	--------------------	--------------------	----------------

### Stadiums & Festivals (More Than 20,000)

1	PETER FRAMPTON/STEVE MILLER BAND/STYX/RICK DERRINGER—Contemporary Prod./Cowtown Prod./Chris Fritz/Kansas City Chiefs, Arrowhead Stadium, Kansas City, Mo., July 31	54,547	\$10-\$12.50	\$583,315
---	--	--------	--------------	-----------

### Arenas (6,000 To 20,000)

1	BOB SEGER & THE SILVER BULLET BAND/JAY BOY ADAMS—Nederland Prod., Pine Knob Theatre, Detroit, Mich., July 27, 28, 30, 31 (4)	40,000	\$6-\$8	\$283,824*
2	EMERSON, LAKE & PALMER/JOURNEY—John Bauer Concerts, Col., Seattle, Wash., July 31	15,000	\$10	\$150,000*
3	BAD COMPANY/CLIMAX BLUES BAND—Electric Factory Concerts, Spectrum, Philadelphia, Pa., July 29	18,515	\$7.50-\$8.50	\$142,728
4	EMERSON, LAKE & PALMER/JOURNEY—John Bauer Concerts, Col., Vancouver, B.C., July 30	10,146	\$10	\$101,460
5	STEVE MILLER BAND/NORTON BUFFALO STAMPEDE—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, July 28	14,829	\$5.50-\$6.50	\$90,976
6	ALICE COOPER/BURTON CUMMINGS—Reggae Ltd., Kemper Arena, Kansas City, Mo., July 30	12,500	\$5.50-\$7.50	\$89,595
7	ALICE COOPER/BURTON CUMMINGS—Reggae Ltd., Civic Aud., Omaha, Neb., July 29	11,300	\$7-\$8	\$84,158*
8	BAD COMPANY/CLIMAX BLUES BAND—Ruffino & Vaughn/Concerts West, Civic Center, Providence, R.I., July 30	9,934	\$7-\$8	\$76,514
9	ALICE COOPER/BURTON CUMMINGS—Reggae Ltd., Henry Levitt Arena, Wichita, Kan., July 31	7,690	\$7-\$8	\$69,984
10	DOOBIE BROS./HENRY GROSS—Mid-South Concerts, Mid-South Col., Memphis, Tenn., July 26	9,500	\$6-\$7	\$60,626
11	DOOBIE BROS./HENRY GROSS—Mid-South Concerts, Barton Col., Little Rock, Ark., July 24	8,570	\$6-\$6.50	\$52,829
12	MARSHALL TUCKER BAND/FIREFALL—Don Law Co., Civic Center, Portland, Me., July 29	7,894	\$6.50-\$7.50	\$51,982
13	DOOBIE BROS./REO SPEEDWAGON—Entam, Scope Arena, Norfolk, Va., July 31	8,145	\$6-\$7	\$50,258
14	AMERICA/POCO—Albatross Prod., Expo Park, Central Point, Ore., July 30	7,000	\$7	\$49,000*
15	AMERICA/POCO/LITTLE RIVER BAND—Bill Graham, Pavilion, Concord, Calif., July 31	6,288	\$6-\$7	\$40,159
16	DAVE MASON/KENNY LOGGINS/STEPHEN BISHOP—Bill Graham, Greek Theatre, U.C. Berkeley, Calif., July 30	5,166	\$6-\$7	\$31,453
17	BENNY GOODMAN & HIS ORCHESTRA—Northwest Releasing, Pavilion, Concord, Calif., July 29	4,852	\$4.50-\$8.50	\$29,885
18	JANIS IAN/KENNY RANKIN—Friedman & Johnston, Pavilion, Concord, Calif., July 26	4,681	\$5.50-\$7.50	\$29,154
19	NEIL SEDAKA/ENGLAND DAN & JOHN FORD COLEY—Electric Factory Concerts, Robin Hood Del West, Philadelphia, Pa., July 31	3,865	\$4-\$10	\$28,543

### Auditoriums (Under 6,000)

1	YES/DONOVAN—Entam, Civic Center, Wheeling, W. Va., July 31	5,353	\$6-\$7	\$36,403*
2	AMERICA/POCO—Albatross Prod., Armory, Salem, Ore., July 29	4,000	\$7.50	\$30,000*
3	FRANKIE VALLI & THE FOUR SEASONS—Entam, Rupp Arena, Lexington, Ky., July 30	4,369	\$6.25-\$7.25	\$29,724
4	JESSE COLIN YOUNG/KENNY RANKIN—DiCesare-Engler Prod./Dick Clark Concerts, Syria Mosque, Pittsburgh, Pa., July 30	3,774	\$7.50	\$27,600*
5	FRANKIE VALLI & THE FOUR SEASONS—Entam, Civic Center, Wheeling, W. Va., July 29	3,223	\$5-\$7	\$22,214
6	SUPERTRAMP/VERNON HALL—Gulf Artists, Gusman Cultural Center, Miami, Fla., July 28, 29 (2)	3,380	\$6	\$20,280
7	PLEASURE/IDRIS MUHAMMED—Savoy Concerts, Tower Theatre, Philadelphia, Pa., July 30	2,981	\$5-\$7	\$19,401
8	RONNIE LAWS/SONS OF CHAMPLIN—Fun Prod., Civic Aud., Santa Monica, Calif., July 30	2,648	\$6.50-\$7.50	\$18,484
9	DARYL HALL & JOHN OATES/VALERIE CARTER—Cross Country Concert Corp., Bushnell Mem. Aud., Hartford, Conn., July 28	2,600	\$6.50-\$7.50	\$18,029
10	JIMMY BUFFETT/KIKI DEE—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., July 28	2,839	\$4.50-\$6.50	\$16,969
11	JANIS IAN/KENNY RANKIN—Avalon Attractions, Convention Center Theatre, Fresno, Calif., July 25	2,363	\$6.50-\$7.50	\$16,584*
12	JERRY GARCIA BAND/CARLOS & STARR—Savoy Prod., Theatre 1839, San Francisco, Calif., July 29, 30 (2)	2,342	\$6-\$7	\$14,566
13	SUPERTRAMP/VERNON HALL—Gulf Artists, Curtis Hixon Hall, Tampa, Fla., July 30	2,379	\$5.50-\$6	\$13,737
14	RONNIE LAWS/PRESSURE/SIDE EFFECT—MorningSun Prod., Zellerbach Aud., U.C. Berkeley, Calif., July 29	2,103	\$5.50-\$6.50	\$12,075*
15	DICTATORS/RAMONES/THE NUNS/WIDOWMAKER, "Punk Night"—Bill Graham, Winterland, San Francisco, Calif., July 30	1,826	\$5-\$6	\$9,860

**TOP QUALITY  
8X10  
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's  
500 - \$32.00 1000 - \$47.50

COLOR PRINTS  
1000 - \$224.00

SEND FOR SAMPLES AND COMPLETE PRICES  
ON 8x10s, OTHER SIZE PRINTS,  
AND POSTERS

**ABC PICTURES**  
1867 E. FLORIDA ST.  
SPRINGFIELD, MO. 65803

AUGUST 13, 1977, BILLBOARD

## JAZZ IN THE ROCKIES

### TELLURIDE JAZZ FESTIVAL 77

August 26th thru 28th

THE CRUSADERS

DIZZY GILLESPIE

MUDDY WATERS

GARY BURTON QUARTET

THE GLENN MILLER ORCHESTRA

MATRIX 9

Jazz Festival tickets are \$25.00 for adults for 3 days and \$10.00 per day . . . Students are half price.

Write or call:

TELLURIDE JAZZ FESTIVAL

P.O. Box 336

Telluride, Colorado 81435

(303) 728-4204





**Thank You**

**Artists, Managers, Agents**

**Thank You**

**Editors of Billboard Magazine**

Thank you for the honor you extended me as the 1977 "Talent Buyer of the Year for Hotels, Fairs and Parks" at the recent International Talent Forum — and thanks, too, for naming the Aladdin Hotel's great Theatre for the Performing Arts recipient of your "Trendsetter Award," citing this magnificent facility for what it has meant to concert talent the world over. Your recognition helps make it all the more worthwhile.

And allow me to credit our Gary Naseef, working hand in hand with me, for the talent-booking achievements that made these awards possible. Together with Gary, now booking both our main showroom and the arts theatre, I can only see better things to come.

**JAMES TAMER, Executive Show Director, Aladdin Hotel**

**ALADDIN HOTEL • LAS VEGAS, NEVADA**



# Soundtracks and Original Cast Recordings

## A Dedication

Jack Kapp, Goddard Lieberson

One of the moving forces in the record industry's romance with original cast albums from Broadway hit musicals was the late Goddard Lieberson, president of Columbia Records.

Earlier, Jack Kapp a co-founder and president of Decca Records, led the way in Broadway cast albums up until his death in 1949.

Lieberson joined Columbia in 1939 as assistant to the director of Masterworks, but it was not until the 1950s that he began to emerge as the champion of the recorded Broadway musical. At that time his emphasis was not on original cast albums, as we know them today, but on studio recreation of outstanding scores with emphasis on quality of performance, superlative recording techniques and creative packaging. His early involvements included "Pal Joey," "Porgy & Bess," "Babes In Arms," and "Girl Crazy."

In 1956 Lieberson was responsible for the issuance of Frank Loesser's "The Most Happy Fella" in the first multi-LP cast album ever released. It was around that same time that with the foresight of a shrewd businessman he also began stockpiling stereo master tapes of cast albums when he envisioned the release of stereo LPs.

One of Lieberson's most memorable successes in the original cast album business was also realized in 1956 when he talked CBS into backing Lerner & Lowe's "My Fair Lady," with an investment of \$400,000. That investment was to eventually pour millions of dollars into the company's coffers.

In all, Lieberson produced more than 80 cast albums, of which seven were certified gold. His final production was from the Tony Award-winning show, "A Chorus Line."

By RADCLIFFE JOE

When scribes of the music industry finally sit down to chronicle the evolution and growth of original cast and soundtrack music, 1976-77 will undoubtedly be recorded in the annals of history as a period heralding a resurgence of interest in this music medium.

Following a period of more than 10 years during which this sound concept languished in the doldrums of commercial unavailability, the past year seems to have signalled a period of revitalization of creativity among writers and composers lending their talents to the soundtrack/original cast album medium.

The Broadway theatre in which original cast albums have their roots has provided the vehicles for commercial success through such shows as the New York Shakespeare Theatre's "A Chorus Line" by Cy Coleman and Michael Stewart; "Side By Side By Sondheim," a musical revue of the best of Stephen Sondheim's works; "Happy End" by Kurt Weill and Bertolt Brecht;

and "Your Arms Too Short To Box With God" by Vinnette Carroll, Alex Bradford and Micki Grant.

Additional support to these award-winning newcomers has come from the remakes of such long-standing successes as "The King And I," "Fiddler On The Roof," the all-black remake of "Guys & Dolls," as well as such outstanding forerunners of the current boom as "Chicago," "The Wiz," "Bubbling Brown Sugar," "Grease" and "Godspell."

The movies, in turn, are providing commercially successful music from such shows as "Star Wars," the current boxoffice smash; "Evergreen," from the Barbra Streisand movie, "A Star Is Born;" the heavy disco score from "Car Wash;" the theme from the soul-searching movie "Rocky" and others.

This new creativity in soundtrack and original cast album music, and the wide consumer interest it has

(Continued on page 44)

**TAKING THE SHOW HOME**



Music From The Original Motion Picture Soundtrack

# THE DEEP

Composed and Conducted by  
**JOHN BARRY**  
including

**"THEME FROM THE DEEP"**  
Sung by  
**DONNA SUMMER**

**"DISCO CALYPSO"**  
Sung by  
**BECKETT**



THE DEEP  
NBLP 7060

# THE DEEP





# The Great Soundtrack Explosion

By JOE X. PRICE

The only thing sound about the soundtrack album facet of the record business in recent years is the sound sleep it fell into starting at the turn of the decade and ending last Christmas, when First Artists and Columbia Records unleashed their respective versions of "Star Is Born." Then all hell broke loose.

But not since 1974 had there been one original cast or soundtrack album rated among the top 10 best sellers for that year—"American Graffiti" being the last, and that just managed to place sixth.

The big nosedive started in 1971 when, for the first time in the history of the art form, not one sound-

track or original cast LP showed up in the top 10. Ditto '72 and '73 and again nothing in '75 and '76.

Now, on the heels of "Star Is Born," there are any number of clicking soundtracks, including music from "Rocky," "The Greatest," "Star Wars," "The Deep," "Sorcerer," "New York, New York" and "Car Wash" (to name just a few)—all of which are either on the charts and climbing or have been there and are still hanging in.

Labels with long-running show product are suddenly going into new promotion on items such as "The Wiz," "Shenandoah," "Bubbling Brown Sugar," "Grease" and "Chicago." Some of the original cast properties being revved up for the marketplace are: "Annie" (Columbia); "I Love My Wife" (Atlantic); "Fiddler On The Roof" and "Side By Side By Sondheim" (RCA); "Guys & Dolls" all-black cast (Motown); "Your Arms Too Short To Box With God" (ABC) and "Godspell" (Arista).

Even television is represented in the form of a package Arista Records has in hand—"Saturday Night Live" with Chevy Chase. Still another Arista show goody is "Lily Tomlin On Stage."

And consider Martin Scorsese, who co-directed "Woodstock" (his entry into music) and his music for "Taxi Driver" and "Mean Streets." He recently opened his first stage musi-

cal to critical acclaim—"Shine It On," which stars Liza Minelli who, incidentally, is the key figure in the Scorsese-directed film musical, "New York, New York," with its dynamic Kander & Ebb score.

Reflecting the Broadway boom in soundtrack albums is CBS' "Annie" with Mike Nichols and music by Charles Strouse—perhaps the most ambitious project of them all.

The Barbra Streisand Columbia LP version of "Star Is Born" has sold in excess of \$4,000,000 to date, and according to Gary LeMel, music topper at First Artists, "is still going strong." Moreover, the ancillary harvest is equally rich, he says. "Folio sales as of July 1 of this year are approaching 100,000 and as for single sheets, approximately 350,000."

Continuing, LeMel states that the "Star" soundtrack album sold more copies in a shorter period of time than any other soundtrack ever. "Cover records have been phenomenal, too. There have been some 100 covers of 'Evergreen (Love Theme From Star Is Born)' so far," adding that the LP will get still another shot in the arm when the film version is re-released—at which time they'll also unveil another single.

Asked what he attributed this sudden reawakening of the soundtrack business to, LeMel responds:

"Star" penetrated the record market like an Elton John or a Frampton record and that was no accident. We planned this. It's not that pictures are any better than before, it's just that record-oriented people are now more involved than ever in the pre-production of motion pictures."

LeMel, himself a former singer and publishing executive (E.H. Morris and A. Schoreder International) before filling the top music slot at First Artists, split up the "Star" score chores nine ways—by assigning as many Hollywood name composers (including Streisand) a piece of the over-all musical pie—Paul Williams, Rupert Holmes, Kenny Asher, Alan and Marilyn Bergman, Leon Russell, Kenny Loggins, Donna Weiss and la

Barbra herself, who penned the melody to "Evergreen."

So successful was the formula that brought "Star Is Born" to the top that First Artists is following through with a new feature, "A Piece Of The Action," which will star Sidney Poitier, one of the principals of First Artists, and will spotlight musically Curtis Mayfield and Roberta Flack. Latter will sing five Mayfield originals, LeMel discloses.

"We'll work that picture the same way we worked 'Star.' We promoted it in conjunction with the record company, Columbia, the film company, Warner Bros., and First Artists, the production company. It was truly a combined effort. We cross-plugged everything," concludes LeMel, adding modestly, "and it's all the brainchild of Jon Peters, the producer of the movie."

Concurring heartily with First Artists' theory on soundtrack records in Neil Bogart, president of Casablanca Records. "The business is becoming an audio-visual business more and more. Films are a natural beginning for record company people. We're gearing up to be one of the largest suppliers of software—through our Film Works Division, of course."

Film Works, which merged with Casablanca last year, produced "The Deep" for Columbia Pictures. Anent its soundtrack album counterpart, a chart-buster almost from the onset, with score by John Barry, Bogart has this to say:

"We took advantage of being able to put two of our artists—Donna Summer and Beckett—on the album. Both of them had new albums of their own and, by being able to get airplay on both artists, we were promoting the movie, the album and the music at the same time.

"And we took care to make it a special package, too. We went in and re-scored one side of the album as a water ballet. That way we made it more commercial.

We also put in a poster—something that's usually reserved for rock groups. And we pressed the record on blue vinyl, making it more expensive."

Asked what Casablanca's advertising budget on the album (Continued on page 40)



A Billboard Spotlight



Eric Clapton, Peter Townsend and John Entwistle in the rock opera "Tommy" (above). At top of page, Tiger Haynes in role of Tinman and Stephanie Mills as Dorothy in the all-black musical "The Wiz," based on Frank Baum's "The Wonderful Wizard Of Oz."

## Shaking the Foundation of Soundtrack Art

By JIM McCULLAUGH

The ultimate multi-track sound and visual envelopment movie theatre that might literally put the viewer "into the experience" the way Disneyland's new Space Mountain ride attempts still totters on a futuristic, though not unrealistic horizon.

Nonetheless, advances and developments have and are being made on a number of technological levels to noticeably enhance the moviegoer's sensual adventure with the wide screen for dialogue, effects and music.

Dolby Laboratories, inventors of noise reduction circuitry for professional and consumer electronics, has been working with filmmakers to create Dolby encoded movie soundtracks. Cerwin-Vega, California speaker and electronics manufacturer, has created the unique "Sensurround" effect for theatres made famous with the movie "Earthquake." Music Recorders, a Hollywood recording studio, has been exploring refinements in mixing movie soundtracks with video interlock. And probably more than one speaker manufacturer is developing a better quality, fuller range theatre speaker.

Of course, any method of improving the quality of movie sound will pay significant dividends for both the film and record industries. And while album soundtracks are mastered in the conventional sense, the better the theatre sound—particularly with musicals—the more inclined a moviegoer will be to later plunk down a hefty \$7.98 for the soundtrack LP.

As Dolby Labs explains, motion picture sound is still pretty much where it was some 30-40 years ago since it is still based on the conventional 35mm optical soundtrack which is used in most theatres throughout the world. The optical soundtrack has certain disadvantages as any moviegoer will attest to. It's noisy, its frequency response, or the ability to produce as wide range of audible sound is limited, and there's distortion. In fact, a conventional optical track, heard in the theatre, will have a high frequency response little better than 4kHz or about the same as a telephone receiver. That compares with 12 kHz or more from a home stereo system.

Essentially the Dolby system is an electronic circuit that reduces the noise a recording makes and material is passed through this circuit during the recording process and again when it is being played back. There are now some 15,000 units installed in recording studios in 50 countries and a simpler version can be found in many brand name consumer cassette tape decks, all of which are Dolby licensees.

Film studios and dubbing stages have been using Dolby units to make better master soundtracks with the system cutting down on the noise of the magnetic generations.

Now, however, Dolby has applied its technology one step further and has developed decoding and equalizing equipment for theatres for films that have been properly Dolbyized and the result is a noticeably enhanced sound product.

To date some 20 films have been released with Dolby encoded soundtracks including "Little Price," "Callan," "Flame," "Steppenwolf," "Rocky Horror Picture Show," "Three For All," "Conduct Unbecoming," "Alfie Darling," "Speed Merchants," "Great Expectations," "Tommy," "Nashville," "Led Zeppelin," "Lisztomania," "River Niger," "Logan's Run," "Welcome To L.A.," "A Star Is Born," "Mr. Billion," "The Great Balloon Race," "The Canadian Olympic Games," and "Star Wars."

In production with Dolby encoded soundtracks are "The Manitou," "Valentino," "Close Encounters Of The Third Kind," "Grease" and "Saturday Night Fever."

The phenomenal success of "Star Wars" has created a huge demand by movie chains and houses to get proper Dolby decoding equipment to take maximum advantage of the soundtrack and loan Allen, Dolby vice president of marketing who runs Dolby's U.S. office in San Francisco, feels the film and the system will go a long way to make Dolby encoded soundtracks a standard.

"One of the prime benefits," says Allen, "is that we are able to get those high frequencies and the soundtrack is much more alive and realistic."

Both Gary Kurtz and George Lucas, the producer and director of "Star Wars," approached Dolby early in 1975 to discuss the firm's possible involvement with the film, feeling it required a superior soundtrack. Dolby engineers worked very closely with location and floor mixers in London prior to shooting and wherever possible during production, the 1 1/4-inch location and floor tape were Dolby encoded, the minimum possible use of limiting was made and no equalization was allowed. The Dolby encoding process was used throughout and the net result for the "Star Wars" viewer is that the sound heard in the theatre should, to all extents be identical to that heard by the director during the mix. More than 50% of the

first wave release theatres for "Star Wars" were equipped with Dolby theatre playback packages with the necessary noise reduction decoders and equalizers tailoring the loudspeaker response to match those of the dubbing theatre where the film was mixed.

Another successful liaison between the film industry and an electronics manufacturer has taken place with Universal and Cerwin-Vega.

Universal was desirous of embellishing their "Earthquake" project with a unique special effect and it was decided to try and generate very low frequency sounds at high intensities that theatre patrons could physically feel as well as hear.

Cerwin-Vega's Mike Koehn explains, "Universal invited a number of speaker manufacturers to display their wares and we brought over some of our stock concert theatre horns. We were really the only company at the time that had the type of equipment that could respond to their needs and that really was how 'Sensurround' was born."

Cerwin-Vega then designed and manufactured its "Earthquake" horns and ancillary electronics which were to be keyed in sync with the projectionist booth. By placing the horns at strategic locations around a theatre the desired "rumbling" was achieved. The collaboration netted Cerwin-Vega an Academy Award for technical achievement, perhaps the only audio firm ever to receive one. "Sensurround" was also employed for "Midway," and most recently "Rollercoaster." Universal now owns several million dollars worth of

"Sensurround" equipment which can be easily installed and taken out of their theatre distribution system and also intends to use the effect outside the U.S. including theatres in Japan, Europe and Brazil.

For the past several years, Gary Ulmer, who owns and is chief engineer of his own independent recording studio, Music Recorders in Hollywood, has been much concerned with sound mixing to video and film.

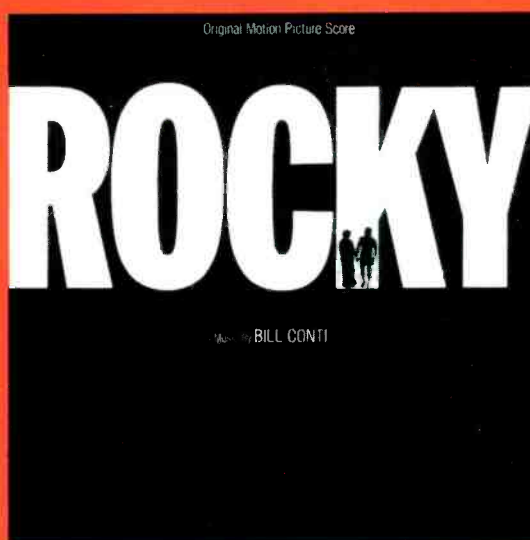
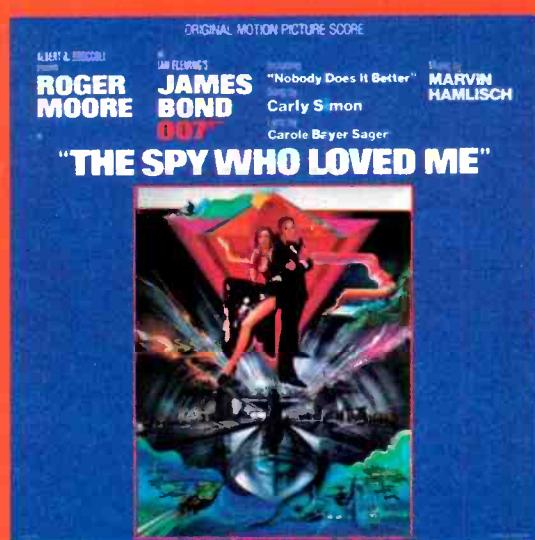
He's installed an interlock system with a 24-track audio (Continued on page 40)



The terror of "Earthquake" is made more vivid through "Sensurround" effects and typifies the strides being made to make movie sound more realistic.



# U.A. KNOWS THE SCORE.



No other label has turned original motion picture scores into such a continuing and enormous business.

At the moment, Rocky is already platinum. New York, New York looks like it could be Liza Minnelli's biggest album. The Spy Who Loved Me is the only album featuring Carly Simon's enormous hit, "Nobody Does It Better." And there's an entire catalogue of albums like Fiddler on The Roof and Goldfinger that continue to sell.

So come to us for the scores. We're the pros.

Original Motion Picture Scores. On United Artists Records & Tapes. 

©1977 United Artists Music and Records Group, Inc.



# Labels Advance On Soundtrack Market

By TOM CECH

Soundtracks and original cast recordings are not confined to any one label, as a quick glance at past charts reveals. If anything, this area of repertoire is becoming more exciting and competitive. In 1977, many labels are discovering that buyers are returning to show music in record numbers, though show music has never failed to sell and the shows which have topped the charts in past years remain strong catalog items.

A survey of the labels reveals certain trends in the promotion of soundtrack albums. One difference between the promotion of an original cast recording and a soundtrack recording is geographic. Original cast shows reach a much smaller area, and promotion centers around major cities in which the show is playing. When the company goes on the road, local campaigns will be carefully coordinated with the arrival of the show. An example of this technique is Columbia's handling of "Chorus Line." Columbia promotion stays in constant touch with the road show managers to be on top of the show's movements.

On the other hand, a movie reaches a much larger populace and nearly all at the same time. Thus, soundtrack promotions tend to be national in character. There are basically four markets in the life of a movie with which a soundtrack must be coordinated. First is the "road show" or release of the film into major metropolitan markets. This special run will be characterized by opening night atmosphere and reserve seating. The second market is the general first run release of the film. This reaches most of the country and is followed by saturation booking, which includes drive-ins and smaller local theaters. The final market is the re-run market. Saturation booking and re-run markets are developed on a local level by distributors and retail chains.

A major rebirth of a soundtrack can result from its prime time showing. An example is "Sound of Music," believed by RCA to be the largest seller of all time. When it ran at Christmas a year ago, sales reached a half-million copies. The film is expected to be shown on national tv at least twice more.

Major shows become solid catalog items and continue selling on a regular basis even after the show itself has disappeared from public view. International sales tend to be very strong in soundtracks, matching and sometimes exceeding the popularity of the film itself. Sales of original cast recordings internationally is limited by the tour of the road show—places where the show is seen will register good sales. RCA has just begun to explore the collectors market, via its

RCA-Red Seal label, with the reissue of several shows which had become rare enough to garner up to \$100 per LP at specialty record stores. The six reissues include "Hazel Flagg," "Silk Stockings," "New Faces Of 1955," "Make A Wish," "Seventeen" and "Call Me Madam." RCA is hopeful the shows will find a market at the more reasonable \$7.98 list price, although it is still too early to assess results. Future re-releases are being considered if these are well received. New entries include a classic film score series, recorded by a symphony orchestra in London; "Side By Side By Sondheim" original cast recording, also recorded in London before the troupe moved to New York; "The Omen" soundtrack; "Starting Here, Starting Now"; "Rex" and "Pacific Overtures."

Great success has been had at RCA with catalog items such as "Sound Of Music," "Fiddler On The Roof" and "Hello, Dolly," with international sales matching domestic sales. An amusing aspect of international sales for "Sound Of Music" is that the record has sold well everywhere except Austria, where the story takes place. Tie-in ad campaigns are underway for



Julie N. McKenzie, David Kernan and Millicent Martin in a scene from the Broadway hit, "Side By Side By Sondheim."

best seller, kindled by the reception of a new road company as well as continuing runs in New York, Los Angeles and San Francisco. "Raggedy Ann & Andy" has sold well, but the children's film has now pretty well exhausted its run.

A list of reissue possibilities is being drawn up at Columbia  
(Continued on page 40)

# Soundtracks With A Hook

The soundtrack field is wide open for the young composer, according to two-time academy award winning soundtrack team, Al Kasha and Joel Hirschhorn. The reason is that there are numerous filmmakers working with a small budget but craving good music to enhance their films. The basic requirement is that the composer be able to provide a sound which reinforces the images in the movie and at the same time appeals to the audience.

The two composers lean toward simple melodies which can be remembered easily by the listener. As Kasha says, "One good technique is to begin with a simple melodic phrase, repeat it and then possibly move it a little higher or a little lower and repeat it again." This way, the listener has an opportunity to learn the tune as the song plays. To achieve this, the songwriters occasionally will work without a piano or other accompaniment to insure the tune is able to be sung. Intricate chord changes then can be woven in behind the melody.

Kasha says it is important for the lyricist to avoid restating the plot of the movie (or, as Hirschhorn adds, giving away the plot, which some writers will do). Instead, lyrics should try to capture the spirit of the film. Burt Bacharach's "Raindrops Keep Falling On My Head" from "Butch Cassidy And The Sundance Kid" is a good example because it plays on the devil-may-care image of the main characters without any mention of them.

Historically, the dominant force in soundtrack writing has been swinging back and forth between the musician who scores the film and the songwriters who provide main themes and hit material. In the '50s, the score predominated, with academy awards going to musicians such as Henry Mancini. The '60s saw a swing toward pop material, with songs like "Raindrops" becoming the focal point. And, of course, there was Kasha and Hirschhorn's "Morning After" from "Poseidon Adventure." "But now," says Kasha, "we are approaching a more middle ground where it is recognized that both the score and pop numbers are important."

Kasha and Hirschhorn are just completing a musical for Disney Studios entitled, "Pete's Dragon." For the film, which stars Helen Reddy and is the biggest Disney production since "Mary Poppins," the team created 12 songs. An interesting approach is being taken in producing a soundtrack album, to appear on Capitol records: The entire show is being remixed. Voices are being dropped back, more rhythm and guitar is being added for the LP and even certain verses of the songs are being cut in order to enhance their hit potential.

Dolby Laboratories  
is proud to be associated  
with

STAR  
WARS®

Making Films Sound Better



Noise Reduction - High Fidelity

STARWARS® 1977 20th CENTURY FOX CORP. ALL RIGHTS RESERVED.



# A Record Breaker



**Burt Reynolds**

**“Smokey AND THE Bandit”**

**Sally Field · Jerry Reed and Jackie Gleason**

as Sheriff Buford T. Justice

**Music From The Original Motion Picture Soundtrack**



MCA-2099

Produced for MCA Records by Sonny Burke

**MCA RECORDS**



# Recent Releases

ALL THIS & WORLD WAR II—20th Century 2T522 (2)

ANNIE—Columbia PS34712

BARRY LYNDON—Warner Bros. SB 2903

BIG TIME—Motown

BOUND FOR GLORY—United Artists UALA695H

A BRIDGE TOO FAR—United Artists UALA762H

BUBBLING BROWN SUGAR—H&L 69011

BUGSY MALONE—RSO RS-1-3501

CALL ME MADAM—RCA Red Seal CBM1-2032

CAR WASH—MCA 2-6000

A CHORUS LINE—Columbia KSQ-33581

THE DEEP—Casablanca NBLP7060

EVITA—MCA MCA2-11003

EXORCIST II: THE HERETIC—Warner Bros. BS3068

FOREVER YOUNG, FOREVER FREE—MCA 2093

FUNNY LADY—Arista 7301-9004N

GODSPELL—Arista 7301-4001H

THE GREATEST—Arista AL-7000

GUYS & DOLLS—Motown M6876S1

HAUNTED—Midsong Int'l BKL1-2131

HAZEL FLAGG—RCA Red Seal CBM1-2207

I LOVE MY WIFE—Atlantic

MacARTHUR—MCA

IPI-TOMBI—Ashtree ASH-26000 (2)

JEREMIAH JOHNSON—Warner Bros. BS2902

KING KONG—Warner Bros. MS2260

MAGIC FLUTE—A&M SP4577

MAKE A WISH—RCA Red Seal CBM1-2033

MY FAIR LADY—Columbia PS34197

NEW FACES OF 1952—RCA Red Seal CBM1-2206

NEW YORK, NEW YORK—United Artists UALA750L2

NEXT MAN—Buddah BDS5685ST

ONE FLEW OVER THE CUCKOO'S NEST—Fantasy 9500

ONE ON ONE—Warner Bros.

OUTLAW BLUES—Warner Bros. BS3072

THE PINK PANTHER STRIKES AGAIN—United Artists

UALA694G

PORGY & BESS—RCA Red Seal ARL3-2109

RAGGEDY ANN & ANDY—Columbia 34686

ROCKY—United Artists UALA693G

ROLLERCOASTER—MCA 2284

SEVENTEEN—RCA Red Seal CBM1-2034

SIDE BY SIDE BY SONDHEIM—RCA Red Seal CBL2-1851 (2)

SILK STOCKINGS—RCA Red Seal CBM1-2208

THE SLIPPER & THE ROSE (The Story Of Cinderella)—MCA 2097

SMOKEY & THE BANDIT—MCA 2099

SORCERER—MCA 2277

THE SPY WHO LOVED ME—United Artists

A STAR IS BORN—Columbia JS34326

STARTING HERE, STARTING NOW—RCA Red Seal ABL 1-2360

STAR WARS—20th Century 2T541

TAXI DRIVER—Arista AL4079

THREE PENNY OPERA—Columbia PS34326

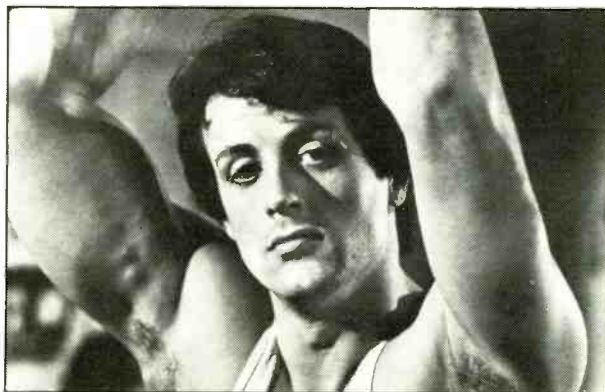
TOMMY—Polydor 2-9502

THE VAN—Warner Bros. BS 3063

THE WIZ—Atlantic QD 18137

THE YOUNG & THE RESTLESS—PIP 6812

YOUR ARMS TOO SHORT TO BOX WITH GOD—ABC AB1004



Reid Shelton as Daddy Warbucks, Andrea McCardle as Annie and Sandy from the Broadway hit, "Annie." Sylvester Stallone in the familiar still photograph from "Rocky."

## Labels Advance On Market

• Continued from page 38

and, while not yet firm, there is a good chance that some older original cast and soundtrack albums will be released in the fall.

At 20th Century the success of the basically classical "Star Wars" soundtrack is the big soundtrack news. Dealer tie-in ads, radio spots and newspaper ads are planned and in-store appearances of "Darth Vader" have spurred sales. A higher percentage of print advertising is being used because of the recognition value of the film. The recording has not yet gone international, because the company is awaiting European release of the film. Also currently in release is "The Other Side Of Midnight," reported as doing well.

"I Love My Wife" and "The Wiz" are two entries from Atlantic. The a&r decision on these shows originated at the top with Jerry Wexler and Ahmet Ertegun. While the two recordings do not represent a new direction for Atlantic a&r, they do indicate a commitment to good product opportunities. "The Wiz," according to an Atlantic spokesman, has sold a lot and continues to sell well.

Polydor, the label which has picked up the entire MGM catalog, has scored with "Tommy" in the past couple of years and a new burst of energy is expected from "Logan's Run," set to become a tv series. But the real excitement is for a new soundtrack entitled "Record City," scored by producer of the year Freddie Perren. "We expect a couple of hits," says director of publicity Len Epan, "and we also think the soundtrack will surprise a lot of people because there are some very sophisticated instrumental tracks." Rick Dees and Keni St. Lewis are featured performers; also, Freddie Perren sings on one cut (but he's shy about it, so he won't let the word out).

Although it hasn't had any current soundtracks for a while, Capitol has decided it is a good time to reenter the market. Upcoming are "Outlaw Blues," with Peter Fonda and various artists as well as "Pete's Dragon," a new Disney movie starring Helen Reddy. "Pete's Dragon" is the first Disney soundtrack to appear on a non-Disney label and with several good pop songs sung by Reddy and written by Al Kasha and Joel Hirschhorn, the LP is causing Capitol to gear up for a major promotional effort. The details are not yet available but, says Dennis White, vice president of sales, "We will be very aggressive in promoting 'Pete's Dragon.'" Capitol also has recently reissued seven of its hard-to-get catalog items, including "Tovarich" and "Golden Boy."

With the new "Filmworks" division, Casablanca is moving into soundtracks in a big way, creating the soundtrack as an integral part of the film. "The Deep," as a first entry, is doing extremely well, spurred on by a top box office movie. Donna Summer's performance of the main theme, for which she penned the lyrics, is doing well as a single, as is the "Disco Calypso" number by newcomer Beckett. Additional soundtrack music was composed by John Barry.

Donna will soon be doing her first U.S. film appearance in "Thank God It's Friday," a combined production of Casa-

blanca and Motown for Columbia Pictures. The film is about discos and will feature new material from Summer, the Commodores and Paul Jabara. And publicist Nellie Prestwood says enthusiastically, "We have the best version of 'Star Wars.' It should have been in the film!"

"Grease" is on tab for RSO, scheduled for Easter and starring Olivia Newton-John and John Travolta. The two-record set will feature eight golden oldies, three numbers by Sha-Na-Na, a new title song and songs for the leads as well as material from the Broadway show. The Dolby optical sound process is being used for quality sound. "Saturday Night Fever" precedes "Grease" on the RSO roster, for which the Bee Gees penned five new songs and perform three. Tavares and Yvonne Elliman each handle one of the other numbers.

"Sgt. Pepper" is also on the boards. RSO will be filming the Beatles album concept and rerecording each of the numbers with the Bee Gees, Peter Frampton and the assist of George Martin, who produced the original album. "We are pleased to have the fine RSO label machinery to market our soundtracks, which we have created to be excellent LPs as well and not just one hit with a lot of strings as filler," says RSO Films soundtracks chief Bill Oakes. "With RSO promotion and the additional thrust of the films, we anticipate several hits from these soundtracks."

UA is offering "The Spy Who Loved Me," "A Bridge Too Far," "New York, New York" and "Bound For Glory." Current MCA entries include "MacArthur," "Car Wash," "Evita," "Rollercoaster," "Smokey And The Bandit" and "The Sorcerer."

## The Soundtrack Explosion

• Continued from page 36

came to, Bogart answers candidly: "The tv buy was \$75,000 and for radio about \$50,000." In its first six weeks on the market the soundtrack LP sold upwards of 250,000 units, according to Bogart.

"The merger of Film Works into Casablanca was one of total synergy," Bogart concludes. "Making the music that important is what is making 'The Deep' that important."

"Sure, that's all well and good if you got your own label," protests Happy Goday, assistant to president Sam Trust at ATV. "I've been involved in 10 soundtracks the last 10 years and I've learned one thing: it makes life a lot easier if you got your own record company, like Casablanca and UA and 20th and those guys.

"Like I'll tell you what happened to me because we don't have our own label. 'Jesus of Nazareth' was done two weeks in a row on NBC, right? Lord Grave paid NBC to put it on the tube every year. It cost \$1 million. Now Pye Records has the record in England, right? So I have to get it for the world, so I go to RCA.

### CREDITS

Editor, Earl Paige. Writers: Radcliffe Joe, Jim McCullough, Tom Cech and Joe X. Price. Art. J. Daniel Chapman and Kim Bucknam.

"Everything is great there and RCA makes a \$10 package out of the 'Jesus' thing, right? But then the regimes changes over there, so the deal is off. Now I got to start all over again.

"Danny Crystal, vice president/motion picture music at UA, attributes the resurgence of soundtrack albums to the superior quality of music being written today. "I think people are beginning to buy soundtrack albums for the music in them rather than to have something to remember the movie by, which is the way it used to be. For instance, I can listen to Max Steiner's score to 'Gone With The Wind' and I can see the whole picture float right before my eyes—even now."

Steve Keator, spokesman for 20th Century Records, says this about his label's hot item, "Star Wars": "TV, movies and records, in the right package, can be powerful. It's all a matter of merchandising. There was definite planning behind 'Star Wars.' There had to be. It's too bad Mark Hamill can't sing—he'd have had a blockbuster!"

Taking an opposite stance entirely is the man who scored "Rocky," Bill Conti, who expresses amazement at the fact that his soundtrack LP has gone platinum and the single has turned gold.

"I don't agree with the statement that it's all in the merchandising. I think the reawakening of interest in soundtracks is due to the fact that we're between things musically. There is no trend—no real direction to whatever that output is to those people who listen to radio. You go from Streisand to Fleetwood Mac—to me? That's ridiculous.

"But I think it's a healthy thing for the industry. It's no longer a situation where any one act is dominating the charts for a whole year. We're in a transitional period. No one's leading the way."

Perhaps Conti has the answer—that we're in a state of transition where music is concerned, thus leaving many doors open for change. Perhaps, too, there has evolved more expertise in the industry where merchandising abides with art. But quite possibly the real answer lies somewhere in the middle, with more than a little emphasis placed on the consummately exquisite hypothesis that movies (and, consequently, movie music) are better than ever?

## Shaking The Foundation

• Continued from page 36

recorder and a video cassette tape recorder. With this capability he can record, sweeten, dub and overdub in sync to picture, and layback to a finished master video cassette. In addition, he can furnish a mono or stereo master for layback to quad(video) or mag stripe to film.

"What I'm interested in doing is getting the sound that you are capable of getting in the studio and being able to dub a complete film in the recording studio. The 24-track is equivalent as far as I'm concerned to 24 sound stage dummies," he adds, referring to the complicated sound building process movie makers go through.



# Double-Feature Now Playing!



STAR  
WARS

ORIGINAL MUSIC FROM THE MOTION PICTURE  
COMPOSED AND CONDUCTED BY JOHN WILLIAMS



ORIGINAL MUSIC FROM THE MOTION PICTURE  
COMPOSED AND CONDUCTED BY MICHEL LEGRAND

The  
Other  
Side  
of  
Midnight



20<sup>TH</sup>  
CENTURY  
RECORDS

A SUBSIDIARY OF  
20TH CENTURY FOX FILM  
CORPORATION



**Annie, A Chorus  
is Born, Ragged  
and Threepenn**

PS 34712

JS 34403



**s Line, A Star**  
PS 33581  
**dy Ann & Andy,**  
S 34686  
**y Opera.**  
PS 34326

All Originals.  
On Columbia Records and Tapes.



# Septee Adds Boardwalk Theatre

By MAURIE ORODENKER

ASBURY PARK, N.J.—Concert impresario and theatrical producer Moe Septee, who was contracted several months ago to serve as this resort's exclusive booking agent for its beachfront Convention Hall, has now added the resort-owned Paramount Theatre, also on the Boardwalk, to his operations.

And with the 3,500-seat Convention Hall and the 1,700-seat Paramount, Septee says he expects to be able to offer a wide variety of entertainment 52 weekends a year within the next few years. He adds that the only way to make entertainment viable in the city is with consecutive bookings.

With the Paramount now under his booking wing, it opened the way for John Schor and his Monarch Entertainment Bureau to add that facility to his rock concert promotions. Schor, who is already promoting rock shows exclusively at Convention Hall, introduced rock shows at the Paramount, originally a vaudeville house, with Climax Blues Band the opener July 27, following with Southside Johnny and the Asbury Jukes on July 30, and Utopia coming in Sunday (7).

Septee, who himself promoted rock shows successfully in the 1960s at the Convention Hall here, had indicated earlier that Schor would have the exclusive on all rock show bookings here.

For the past years or so, Septee has been promoting Broadway-bound stage productions and classical music and dance events in Philadelphia. He says he is trying to book opera productions, Broadway road companies, the New Jersey Symphony and the New Jersey Ballet at Convention Hall, as well as special movie shows and youth-oriented concerts for the Paramount Theatre.

In Philadelphia, Septee promotes the All Star-Forum concert series at the Academy of Music and has again renewed his lease to operate the Locust Street Theatre for the coming theatrical season.

Septee was hired by Asbury Park under a contract which will give him various percentages of the gross rentals paid for the use of Convention Hall and the Paramount Theatre. Under terms of the contract, Septee would receive nothing  
(Continued on page 47)

# New On The Charts

RAMONES

"Sheena Is A Punk Rocker"—91

This four-man group is unarguably at the forefront of the new wave of punk rock. It was one of the first bands ever to play CBGB, the New York bar/club where the punk scene began in late 1974.

It was one of the first new wave acts signed to a major label when Seymour Stein, an early punk enthusiast, added it to the Sire roster in early 1976. It became one of the first punk outfits to make the Hot 100 when this hard-driving primitive rocker made the Hot 100 six weeks ago (though such pub rock acts as Starz, the Hollywood Stars and Graham Parker & Rumour have broken through to the singles chart over the past year).

The group consists of four men in their early 20s, who, though unrelated, have all taken on Ramone as their last name. Tommy is on drums, Joey on vocals, Johnny on guitar and Dee Dee on bass. Originally from Forest Hills, N.Y., they have been playing together off and on since they were in high school in Queens.

The act's first album for Sire, "Ramones," was released in April 1976 and hit the pop LP chart in June, where it remained for 18 weeks. Reflecting the group's basic, pared-down production values, it cost only \$6,400 to make. The second album, "Ramones Leave Home," "cost considerably more," according to Sire president Stein.

Stein, whose label also has punk acts Talking Heads, Richard Hell & the Void-oids, the Dead Boys and Saints, explains the popularity of new wave music by saying, "It's just like rock'n'roll of the '50s and '60s; a return to basic rock songs and a turning away from long, arduous jams and MOR."

This single clocks in at 2:45, and yet is longer than any of the 14 cuts on the second album. The bulk of the material speaks of adolescent frustration and carries a tough, ominous tone that has made it a big hit with angry, down-trodden youth in Britain (Billboard, Aug. 6, 1977). In fact the Ramones, though born and based in America, are bigger in the U.K. Their songs have drawn some covers there, and they

have had three hits on the U.K. charts, with the new one, "Swallow My Pride," debuting this week at number 36.

The Ramones are managed by Danny Fields in New York, (212) 755-9464, and booked by Paul Smith of Music Management in L.A., (213) 656-6353.

MECO

"Star Wars Title Theme"—★

The Bill Conti/Maynard Ferguson cover battle on the "Rocky" theme worked out for the best for both acts: Conti went No. 1 and gold, while Ferguson made the top 30 after never having even hit the Hot 100 before. So, although the London Symphony Orchestra has an early lead with its original version of "Star Wars" from the 20th Century soundtrack (which enters the pop LP top 10 this week), this disco treatment should quickly find its audience.

The artist here is Meco (Pronounced Meeko), short for Meco Monardo, who was the co-producer of such groundbreaking early 1975 disco smashes as Gloria Gaynor's "Never Can Say Goodbye," Carol Douglas' "Doctor's Orders" and Al Downing's "I'll Be Holding On."

Meco explains that he saw "Star Wars" the day it opened, quickly made a deal with Casablanca to do a disco version of John Williams' music to the film and recorded the album "Star Wars And Other Galactic Funk" in just three weeks.

This is actually being released on Casablanca's New York-based Millennium label, since Meco and the disco industry are both centered there.

Millennium just a few weeks ago had a mid-chart hit with Bruce Foster's "Platinum Heroes." The label is headed by Jimmy Ienner, one of only three producers (along with Gus Dudgeon and Arif Mardin) to have made the top 10 on Billboard's top producer recaps the last two years running.

The first side of Meco's album consists entirely of main and incidental themes from "Star Wars"; the second side features three cuts: "Inter," "Galactic" and "Funk."

He has no manager or agent at this point.

## DANDY DAVENPORT DOINGS

# 20,000 See 9 Dixie Units Romp At Beiderbecke Fest

LOS ANGELES—More than 20,000 persons flocked to Davenport, a small city on the Mississippi River bordering Iowa's vast cornfields, for the seventh annual Bix Beiderbecke Jazz Festival July 29-31.

Nine spirited dixieland bands played marathonic six five-hour concerts at Le Claire Park and on small and large riverboats. Several combos performed on flatbed trucks in early New Orleans style. All were effective.

The budget for talent hit \$40,000, reports Donald O'Dette, who heads the Bix Beiderbecke Memorial Society in Davenport. "In time," he enthuses, "we will use the money from our annual fest to construct and operate a permanent memorial to Beiderbecke, who was born and was buried here."

Beiderbecke died in 1931 after a brief but spectacular career as a cornet soloist with Paul Whiteman and other topflight orchestras of the

period. He was 28. Bix also attracted international attention in those dank depression days as a pianist and composer.

The recent fest was highlighted by two-beat music served up by the Bob Barnard band from Sydney, Australia, and Gene Mayle's Rhythm Kings, Dayton; Rosie O'Grady's Goodtimers, Orlando, Fla.; the Fort Dodge, the Davenport and the River City bands of Iowa, the Jazz Minors, Eugene, Ore.; the Tom Saunders-Bob Hirsch Stars, Detroit, and Sid Dawson's Chicago Rhythm Kings.

Among the honored guests were Bill Rank, who recorded with Beiderbecke 50 years ago, and Barrett Deems, for several years drummer with Louis Armstrong.

O'Dette, 49, says he spends about six months every year working on the event. But his long-term goal is a memorial building which would house rare Bix artifacts and memorabilia. "I think we will reach our goal," O'Dette muses, "by about 1980."  
DAVE DEXTER, JR.

# Taking The Show Home

• Continued from page 34

sparked, have galvanized once-complacent record labels into a tug-o-war for recording and distribution rights to the music from these mediums.

Following the vibrant 1940s, '50s and '60s when "show music" was a big seller on the retail music racks around the country, there came a slump in record label interest in this musical medium, as industry executives turned their attentions to the emerging rock music era, and the staggering commercial potential of this format. In this period, the creative minds behind both the Broadway musical and soundtrack music lamented the indifference with which they were being treated by the record companies, and some, particularly in the musical theatre, went so far as to create their own promotional labels in the hope that their music could, in this way, enjoy some exposure, and attract the attention they felt it deserved.

But even as rock rode the crest of the proverbial success wave, the creative minds behind theatre and movie music were working skillfully behind the scenes to make the new music phenomenon work to their advantage.

The breakthrough came with the Broadway production of "Grease," followed in quick succession by such shows as "Hair," "Jesus Christ Superstar" and the rock-opera "Tommy." In Hollywood, about the same time, they were busy releasing movies like "American Graffiti," "The Sting" and a film version of "Jesus Christ Superstar," which were not only destined to be major boxoffice successes, but were also to incorporate such sparkling pop scores that music lovers would be literally queuing at the retail record shops to buy them.

Still, despite these early indications that a renaissance was in the offing, the record labels—vital artery for the flow of music to the people—dragged their feet over making a commitment to the cast album/soundtrack medium, until it was literally forced by public opinion into its present involvement.

This, unfortunately, has almost always been the case with the music industry. With movies for instance, even though sound came to Hollywood as far back as 1927 and music of a fashion was added almost instantly, first with a live organist playing background music from the orchestra pit and later through canned music, the record industry's involvement remained "spotty" at best until the late 1960s and early 1970s. This situation existed in spite of the presence of such soundtrack giants as Walter Scharf, David Raksin, Dimitri Tiomkin, the late Max Steiner, John Green, Miklos Rozsa and Paul Francis Webster.

Broadway, or show music fared somewhat better. A theatre-oriented public was made aware of its potential as far back as

1879 with the import of the British comic opera, "HMS Pinafore," by Gilbert & Sullivan, which, according to music historians, was widely pirated because of the demand for the music and the absence, at that time, of international copyright agreements.

From that period, until it fell on hard times in the depression era of the 1930s, and again during the rock era of the 1960s, "show music" was a staple of the recording industry, both growing together and complementing each other.

As history shows, the term "show music" evolved because the first Broadway recordings were neither original cast nor albums. (The 33 1/2 r.p.m. record, as we know it today, was introduced around 1948.) However, in 1877, Thomas Edison had already developed the cylinder phonograph. About 10 years later Emile Berliner had developed the concept of the disk as it is known today, and wasted no time in soliciting the talents of performers of the Broadway musical stage for the label bearing his name.

On his single-sided 78 r.p.m. disk he later recorded such early musical gems as "Robin Hood," "Gypsy Love Song," "Oh Promise Me," and "The Fortune Teller."

Even after the Berliner disk evolved into the Victor Talking Machine Co., Broadway remained the prime source of new, exciting and commercially viable music, utilizing the talents of such current showstoppers as Bert Williams, Grace Cameron, Lew Dockstader, Stella Mayhew, May Irwin and Thomas Sea-brooke.

Broadway was good to the fledgling record industry, and the industry in turn registered its appreciation with the debuting of Victor's 60,000 series on 10-inch disks, and 70,000 series on 12-inch disks, especially designed to discover and develop talented Broadway musical personalities.

This move signalled the start of the heyday of original cast recordings, the competition heating up with Columbia Records and Edison getting into the act. The latter, in his inimitably creative style, decided to release Franz Lehar's operetta, "Gypsy Love" on five cylinders featuring original cast members. The package was promoted with much fanfare and Edison's marketing techniques may well have had some bearing on record industry promotional concepts as we know them today.

Another milestone in the development of the original cast recording concept was reached in 1925 with the transition from acoustical to electrical recordings. Taking advantage of the advanced technology, Columbia Records released several Broadway show tunes using this technology, including the ambitious "Andre Charlot's Revue of 1926," featuring such top theatre personalities as Gertrude Lawrence, Beatrice Lillie and Jack Buchanan.

Two names that were later to become synonymous with the evolution and growth of the original cast album were Jack Kapp, co-founder and president of Decca Records, and God-dard Lieberman, president of Columbia Records.

Kapp, whose involvement with Broadway recordings went back to his early affiliation with Brunswick Records, was responsible for grouping a selection of songs from Jerome Kern's "Show Boat" into an album. It was not, however, a true original cast album as only two cast members, Paul Robeson and Helen Morgan were actually used. The first original cast album, in the true sense of the word, was "The Cradle Will Rock," released by Musicraft in 1937.

Kapp's role in the evolution of the Broadway cast album cannot, however, be minimized. After moving away from Brunswick to form Decca, he continued his pursuit of the concept with recordings of "Porgy & Bess," "Mexican Hayride," "Carmen Jones," "Annie Get Your Gun," "This Is The Army," and "Lost In The Stars," among others. His progressive policy was to be continued by the company, even after his death in 1949.

Lieberman, on the other hand, was to play a major role in helping Columbia to meet and better the blistering competition from Decca and Victor. It was in the 1950s that Lieberman emerged on the Broadway recording scene as producer of quality recordings. His early productions of shows like "My Fair Lady," "Pal Joey" and "Babes In Arms," though not all original cast recordings, enjoyed commercial popularity because of the professionalism employed in both recording and packaging. Lieberman was later to issue the first multi-LP cast album of Frank Loesser's "The Most Happy Fella."

With a foresight that was later to earn him the presidency of his recording company, Lieberman went on to stockpile stereophonic master tapes of original cast albums with the anticipation that the stereo LP would one day be a viable commercial commodity. Today Columbia's catalog of original cast albums includes the Tony award-winning musical "Annie," Stephen Sondheim's "A Little Night Music," and one of the first Broadway show albums to be recorded in stereo, "Bells Are Ringing."

The question today is, will the momentum currently being enjoyed by original cast and soundtrack albums continue? The consensus is that it will. More and more exciting new writers and composers are pooling their talents to create shows of outstanding musical value. These innovative young minds refuse to be shackled to the once-standard format of the Broadway or soundtrack music. Instead their talents are spanning the broad spectrum of musical concepts, from country ("Robber Bridegroom"); to gospel ("Your Arms Too Short To Box With God,") to pop ("Chorus Line" and "Annie,") to reggae, an upcoming Michael Butler show of the same name; to a combination of all these formats, as seen in the Cy Coleman score of "I Love My Wife."

The feeling is that with such broad musical appeal being incorporated into Broadway and soundtrack music, a much wider audience will be reached. This will, in turn, not only sustain this segment of the industry, but will provide it with the impetus needed to proliferate itself.



# Encore!



On Atlantic Records and Tapes



© 1977 Atlantic Recording Corp. A Warner Communications Co.



## Studio Track

By JIM McCULLAUGH

LOS ANGELES—Capitol Records recording studio was the site of a two-day direct-to-disk recording session recently, a rarity in major studios, for Les Brown. The upcoming LP project on

the Great American Gramophone Co. label was co-engineered by recording pioneer Wally Heider and Capitol's Hugh Davies and was produced by (Continued on page 47)



## Star track

RECORDING STUDIO

24, 16, AND 8 TRACK  
SYNTHESIZERS, EXPERT  
PROGRAMMING AND ENGINEERING

8615 Santa Monica Blvd.  
West Hollywood, CA 90069  
(213) 855-1171

## UNIQUE MUSIC RECORDERS FACILITY 'Video Interlock' In L.A.

LOS ANGELES—At first glance the inside of the control room at Music Recorders studio here resembles many others.

You get the feeling, however, something is different when you look up from the API console and spy a color video projector and a 5-foot by 5-foot screen. Or when you swivel around and see 3/4-inch color video cassette recorders along a wall with other recording studio gear.

With a particular emphasis on motion picture and television scoring capabilities, owner Gary Ulmer has installed what he terms "video interlock" with computerized 24-track audio recorder and video cassette tape recorder. The combination, he says, gives him the ability to record (sweeten, dub and overdub) in sync to picture and layback to a finished master video cassette.

Moreover, he adds, he can furnish a mono or stereo master for layback to quad (video) or mag stripe for film.

Complementing the equipment is a recent increase in studio space which now features two rooms, one a second level string loft, which can accommodate up to 50 musicians offering the option of complete separation of strings, horns and rhythm simultaneously. Full visual contact of all isolation chambers is facilitated by 24-inch color video monitors for conductors and musicians.

Another feature, Ulmer's own innovation, is a special head utilized

by an EECO synchronizer, which can locate by minutes and seconds by computerized readout the frame wanted, which he claims is an invaluable aid in film scoring.

"What I've been interested in," says Ulmer, is getting the sound that's capable of being gotten in a recording studio and being able to dub a complete film in the recording studio."

Ulmer figures his method is more sophisticated and streamlined than the conventional sound effect, dialog and music building process in film and video media and adds, "If I can transfer sound effects and dialog from mag to 24-track in sync and interlock with video I can do the final mix here and use the computer to mix down. In fact, the computer is probably more invaluable in motion picture dubbing than a regular recording situation. If you can store all that information on a computer, one person can mix down an entire film."

Among advantages Ulmer cites for his methodology are, "you can see a replay immediately and it's a lot simpler, easier and less expensive."

"A composer can see exactly what he's done. Invariably they make mistakes, even with click tracking, and people have been so used to working without picture they think it's a luxury. With click tracking, timing is going to be pretty much right on but being mechanically right on the button isn't everything. Aesthetically a scene has to match the music. Sometimes a composer misses the point. They can over-orchestrate and overlook certain subtleties. By being in the studio with video interlock you can see the scene back immediately. You can not only determine if the clicks came out right but you can sweeten immediately afterwards.

"That's why records in the studio take so long. If you hear something and you want to add here or there, there's no reason why you can't. You can do the same things with film if you have the picture at hand. Since I've had video my mixes are 10 times better."

In addition, Ulmer estimates he

can eliminate tape generations on music with his method, thereby getting a better sounding product.

Ulmer also feels the whole home video market is set to explode and feels his video interlock has wide applications for it.

"I think one of the most important things about the studio," he adds, "and video is the home market. The home market for video is skyrocketing. I think 4-channel went by the wayside because people are more interested in seeing something visually. People want to be stimulated. Films are stimulating the ears and the eyes and all you have to do is combine those and put them in the home and you have a fantastic market. All record albums could be video albums whether it's animation, light, laser or whatever. It's going to enhance the video portion. The quality on 3/4-inch cassette is phenomenal. If you have a video album you are getting twice as much with picture. Even if you just play the video cassette without watching it you are not getting any less sound than an album recording."

The owner/engineer also believes studios will be going after more film business.

"Film dollars are heavier than record dollars and if studios get more sophisticated with video they can use their facilities for other than making records."

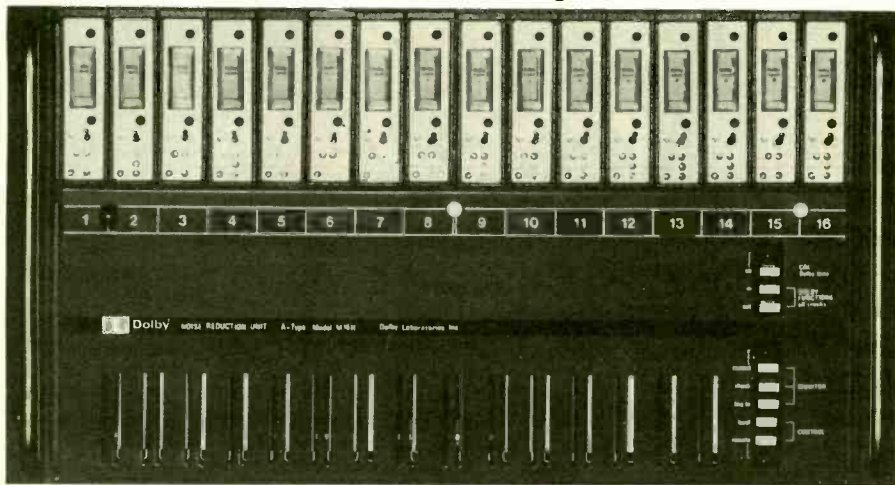
Ulmer figures his ratio now is 60% film and video business and 40% records and he hopes to eventually gravitate to 80/20.

Recent film projects Music Recorders has been involved with include "Outlaw Blues," "Demon Seed," "Bugsy Malone," "Lipstick," "Doberman Gang," "Butterflies Are Free," and "Sextette," with television shows including "Sparrow," the "Julie Andrews" show, Dorothy Hamill special, Richard Rodgers special and others. Ulmer is also readying a Muppets "Emmett Otter Jugband" Christmas special for tv.

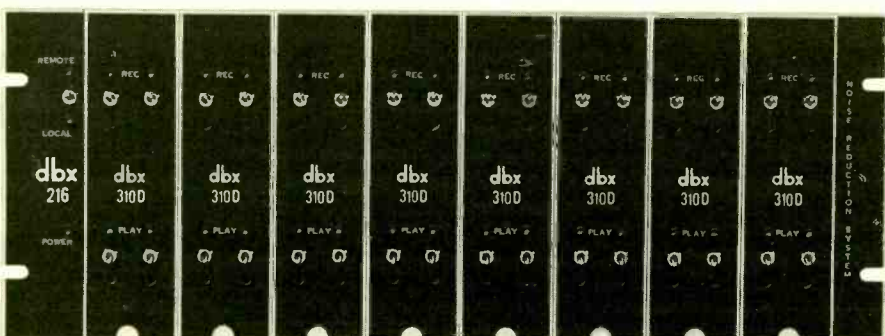
"I don't know of anyone else scoring to video with 24-track," concludes Ulmer, "and I'm sure I'm the only studio doing computer mix-down to picture in sync."

JIM McCULLAUGH

## this noise reduction system reduces tape hiss by about 14 dB



## this dbx 216 system reduces tape hiss to inaudibility



try dbx noise elimination

dbx Incorporated • 71 Chapel Street • Newton, Mass. 02195

## BASED IN NASHVILLE

## Fanta Mobile Studio Sees a Remote Trend

• Continued from page 25

them for the same price that that company's unit would. But the same has happened with us, being hired over another company in their own home town."

"Our credit terms are strict. We require 50% in front and the rest when we arrive for the recording. Then the tapes are paid for when we ship them to our customers. We put a lot of faith in our customers and we expect them to put that kind of faith in us, too."

The attractiveness of recording live is twofold, Rosen feels. "By doing it live you have the advantage of spontaneity, feeling, mood, and sometimes the magic of the crowd pushing you to your limit. And one of the nice things about recording live is that you can leave it just the way it is, which is a comfortable, panoramic set of feelings, or you can go back into the studio and relate to it as a studio-oriented project with

just the rhythm sections basically cut, which for most people is the best way to do it."

Fanta thinks nothing of going places for remote recordings or for overdubbing.

"We've done recordings in people's homes, barns, and we've even rented an auditorium just for overdubbing. What it all boils down to is our attitude about recording. The performance and the feeling of the music is more important than anything else."

In looking towards the future of live recording, Rosen sees it happening more and more. "and I don't think it's going to be just in auditoriums or at large outdoor concerts. I think there's really going to be a trend towards artists wanting to record in their homes."

Representing the technical state of the art of Nashville, Fanta sees its services as an extension of the Nashville music community.





**STUDIO GOLD**—While in Macon recently at the Capricorn Recording Studios to re-mix a new single, Marshall Tucker band members Doug Gray and Jerry Eubanks presented gold records to producer Paul Hornsby and engineers Kurt Kinzel and Richard Schoff for their efforts on the group's "Carolina Dreams" album. Left to right: Gray, Schoff, Hornsby, Kinzel, and Eubanks.

## Studio Track

• Continued from page 46

duced by Glen Glancy, president of the label. Another direct-to-disk project is slated for the same site in September. The Capitol studios have been a flurry of activity lately with projects involving Starwood, Fleetwood Mac, Dan Hicks, Sweet, Freddie Hart, and Caldera.

Chrysalis president Terry Ellis checked into Kendun recently for a **Rory Block** session, produced by the label's Roger Watson with Rick Heenan at the board.

Hall & Oates putting the finishing touches on a new LP at Sound Labs. ... Denny Cordell and Robert Appere co-produced Lyons & Clark for an upcoming Shelter LP project at Indigo Ranch Recording Studio, Malibu.

Ian Matthews doing pre-production recording at Hit City West with Ken Kravitz and Jason Bell behind the console.

Mimi Farina did some overdubbing for a new Columbia LP, produced by Richard Greene, at Columbia Recording Studio, San Francisco. Engineers were Glen Kolotkin and George Engfer. In other action there, Santana cut one side of its forthcoming double album which is being produced by David Rubinson and engineered by Tom Vicari, assisted by Tom Lubin.

Country rock group Buckdancer recorded live at Cassidy's, a club in Northern California near Sacramento. Recording was done through the joint auspices of Common Ground Productions and Factory Productions, the latter providing the remote facilities. Stu Cook, ex-bass player for Creedence Clearwater Revival, was the engineer.

Brainstorm was finishing up its LP at Total Experience, in L.A. with Frank Byron at the board. Seals & Crofts' new Dawnbreaker Studio, San Fernando, Calif., staged an open house July 21.

In out of town notes:

Producers Mike Zager and Jerry Love of Love-Zager Productions plan busy sessions at Columbia's New York Studio B. Andrea True is scheduled to record her next single on Buddah. Cissy Huston will put the finishing touches on her Private Stock LP. And Denny Green, former

lead singer of Sha-Na-Na will also finish up his first Midsong LP.

Charlie Daniels Band, produced by Paul Hornsby, and engineered by Kurt Kinzel, set to begin a new LP at Capricorn Recording Studios, Macon, Ga. ... Joel Diamond was cutting the New Seekers for Columbia at Media Sound, N.Y.

Parker McGee began recording his second LP for Big Tree at Lee Hazen's Studio By The Pond, Hendersonville, Tenn.

The Lettermen and Bob Seger both put in some time on recording projects at Lorio Studios, Warren, Michigan. ... Blondie began recording its second Private Stock LP at Plaza Sound, N.Y. Richard Gottehrer producing and Rob Freeman engineering. ... Lou Reed has been in Soundmixers Studio, N.Y., with producer Richard Robinson working on a new LP project for Arista.

Stallion began working on a new LP for Casablanca at Pyramid Studios, Denver, with Dik Darnell producing and Casablanca executive vice president Larry Harris acting as executive producer.

Producer Rob Steven was working with Crack The Sky for an upcoming LP for Lifesong and with Lavender Hill Mob for a new album on UA at Le Studio, Montreal.

Don Nix completed cutting tracks for his next Cream LP at Dallasonic Recording Studio, Dallas, Don Smith engineering.

Record Plant, N.Y., hosted sessions by Gary Portland, a new Capitol artist, with Richard Landis producing and Charlie Callelo arranging. Elliot Randall and the Brecker Bros. played on some of the sessions. ... Gove finished an LP for Flying Fish at Nashville's Sound Shop, co-produced by Ernie Winfrey and Mike Melford.

Melba Moore has been recording her new upcoming album at Sigma Sound's Philadelphia and New York studios. Philippe Wynn cut vocals and tracks at the New York facility and was mixing his new LP at the Philadelphia complex, Joe Tarsia at the board. Also in New York, Wilson Pickett layed down tracks and did some overdubbing with Mike Hutchinson at the board. And the Four Tops, produced by Laurence Payton, cut vocals, Hutchinson again at the dials.

## Talent In Action

• Continued from page 31

Me Around," "Dida," "Suzanne," and "The Night They Drove Old Dixie Down."

Particularly stirring in this part was Bob Dylan's classic "Blowin' In The Wind" when she sang different verses in various foreign languages and a riveting a cappella song/poem called "Do Right Woman" focusing on women's rights.

After a brief intermission, she appeared on-stage with a five-piece backup unit and after offering another Dylan classic "One Too Many Mornings" they launched into six successive tunes from the "Blowin' Away" album including "Many A Mile To Freedom," "Sailin'," "Miracles," "Cry Me A River," "The Altar Boy And The Thief," and the sarcastic, talk/disco "Time Rag" a sour interview she had with Time Magazine correspondent.

The band, led by guitarist Elliot Randall, provided dazzling and funky musical support, especially on keyboards and horns, not normally associated with a Baez concert. At one point she let them cook on their own while she danced and gyrated around the stage in go-go fashion.

The troupe wound down the evening with "Take It," "George Jackson," "I Shall Be Released," "Diamonds & Rust," and "Joe Hill."

The anticipated encore was a goose-bump raising "Amazing Grace" which she led the crowd through, after which she commented, "That was right pretty." The whole evening was.

JIM McCULLAUGH

### JUDY COLLINS

Wollman Rink, New York

Collins was in splendid voice July 23 for the second of two Central Park concerts. Working with three new band members, she delivered a two-hour concert virtually devoid of rough edges. In other words, it was a typical Collins performance, smooth, professional and audience-pleasing.

Looking cool and regal in a floor-length, floral pattern dress, Collins opened the show with the Richard Farina oldie, "Hard Lovin' Loser." This tune and the 21 which followed offered a pretty fair sampling of the Collins repertoire, ranging from tried and true favorites to a couple of brand new additions.

Over the years, Collins has generally chosen wisely from the songbooks of contemporary writers. In this concert, her perennials—Jacques Brel and Leonard Cohen—were well represented. She also unveiled some fresher material, notably a Bridget St. John song called "Moody," which established a gently rhythmic feeling in the SRO audience.

Collins accompanied herself on guitar for about half the numbers and played solo piano on two more. A six-piece band provided excellent backup, with Gerry Niewood earning special kudos for his reedwork on the Stephen Sondheim number "Send In The Clowns."

Collins returned for one encore, "Lovin' Of The Game," and exited to a well deserved standing ovation. No question about it, she's a seasoned, consummate performer. ED KELLEHER

### CHARLES AZNAVOUR

Carnegie Hall, New York

Aznavour celebrated his 53rd birthday on May 22 with a concert in which he demon-

strated once again his unique showmanship and captivating vocal style.

Striding on unannounced in an immaculately-tailored three piece suit, Aznavour was in total command as he launched into a 14-song opening set. Following intermission, he returned for an additional 16 numbers. All told, he was onstage for slightly more than two hours and the enthusiastic audience acted as though it would gladly have stayed for more.

Aznavour alternated between French and English as he maneuvered his way deftly through a repertoire that included such popular fare as "She," "The Old Fashioned Way" and "Yesterday When I Was Young."

Many of his songs are miniature short stories and it was during the performance of these that Aznavour truly excelled. With his expressive face, conversational tone of voice and sheer physical presence, he brought his little narratives to life with remarkable clarity and style.

Among the characters portrayed in song were unlucky lovers, long-lost friends, gamblers, femme fatales and, in a particularly poignant number, a transvestite nightclub performer who, like most of Aznavour's creations, just wants a little happiness in this life.

Accompanying him was a surprisingly undistinguished seven-piece instrumental section, along with three female vocalists. Working with some rather plodding arrangements, the ensemble made an interesting contrast with Aznavour, who rose above it all with characteristic Gaelic charm. ED KELLEHER

## Texans Building Outdoor Theatre

SAN ANTONIO—An outdoor theatre with a 35,000 person capacity will be opening this fall between Austin and San Antonio.

To be known as Showtime City, the facility will be located four miles south of San Marcos on IH 35.

Construction on the project is due to begin Aug. 1, with a tentative grand opening targeted for Oct. 30.

All matters pertaining to the production and talent will be handled by Gary Gray of Showtime Productions, a subsidiary of Outdoor Entertainment Centers of America, Inc.

## Boardwalk Theatre

• Continued from page 44

unless the gross rental fees exceed \$49,000. That was the amount of money the resort realized last year from Convention Hall rentals.

However, Septee will receive 75% of the gross income if rentals amount to more than \$49,000 but less than \$99,000; 50% of the income if the range is between \$99,000 and \$149,000; and 25% of all income over \$149,000. The resort's City Council has also agreed to spend \$10,000 to promote the attractions brought to the resort by Septee.

## Booker Aims To 'Excite'

By ED HARRISON

LOS ANGELES—Gordon Singer, president of Variety Artists booking agency, says excitement must be created oncampus with acts in the \$1,000-\$1,500 price range.

Singer's clients range from a top price of \$10,000-\$7,500 to a bottom of \$500. Among the agency's top clients are Johnny "Guitar" Watson and Pure Prairie League.

"Schools are mixing acts well," says Singer, "and are receptive to good ideas. If you present them with something appealing they'll take a shot at it."

Variety is a national agency with headquarters in Minneapolis and an office here.

Although there is no campus activity during the summer, Singer says he is "still working like hell" booking fairs, parks and other events to compensate for the lack of campus business.

Says Singer: "It's becoming more of a 12-month business much more than it used to be. Sure there are peaks and valleys like any other business. But the fall is still the best for schools and promoters."

Singer sees the outside promoter playing an increasing role in campus bookings and frequently works in conjunction with them.

"The college market must cover a larger gamut due to the promoters," Singer says. He claims his roster is well diversified, with a proper balance of MOR, rock, country and r&b.

Singer feels that campus bookings have not waned in the past year, claiming his bookings are about the same as they ever were. He also says his fall bookings are filling quickly.

Six agents work out of the Minneapolis office with each handling a specified territory. Agents are Ross Essig, Bob Engel, Max Kittel, Al Neuman, Singer and a newcomer who will join the staff shortly.

The local office, which opened in September, is helmed by Leo Lichter.

The agency concentrates its bookings in the East because of the heavier concentration of schools in that region.

As far as NECAA involvement, Variety makes its presence felt only at the national convention because Singer feels it's hard to evaluate the showcase value.

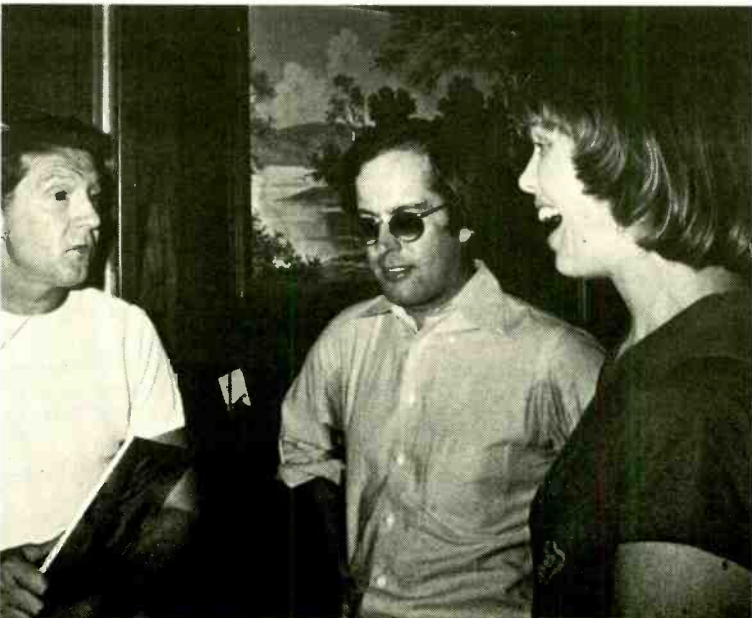
## Launch Newspaper

LOS ANGELES—A group of current and recently graduated Univ. of California students are launching a free monthly music-oriented newspaper called "L.A. Pop."

The paper will be aimed at the 18-30-year-old audience and will cover established acts, up-and-coming talent, the local club scene, recording studios and home and semi-pro equipment.

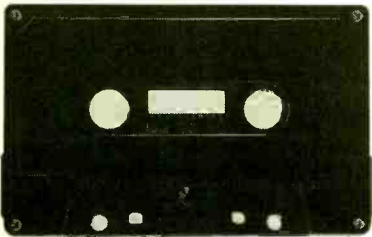
## Chi Firm Relocates

CHICAGO—Creative Direction Inc. has moved to expanded quarters here at 233 E. Ontario, Suite 401, Chicago 60611. Under Elzy White, Bill Traut, Steve Rosenthal and Finis Henderson, the firm handles management and direction of acts including the Impressions, the Dells, Weapons Of Peace, Aquarian Dream, and (for personal appearances only) the Ohio Players.

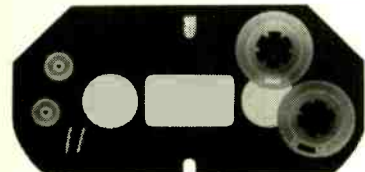


**OLD FANS**—Darryl Dragon and wife Toni Tennille chat with Jerry Lee Lewis backstage at the Palomino in North Hollywood following Lewis' recent performance there.

## Super-reliable C-O Cassettes



- Hard window
- Black silicon liners
- Precision delrin hub holding leader firm and co-laterally
- Double flanged rollers on precision steel pin
- Very attractive price



We also manufacture C60, C90, C120 High Energy or Low Noise, Cobalt or Chromes; as well as all other tape products. GSP Form A available.

For trade enquiry, contact: **Magnetic Industries Ltd.**

Office: 22/F, E. Tat Factory Bldg., Aberdeen, Hong Kong  
P.O. Box 4536 Aberdeen, Hong Kong. Telex: 83243 MAGIN HX  
Cable: "TAPEMAGIN" HONGKONG Tel: 5-534215/8



# Discos

## 'Son Of Sam' Affects N.Y. Clubs

• *Continued from page 1*  
targets. "As a result," says Schragger, "the kids have just stopped patronizing the local discos. They are either staying at home or going to clubs outside the danger zones, in Manhattan, or in Nassau and Suffolk counties on Long Island."

At least four of the killer's victims were stalked and gunned down shortly after they emerged from neighborhood discos. Jasmine's in the Bay Ridge section of Brooklyn was the place where Robert Violante and Stacy Moskowitz had their last drink before falling victims. Moskowitz died of her wounds Aug. 1, while Violante who is still hospitalized is expected to lose his sight in both eyes.

Last June 26, another young couple was gunned down after leaving the Elephas discotheque in Queens. Frightened young disco

lovers are speculating that "Son of Sam" is deliberately stalking disco patrons. On the other hand police officials concede that "Sam" may be hanging out or in and around discotheques because of the easy access they provide to his potential victims.

Among the discos hardest hurt by the killer's spree are Elephas Karoons, Enchanted Gardens and Seconds, all in Queens; the Gazebo, Penthouse and Jasmynes in Brooklyn; and Damien's in the Bronx. Even some clubs outside of the areas being stalked by "Son of Sam" are hurting. As Jackie McCloy of Penrod's in the Hempstead Turnpike in East Meadow explains, "There has been a fall-off in club patronage even though we are located in Nassau county."

Schragger of Enchanted Gardens laments that before "Son of Sam" struck, his room was packing close to

1,000 patrons on an average night. Now however they are down by between 80% and 90%, and on the night of the first anniversary of the killer's first attack they had fewer than a dozen patrons at the club.

Schragger said that in an effort to reduce the fear, his club introduced valet parking and other special security measures, but even these have not helped.

Police meanwhile have beefed up their patrols around clubs in an effort to thwart any planned attack on patrons. However, many club operators feel that this strategy is hurting rather than helping, as potential patrons are made even more aware of the possibility of danger by the presence of the police and tend to shy away.

Paradoxically, clubs outside of the gunman's target area, are registering an increase in patrons, and operators are theorizing that disco lovers, afraid to patronize clubs in their own neighborhoods, are seeking entertainment further afield in places like Manhattan, Nassau and Suffolk counties on Long Island.

Meanwhile, Schragger, whose partnership also operates the successful Studio 54 disco in Manhattan, predicts that unless the killer is apprehended soon, many of the less financially sound clubs will be forced into closing their doors. He states, "We have been able to stay open only because the club has been good to us and we are in a position to absorb most of the losses, but there are those who are not as fortunate as we, and they are the ones who are desperately struggling to stave off disaster."

## Disco Mix

By TOM MOULTON

NEW YORK—Butterfly Records (not affiliated with the European label of the same name) of Los Angeles has released the debut album by Saint Tropez titled "Je Taime." The group consists of Suzanne Mireille, Monique D'Ozo, Ida Boros and Louis Aldebert. There are three strong cuts including the title cut which starts off slowly and builds to a fast tempo. This French classic is done exceptionally well, with emotional arrangements. There is also a short but effective break.

"On A Rein A Perdre" is sung entirely in French, has a beautiful melody and an even more beautiful arrangement done over an exciting rhythm track. "La Symphonie Africaine" (African Symphony) the Van McCoy classic, is done with all the excitement of a motion picture score. This is well arranged and produced. It is done by Michael Lewis and Laurin Rinder, who also produced El Cocos, "Let's Get Together."

Atlantic Records has released two disco disks—Dennis Coffey's "Wings Of Fire" and the new Boney M's "Ma Baker." "Ma Baker" is, without doubt, this group's biggest worldwide hit to date. It is already selling well in this country as an import, and with the release of the 12-inch 33 1/3 r.p.m. disco disk, it should be even more appealing. The song is a lot like "Daddy Cool," the group's earlier success.

## DISCO IMPORTS 12"-LP's-7"

France—Germany—Italy—England—Canada

### DJ DISCOUNTS!

We offer DJ's a special discount. Contact us for details and our complete catalog of domestic and imported disco records.

### NOW AVAILABLE:

Donald Clark Osmond; Believe, Mass Production; Odessey; From Here to Eternity, Giorgio;

Chrisland (imp.); Chase, MBT Soul (imp.) 12"—(all imp.) Run to Me, Kelly Marie; Superdance, Bus Connection; Land of Make Believe, Champ's Boys Orch.; The Derniere Fols, Martin Stevens, 7" (dom.); Superman, Midnight Magic; Lullabye, D.R.U.M.; Mungo Jerry, Sur Le Pont d'Avignon, 7" (imp.); S.O.S. I'm in Love, Mr. Morse & His New Alpha Band; International Disco, Bratislava; Dancing Fever, Claudia Barry; Hey You Should Be Dancing, Gene Farrow.

### SINGLES 1929-1977

Originals & Reissues—Over 10,000 titles in stock  
Send \$1.25 for catalog, deductible against 1st order  
We Ship UPS Within 24 Hours of Receipt of Order

55 W. 42nd St.  
New York, NY  
10036  
(212) 354-4684  
or 221-8989

RECORDS

## LATIN ROUTINES ARE BACK

## Clubs Reviving Old Dance Steps, Chicagoan Asserts

By ALAN PENCHANSKY

CHICAGO—Something old is new again, believes Bill Hicks, a dance instructor here who views disco as a renaissance of ballroom dancing.

Disco is cha cha, merengue, samba and mambo, claims Hicks, whose students at Dancing Nights Inc. in north suburban Barrington execute these formal steps to the latest disco cuts.

"In actuality, ballroom dancing is

just good disco dancing," says the instructor, who also is host of a weekend disco radio program over suburban station WWMM.

Hicks claims the slower disco pieces are based on rumbas and cha chas, and that what today is called the "hustle," stands for nothing more than dancing in close position.

"The N.Y. hustle started six years ago, but at this point dancing with a partner is all it means," he says.

"As far as what people want to be taught to, they want to be taught to the disco type music, and most of them want to learn the disco type dancing," the instructor says of the modern dance school crowd.

To facilitate dance instruction, Hicks would like to see record companies label disco cuts according to dance meters, as the diskeries did in the swing era.

"They did it years ago, and it's not that hard for the group who put the rhythm together to know what it is," he observes.

Hicks has taken a tentative step toward instituting such a rhythm catalog, with publication of his own playlist, that is distributed to dance students, record companies and retail outlets in his area. Current disco titles are grouped according to rhythm: foxtrot/hustle, merengue, cha cha, West Coast swing, etc.

"I'm trying to take all the newer cuts that come out and get people used to them immediately," the instructor explains. "In order for people to know how to dance to something they have to know what rhythms they are."

Such a cataloging procedure would also benefit deejays in clubs, notes Hicks, who calls beats-per-minute, "only half of the music's story."

Because people no longer know how to dance, Hick's says development of the disco market is being retarded. He calls disco line dances a "choreographic nightmare," and says most of the instruction offered in discos he has visited is "not up to par."

In his estimation, disco is the best thing that's happened to popular music since rock ushered in formless dancing and no dancing at all. Hicks compares disco's rise to the post-Charleston era, when couples, who had danced apart, once again were united on the ballroom floor.

metear  
MIXERS

metear  
CONTROLLERS

metear  
SPEAKERS

the

metear  
PROJECTORS

Disco

metear  
STROBES

Source

metear  
DISCOGUARD

metear  
MOBILE PACKAGES

metear  
light and sound company

Send \$1 for your copy of  
Our New Color Catalog

Hammond Industries Inc.  
155 Michael Dr., Syosset, NY 11791  
(516) 364-1900

LIGHTS  
FANTASTIC

We have all  
you need in  
equipment  
and  
know-how.

- Controllers
- Super Strobes
- Design Cassettes
- Wheels
- Special Effect Lenses
- Color Splodes
- Lasers

Everything  
to make  
your Disco  
move is at

LIGHTS  
FANTASTIC

The Original Disco  
Projection People

5000 Hempstead Tpke.  
Farmingdale, N.Y. 11735

(516) 752-1288  
(516) 752-1283

### AUDIO DEALERS:

Get in on the Disco lighting  
boom. Write for brochure  
"Profits Fantastic from  
Lights Fantastic"



# Studio 54 Looking To L.A. And London

NEW YORK—Studio 54, one of this city's most successful new discotheques, is expanding to Los Angeles and London according to Ian Schrager, one of the facility's owners.

Studio 54 scouts are looking at locations in both cities with an eye to having the new ventures operative by the end of this year.

According to Schrager, the new clubs will be joint-ventures instead of franchise operations, and may or may not carry the Studio 54 name. The plan is also to steer clear of rubber-stamping the Studio 54 design.

Schrager stresses that the last thing he and his partners want is a MacDonal'd's or Kentucky Fried Chicken concept of the club. He states that for this reason a substantial offer from a major hotel chain was recently turned down. The hotel, which Schrager declined to name, wanted to enter into an agreement for a chain of Studio 54 clubs in its hotels throughout the U.S. and Canada.

The London and Los Angeles clubs will emphasize the classiness that has become the hallmark of Studio 54's operation, and according to Schrager will utilize the same theatrical approach in its design. The tal-

ents of Ron Doud and Jules Fisher who worked on the New York club will again be tapped for the new rooms.

London and Los Angeles were selected for the new rooms because it was felt that these were cities that attracted the same "beautiful" people who now frequent the New York club. It has been reported that the owners of Tavern On The Green and Maxwell's Plum in New York are among those with whom negotiations are underway for the joint-venture discos.

## New Policy Set At Chicago's Zanadu

CHICAGO—The disco-in-a-restaurant concept is being dropped here at Mel Markon's northside Zanadu nitery.

Restaurant entrance to the disco, formerly Zanadance, has been sealed, and the club is being promoted as a separate entity under new name Sundance Social Pub. Disco's addition of a new "sit down and talk room," and acquisition of its 4 a.m. liquor license complete the changes.

"We've found the restaurant patrons and the disco patrons are two different types of people," says Bruce Barnes, pub manager.

## Chi Retailer Offering Discount Cards

CHICAGO—In a unique promotional program that is already paying dividends in increased sales, Gramophone Ltd., a disco-oriented record retailer on this city's northside, is offering discount cards to disco music lovers patronizing participating discos.

Working with disco deejays.

### Disco On Street

NEW YORK—The Ritchie Family, Marlin Records group from Philadelphia, is scheduled to appear in a street disco festival in front of Manhattan's Federal Hall Aug. 5 to raise funds for the National Hemophilia Foundation.

Gramophone Ltd. has supplied discount cards to more than 15 Chicago area discotheques. These cards are passed out to patrons who express interest in certain tunes played, and the patrons in turn can use them for special discounts of the disco records of their choice. The deejay reportedly gets no special incentive for passing out the cards.

Gramophone officials state that the card promotion has not only been a tremendous stimulant to disco record sales, but the questionnaire on the card is also giving the store's officials invaluable information on disco music preferences by club patrons in the area.

## 5 New Markets For Marcus TV Disco '77 Skein

NEW YORK—Marcus Productions of Miami has added five new markets to its popular half-hour Disco '77 tv series. The disco dance show can now be seen in 31 markets nationwide, with stereo simulcast in many of these markets.

Cities in which the show is now viewed include New York, Los Angeles, Washington, D.C., San Francisco, Philadelphia, Tampa, Pittsburgh, Kansas City, Albany, Dallas, Houston, San Juan, P.R., Tallahassee, Greenville, N.C., Austin, Tex., San Antonio, Tex., Duluth, Minn., Kearney, Neb., Green Bay, Wis., Columbia, S.C., Battle Creek and Flint, Mich., Norfolk, Va., Honolulu, Des Moines, Iowa, Traverse City, Mich., Charlotte, N.C., Paducah, Ky., and Indianapolis.

Among the artists who have appeared or are contracted to appear on Disco '77 are Lou Rawls, Melba Moore, Rose Royce, Vicki Sue Robinson, Andrea True Connection, Carol Douglas, Jose Feliciano, the Ritchie Family, Eddie Kendricks, Crown Heights Affair, Hues Connection, Loleatta Holloway, Candi Staton, the Sylvers, the Stylistics, Gloria Gaynor, Brich, the Originals, the Manhattans, B.T. Express, George McCrae and Billy Paul.

### 'Little' In An LP

NEW YORK—Carl Wurzbach's "Take A Little," is being included in a news disco album titled, "Steppin' Out," featuring such top disco performers as Silver Convention, Carol Douglas, Touch Of Class and Andrea True.

The album is being released by Midsong International Records, and according to Frank D'Amico of Bach-Trac Music which publishes the tune, it is being re-released due to its pop/r&b crossover potential. "Take a Little" was recorded by Liquid Pleasure.



## Expanded Coverage

Expanded in-depth coverage of DISCO will be the high-light of Billboard's September 3 issue.

The expanded section will include the latest developments in Disco management, equipment (sound and lighting), music and programming as well as a special close-up look at the controversial 12-inch Disco single.

Disco coverage coincides with the Billboard Disco Forum III being held at the Americana Hotel, August 28 - 31 in New York City.

Your advertising is due by August 19, 1977 so better Boogie on. "Hustle" your local Billboard advertising representative, Today.

# Billboard

Ad deadline: Aug. 19 Disco coverage issue: Sept. 3

<b>Los Angeles</b> Joe Fleischman/John Halloran Harvey Geller/Bill Moran 9000 Sunset Blvd Los Angeles, Ca 90069 213/273-7040	<b>New York</b> Ron Willman/Ron Carpenter/ Norm Berkowitz/Mickey Addy/ J. B. Moore 1515 Broadway New York, NY 10036 212/764-7350	<b>Chicago</b> Bill Kanzer 150 N Wacker Drive Chicago, Ill 60606 312/236-9818	<b>Nashville</b> John McCartney 1717 West End Ave #700 Nashville, Tenn 37203 615/329-3925	<b>London</b> Andre de Vekey 7 Carnaby St London W. 1, England 01/437-8090	<b>Tokyo</b> Hugh Nishikawa Bekkan 8F, 1-11-12, Higashi-Gotanda Shinagawa-Ku, Tokyo 141 03/443-8637
---	--	---	---	--	--

AUGUST 13, 1977, BILLBOARD



# Billboard's Disco Action

© Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## ATLANTA

- This Week
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 2 HOLD TIGHT—Vickie Sue Robinson—RCA (LP)
  - 3 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—Marlin (LP)
  - 4 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 5 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
  - 6 MAKE IT WITH YOU—Whispers—Soul Train (LP)
  - 7 THEME FROM "THE DEEP"/I FEEL LOVE—Donna Summer—Casablanca (12-inch)
  - 8 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
  - 9 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
  - 10 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
  - 11 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
  - 12 BEST OF MY LOVE—Emotions—Columbia (LP)
  - 13 DR. LOVE—First Choice—Gold Mind (12-inch)
  - 14 THEME FROM "STAR WARS"—Meco—Millennium (LP)
  - 15 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)

## BALT./WASH. D.C.

- This Week
- 1 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
  - 2 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
  - 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
  - 4 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
  - 5 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 6 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
  - 7 THEME FROM "BIG TIME"—Smokey Robinson—Tamlia (LP)
  - 8 SIMON PETER/JUDAS ESCARIOT—Sphinx—Raal (LP import)
  - 9 SPIRIT OF SUNSHINE—Chuck Davis Orch.—Westend
  - 10 MA BAKER—Boney M.—Atlantic (import)
  - 11 EROTIC SOUL—Larry Page Orchestra—London (12-inch)
  - 12 CHOOSING YOU—Lenny Williams—ABC (LP)
  - 13 OVER & OVER/DOWN, DOWN, DOWN—Sylvester—Fantasy (12-inch)
  - 14 THEME FROM "STAR WARS"—Graffiti Orchestra—Prodigal
  - 15 THE MAGIC IS YOU—John Davis & The Monster Orchestra—Sam (LP)

## BOSTON

- This Week
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
  - 2 THEME FROM "STAR WARS"—Meco—Millennium (LP)
  - 3 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
  - 4 PIPELINE—Bruce Johnston—Columbia (12-inch)
  - 5 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
  - 6 MAKE IT WITH YOU/I FOUND LOVE AT A DISCO—Whispers—Soul Train (LP)
  - 7 NOWHERE TO RUN—Dynamic Superiors—Motown (12-inch)
  - 8 WHAT AM I TO DO—Ralph Graham—RCA (12-inch)
  - 9 I BELIEVE IN MUSIC—Mass Production—Atlantic (12-inch)
  - 10 OVER & OVER/DOWN, DOWN, DOWN—Sylvester—Fantasy (12-inch)
  - 11 HAVE A NICE WEEKEND—Johnny Melfi—Pyramid (LP)
  - 12 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
  - 13 NOW THAT I'VE FOUND YOU—Danny White—TK (12-inch)
  - 14 TWO HOT FOR LOVE—T.H.P. Orchestra—RCA (12-inch import)
  - 15 INNER-CITY JAM—Inner-City Jam Band—Bareback (12-inch)

## CHICAGO

- This Week
- 1 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY + THEME FROM "THE DEEP"—Donna Summer—Casablanca (LP/12-inch)
  - 2 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
  - 3 QUIET VILLAGE/AFRICAN QUEENS/VOODOO—Ritchie Family—Marlin (LP)
  - 4 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 5 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
  - 6 DR. LOVE—First Choice—Gold Mind (12-inch)
  - 7 THEME FROM "STAR WARS"—Meco—Millennium (LP)
  - 8 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
  - 9 THE MAGIC IS YOU—John Davis & The Monster Orchestra—Sam (LP)
  - 10 BEST OF MY LOVE—Emotions—Columbia (LP)
  - 11 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
  - 12 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
  - 13 FROM HERE TO ETERNITY/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
  - 14 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
  - 15 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)

## DALLAS/HOUSTON

- This Week
- 1 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY + THEME FROM "THE DEEP"—Donna Summer—Casablanca (LP/12-inch)
  - 2 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
  - 3 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 4 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
  - 5 BEST OF MY LOVE—Emotions—Columbia (LP)
  - 6 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
  - 7 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
  - 8 MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—Salsoul (LP)
  - 9 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 10 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
  - 11 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
  - 12 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
  - 13 THEME FROM "STAR WARS"—Meco—Millennium (LP)
  - 14 DISCO '77—Sassy—TK (12-inch)
  - 15 HIGHER & HIGHER—Dolly Parton—RCA (LP)

## DETROIT

- This Week
- 1 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
  - 2 I FEEL LOVE/LOVE'S UNKIND/TAKE ME—Donna Summer—Casablanca (LP)
  - 3 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 4 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
  - 5 QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
  - 6 EROTIC SOUL—Larry Page Orchestra—London (12-inch)
  - 7 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
  - 8 DEVIL'S GUN—C.J. & Company—Westbound (LP)
  - 9 DR. LOVE—First Choice—Gold Mind (12-inch)
  - 10 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
  - 11 RUNAWAY/MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
  - 12 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
  - 13 BEST OF MY LOVE—Emotions—Columbia (LP)
  - 14 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
  - 15 WINGS OF FIRE/FREE SPIRIT—Dennis Coffey—Westbound (LP)

## LOS ANGELES/SAN DIEGO

- This Week
- 1 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
  - 2 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
  - 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
  - 4 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
  - 5 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
  - 6 FROM HERE TO ETERNITY/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
  - 7 THEME FROM "STAR WARS"—Meco—Millennium (LP)
  - 8 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY + THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch/LP)
  - 9 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
  - 10 MUSIC—Montreal Sound—Smash (12-inch import)
  - 11 EROTIC SOUL—Larry Page Orchestra—London (12-inch)
  - 12 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
  - 13 I CAN HEAR MUSIC—Rainbow Orchestra—Buddah (12-inch)
  - 14 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
  - 15 PIPELINE—Bruce Johnston—Columbia (LP)

## MIAMI

- This Week
- 1 I FEEL LOVE/I REMEMBER YESTERDAY/TAKE ME—Donna Summer—Casablanca (LP)
  - 2 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 3 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
  - 4 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
  - 5 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 6 MAGIC FLY (Journey Into Space)—Kebekelektrik—TK (12-inch)
  - 7 THEME FROM "STAR WARS"—Meco—Millennium (LP)
  - 8 MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—Salsoul (LP)
  - 9 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
  - 10 CHOOSING YOU—Lenny Williams—ABC (LP)
  - 11 MAKE IT WITH YOU/I FELL IN LOVE LAST NIGHT AT THE DISCO—Whispers—Soul Train (LP)
  - 12 WINGS OF FIRE/FREE SPIRIT/BOOGIE MAGIC—Dennis Coffey—Westbound (LP)
  - 13 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
  - 14 BEST OF MY LOVE—Emotions—Columbia (LP)
  - 15 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)

## NEW ORLEANS

- This Week
- 1 I FEEL LOVE/LOVE'S UNKIND + THEME FROM "THE DEEP"—Donna Summer—Casablanca (LP/12-inch)
  - 2 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
  - 3 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 4 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
  - 5 THEME FROM "STAR WARS"—Meco—Millennium (LP)
  - 6 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
  - 7 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
  - 8 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
  - 9 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
  - 10 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
  - 11 DON'T TURN AWAY—Midnite Flite—TK (12-inch)
  - 12 TOUCH ME, TAKE ME—Black Light Orchestra—Prelude
  - 13 SPANDISCO—Love Child's Afro-Cuban Blues Band—Midsong International (LP)
  - 14 MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—Salsoul (LP)
  - 15 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—Sam (LP)

## NEW YORK

- This Week
- 1 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
  - 2 I FEEL LOVE/LOVE'S UNKIND + THEME FROM "THE DEEP"—Donna Summer—Casablanca (LP/12-inch)
  - 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
  - 4 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
  - 5 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
  - 6 CHOOSING YOU—Lenny Williams—ABC (LP)
  - 7 THEME FROM "STAR WARS"—Meco—Millennium (LP)
  - 8 THEME FROM "BIG TIME"—Smokey Robinson—Tamlia (LP)
  - 9 FROM HERE TO ETERNITY/I'M LEFT YOU'RE RIGHT SHE'S GONE—Giorgio—Casablanca (LP)
  - 10 CARRY ON, TURN ME ON/TANGO IN SPACE/FASTEN YOUR SEAT BELTS—Space—United Artists (12-inch)
  - 11 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—Sam (LP)
  - 12 I WANNA STAY WITH YOU—Carol Douglas—Midsong International (LP)
  - 13 PIPELINE—Bruce Johnston—Columbia (LP)
  - 14 MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—Salsoul (LP)
  - 15 LET'S CLEAN UP THE GHETTO—Philadelphia Allstars—Philadelphia International (LP)

## PHILADELPHIA

- This Week
- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
  - 2 I FEEL LOVE/TAKE ME/I REMEMBER YESTERDAY + THEME FROM "THE DEEP"—Donna Summer—Casablanca (LP/12-inch)
  - 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
  - 4 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 5 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—Marlin (LP)
  - 6 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
  - 7 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
  - 8 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
  - 9 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
  - 10 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
  - 11 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
  - 12 MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—Salsoul (LP)
  - 13 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
  - 14 LET'S CLEAN UP THE GHETTO—Philadelphia Allstars—Philadelphia International (LP)
  - 15 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—Sam (LP)

## PHOENIX

- This Week
- 1 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
  - 2 CARRY ON, TURN ME ON/TANGO IN SPACE/FLYING NIGHTMARE—Space—United Artists (LP)
  - 3 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
  - 4 THEME FROM "STAR WARS"—Meco—Millennium (LP)
  - 5 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
  - 7 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
  - 8 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
  - 9 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—Sam (LP)
  - 10 LOVE MUSIC—Regal Dewey—Casablanca (12-inch)
  - 11 THEME FROM "STAR WARS"—Graffiti Orchestra—Prodigal
  - 12 JE T'AIME—Saint Tropez—Butterfly (12-inch)
  - 13 EXPRESS YOURSELF—N.Y. Community Choir—RCA (12-inch)
  - 14 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
  - 15 MA BAKER—Boney M.—Atlantic (import)

## PITTSBURGH

- This Week
- 1 I FEEL LOVE/LOVE'S UNKIND + THEME FROM "THE DEEP"—Donna Summer—Casablanca (LP/12-inch)
  - 2 AFRICAN QUEENS/SUMMER DANCE/QUIET VILLAGE—Ritchie Family—Marlin (LP)
  - 3 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 4 DEVIL'S GUN—C.J. & Company—Westbound (LP)
  - 5 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
  - 6 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
  - 7 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—Sam (LP)
  - 8 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
  - 9 MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—Salsoul (LP)
  - 10 EROTIC SOUL—Larry Page Orchestra—London (12-inch)
  - 11 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
  - 12 THEME FROM "STAR WARS"—Meco—Millennium (LP)
  - 13 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
  - 14 MAKE IT WITH YOU/I FELL IN LOVE LAST NIGHT AT THE DISCO—Whispers—Soul Train (LP)
  - 15 GOT TO GIVE IT UP—Marvin Gaye—Tamlia (LP)

## SAN FRANCISCO

- This Week
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
  - 2 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
  - 3 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
  - 4 I FEEL LOVE/I REMEMBER YESTERDAY/LOVE'S UNKIND + THEME FROM "THE DEEP"—Donna Summer—Casablanca (LP/12-inch)
  - 5 MUSIC—Montreal Sound—Smash Disco (12-inch import)
  - 6 DOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy (LP)
  - 7 FROM HERE TO ETERNITY—Medley/TOO HOT TO HANDLE/FASTER THAN THE SPEED OF LOVE—Giorgio—Casablanca (LP)
  - 8 QUIET VILLAGE/AFRICAN QUEENS/VOODOO—Ritchie Family—Marlin (LP)
  - 9 EROTIC SOUL—Larry Page Orchestra—London (12-inch)
  - 10 SWEET LUCY—Raul de Souza—Capitol (12-inch)
  - 11 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
  - 12 LOCKED IN THIS POSITION—Barbara Mason & Bunny Sigler—Curtom (12-inch)
  - 13 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
  - 14 MACUMBA—Marboo—Columbia (12-inch)
  - 15 THEME FROM "BIG TIME"—Smokey Robinson—Tamlia (LP)

## SEATTLE

- This Week
- 1 I FEEL LOVE—Donna Summer—Casablanca (LP)
  - 2 BEST OF MY LOVE—Emotions—Columbia (LP)
  - 3 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
  - 4 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
  - 5 THEME FROM "STAR WARS"—Meco—Millennium (LP)
  - 6 AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
  - 7 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
  - 8 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
  - 9 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 10 GOT TO GIVE IT UP—Marvin Gaye—Tamlia (LP)
  - 11 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
  - 12 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
  - 13 SLOW DOWN—John Miles—London (12-inch)
  - 14 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
  - 15 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—Sam (LP)

## MONTREAL

- This Week
- 1 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
  - 2 I FEEL LOVE—Donna Summer—Quality (LP)
  - 3 SEE YOU WHEN I GET THERE—Lou Rawls—CBS
  - 4 SHOPPING BABY/BURNING LOVE—D.D. Sound—RCA (12-inch)
  - 5 EROTIC SOUL—Larry Page Orchestra—A&M (12-inch)
  - 6 DANCE FEVER—Claudia Barry—London
  - 7 HIT & RUN—Loieatta Holloway—RCA (12-inch)
  - 8 DEVIL'S GUN—C.J. & Company—WEA
  - 9 DANCE ON DISCO DARLING—Randy Raider—RCA
  - 10 STOP I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
  - 11 SUPER DANCE—Bus Connection—CBS (12-inch)
  - 12 LOVING YOU—Patrick Norman—RCA (12-inch)
  - 13 BLOOD & HONEY—Amanda Lear—RCA (12-inch)
  - 14 LET'S CLEAN UP THE GHETTO—M.F.S.B.—CBS
  - 15 LULLABY—Drum—Polydor (12-inch)

## National Disco Action Top 40

© Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

- 1 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
- 2 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
- 3 I FEEL LOVE/I REMEMBER YESTERDAY + THEME FROM "THE DEEP"/TAKE ME—Donna Summer—Casablanca (LP/12-inch)
- 4 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
- 5 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
- 6 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
- 7 THEME FROM "STAR WARS"—Meco—Millennium (LP)
- 8 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
- 9 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
- 10 MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—Salsoul (LP)
- 11 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
- 12 BEST OF MY LOVE—Emotions—Columbia (LP)
- 13 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
- 14 FROM HERE TO ETERNITY/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
- 15 EROTIC SOUL—Larry Page Orchestra—London (12-inch)
- 16 MAKE IT WITH YOU—Whispers—Soul Train (LP)
- 17 CHOOSING YOU—Lenny Williams—ABC (LP)
- 18 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
- 19 THEME FROM "BIG TIME"—Smokey Robinson—Tamlia (LP)
- 20 DOWN DOWN DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
- 21 PIPELINE—Bruce Johnston—Columbia (LP)
- 22 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
- 23 MUSIC—Montreal Sound—Smash (12-inch)
- 24 DR. LOVE—First Choice—Gold Mind (12-inch)
- 25 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
- 26 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
- 27 SIMON PETER/JUDAS ESCARIOT—Sphinx—Raal (LP import)
- 28 I BELIEVE IN MUSIC—Mass Production—Atlantic (12-inch)
- 29 WHAT AM I TO DO—Ralph Graham—RCA (12-inch)
- 30 GOT TO GIVE IT UP—Marvin Gaye—Tamlia (LP)
- 31 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 32 I WANT TO STAY WITH YOU/LIGHT MY FIRE—Carol Douglas—Midsong International
- 33 SPIRIT OF SUNSHINE—Chuck Davis Orch.—Westend
- 34 SWEET LUCY—Raul de Souza—Capitol (12-inch)
- 35 MA BAKER—Boney M.—Atlantic (import)
- 36 THEME FROM "STAR WARS"—Graffiti Orchestra—Prodigal
- 37 DON'T TURN AWAY—Midnite Flite—TK (12-inch)
- 38 WHY MUST A GIRL LIKE ME/SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
- 39 HAVE A NICE WEEKEND—Johnnie Melfi—Pyramid (LP)
- 40 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.



## U.K. TAPE 'PIRACY' The British Music Industry Is Reacting To Counter the Blank Tape Explosion

• Continued from page 3

Of the eight million, a hardcore 10% is thought to be responsible for more than 40 million LP equivalents.

The revenue loss to the copyright owners is estimated in the region of \$50 million per year, on the assumption that 20% of the domestic recordings replace proper purchases—which in itself may be a conservative estimate.

(Several variables have to be considered: although a blank tape sells for about one-fifth the retail price of a prerecorded tape or LP, a number of popular cassette brands are more expensive. At the same time, two LPs can be recorded on one C-90 tape.)

The explosion in blank tape provides equally dramatic statistical evidence. In 1967, blank cassette sales were thought to be around 500,000 units. In 1976, the figure was little short of 30 million, and it could reach 40 million this year.

There are few in the U.K. music business who believe that such growth is attributable to more tape-letters being sent to Australia, or an upsurge in recording baby's first words.

Audio hardware ownership also has increased to the point where sales of portable

cassette recorder/players last year were put at 1.5 million (worth \$51 million at retail level); radio cassette recorder/players at 1.2 million (\$61 million); cassette decks at 250,000 (\$41 million), and music centers (compact systems, considered by the record industry to be the domestic "pirate's" best friend) at 550,000 (\$170 million).

The sales graph of virtually all these items is moving up, and there are estimated to be more than 15.3 million tape players now in U.K. circulation.

Throwing the problem into sharp relief at present is the soft state of the prerecorded music market. And even if home taping is not the only reason for depressed sales, as the managing director of one major U.K. disk firm points out, it is a permanent factor. It will not go away once the market improves.

Meanwhile, how many dealers would welcome a 20% increase in their turnover this summer? That, says the owner of the country's leading retail chain, is the amount of business being lost to domestic pirates.

But BPI activity is gathering momentum this year, even if firm battle lines have still to be drawn. The group's every meeting includes

discussion of the topic, and a special committee has been established under the chairmanship of WEA's Richard Robinson.

Members include Walter Woyda (Pye), Leslie Hill (EMI), David Betteridge (Island), Tony Morris (Phonogram) and J. A. Lodge (EMI Laboratories), representing technicians from BPI member companies who are searching for a scientific solution to the problem.

The group has met once in late spring, and its composition reflects the two-tier approach employed by BPI to tackle home taping: political and technological.

The latter was once thought to afford the best chance of success. Most often mulled is the implant of a signal into recordings which will not interfere with their playback on audio equipment in the normal way, but will, when taped along with the disk and then reproduced, emit an unpleasant and irritating noise.

BPI (like RIAA in the U.S.) is reluctant to disclose what progress has been made along these lines, although the research has been going on for some years, but the attendant problems are well known.

Such a signal would interfere with radio station usage of disk-taping for legitimate broad-

cast purposes—not to mention record companies' own aboveboard activities—and require separate, non-implanted disks to be produced. It has also been said that the "spoiler" signal may not reproduce at all on some models of audio equipment, and that it would be ineffective if domestic pirates did their taping with microphones.

Whether the U.K. record companies could act in isolation from the rest of the world in doing this is another question, but, more seriously, it is not impossible to believe that the hardware manufacturers could fit into their products a device to suppress the "spoiler." Interference in radio transmissions, after all, now can be successfully overcome.

The cloak of secrecy covering the scientists' studies, and their apparent lack of success to date, has led a number of observers to conclude that many in the industry now favor the "political" route.

This is an area of far greater complexity, involving the legalities of copyright and embracing the recently published Whitford report on copyright revision. It also involves matters of the Mechanical Copyright Protection Society

(Continued on page 52)

## Studer Sees Payoff In Shift To Nashville

By SALLY HINKLE

NASHVILLE—The move of Studer to Nashville two years ago is now paying dividends in increased sales of Studer equipment, according to Ray Updike, vice president and general manager of Studer Revox America, Inc.

"When we came to town, we had maybe one or two 2-track professional tape recorders and only one 24-track installed in Nashville," notes Updike, whose operation has since become an entity on the Nashville scene with five 24-tracks in the area and numerous 2-track machines.

"We've done quite well as far as re-equipping a lot of the major studios here," says Updike. "In fact, most of the majors in town have some of our equipment and a lot of them have converted over to most of our equipment, including Woodland Sound Studio, which has converted to Studer almost completely, Audio Media, which is converting slowly, and America Sound Studio, which is all Studer."

The firm's facilities here, recently doubling in size to accommodate in-

creased volume and anticipated growth, offers a separate 9,000 square foot warehousing facility, complete technical services with a staff of six technicians to handle major servicing on Studer Revox products, as well as some \$500,000 worth of spare parts for immediate dispatch for customers.

"How we've managed to come from virtually unknowns in this country to having equipment all over is due to the fact that we support our equipment," explains Updike. "We don't go after everybody market-wise. We take only what we can handle, and we've actually gone out of our way to turn down sales in really remote areas because there was no way to service them."

Because of its strong parent company in Switzerland, Studer Revox isn't tied down with tight cash flow problems, so they don't have to make a sale in order to be in business.

"We're a long-term company, which is why we can be a little bit more selective of who we go after for

(Continued on page 61)

## 1st Dividends Seen In New Fuji Stance

By STEPHEN TRAIMAN

NEW YORK—Fuji Photo Film U.S.A.'s aggressive new marketing stance for its blank audio tape is already beginning to pay dividends since the company restructured its magnetic tape division to incorporate both audio and video products this spring.

John Dale, general manager of the division, credits increased individual contact between the company, the factory reps and the individual dealers.

"Additional incentives are special programs, such as the one at the recent CES, that allow the dealer more of a margin so he can price the product more attractively," he notes.

"Our reps have been reinforced by a heavy field schedule from Terry Donnelly, our sales manager, and Dennis Hedlund, the newly-named Eastern regional sales manager. The results show our most recent sales to be the best in the company's U.S. history."

Typical is the experience of Medbury Sales. Fuji's New York metro area rep since the line was bowed in America about three years ago. The company has opened up a number of major accounts, including both Sam Goody's and Korvettes in the area.

"As far as we're concerned, they're doing a fine job," says partner Henry Guggenheim, a 20-year-plus rep veteran. "They're allowing us to work with the dealers, offering better programs and backing it up with a varied media mix. It's all starting to get results."

Citing acceptance of the Fuji brand at Goody and Korvettes, "two of the top people in the business, it's obvious that if the record stores are doing a job with tape, we'll be there," Guggenheim asserts.

"When Fuji gets the image we're all looking for, and expect to see, then we'll be moving the line into other types of stores as well, although the thrust is still primarily the hi fi and record outlets," he says.

Fuji is making every effort to en-

(Continued on page 56)

## ESS Diversifies Into Projection TV And Autosound Speakers

By JIM McCULLAUGH

LOS ANGELES—A 52-inch projection television system and autosound speakers which use the Heil air-motion transformer are just two products being readied by ESS, Inc., all part of a product and marketing diversification program.

Today the Sacramento, Calif.-based, vertically integrated firm has been a specialist in the high end audiophile and commercial (disco) speaker and electronics markets.

But the company, which was restructured last year, is eyeing new products and markets, according to Gene Thomas, product manager. ESS is a wholly owned subsidiary of parent company Kinestar, Inc. Kinetek is the other subsidiary, involved in oil reclamation.

The projection tv, called the ESS Tinsley home entertainment system and sneak previewed at the recent CES, is a joint development of ESS and optical firm Tinsley Laboratories, Berkeley, Calif., and is expected to retail for under \$4,000.

Initial marketing will be in the commercial realm, indicates Thomas, with free-standing consumer versions expected to be ready for market in a year's time. Discos are viewed as a prime market.

The system, according to Thomas, is a completely self-contained rear projection system and because the unit is self contained, no additional modules or elaborate room set-up is required. There are no drawers of equipment to pull out and no separate screen to set up.

The system uses a standard, unmodified tv chassis and picture tube and Thomas adds that the system is 50% brighter than other projection sets available from other manufacturers with the screen not nearly as reflective as front projection systems.

It will also be adaptable to a variety of formats including built-in and free standing models for home, commercial and educational applica-

(Continued on page 54)

### NEWEST Additions to Our Line!

**Deluxe**  
Completely Padded with Velour Interior  
Greatest Buy for Greater Sales!



#C76

#77DLX

Write us for complete catalog Today!

DISTRIBUTORS  
PRICES  
AVAILABLE

**Custom Case Mfg. Co., Inc.**

6232 Bragg Blvd., P.O. Box 5866, Fayetteville, N.C. 28303  
Phone: Area Code 919-867-6111

## Designed to Produce

**SUPERSCOPE AUTOMATIC  
CASSETTE LOADER**

Super-reliable  
Super-economical  
Easy to operate  
Easy to maintain

A super buy from

**audio**  
AUDIOMATIC CORPORATION

1290 AVENUE OF THE AMERICAS  
NEW YORK, N.Y. 10019 PHONE (212) 582-4870  
CABLE AUDIOMATIC TELEX 12-6419

OVERSEAS OFFICE: 4 RUE FICATIER  
92400 COURBEVOIE FRANCE PHONE 333 30 90  
CABLE AUDIOMATIC TELEX 620282





## Tape Duplicator

Maxell Corp. of America has inaugurated a major expansion campaign with the import of ¾-inch U-Matic videocassettes from its parent in Japan, introduced earlier this year at the NAVA

expo, according to Jim Ringwood, national audio/visual sales manager.

Videocassettes are available in half-hour (KCA-30) and hour (KCA-60) lengths at sug-

gested \$27.20 and \$37 respectively, packed 12 to a carton and 24 to a master carton. They are available through Maxell authorized A/V dealers, as is the firm's 7-inch open-reel EIAJ ½-inch

standard videotape (30 and 60-min. reels) and A/V cassettes.

Maxell joins its Japanese competition in the U-Matic field here—Sony, TDK and Fuji, as well

as U.S. suppliers Ampex, 3M, Memorex, Irish and Dupont.

★ ★ ★

An agreement in principle to merge Unitel Production Services Inc., New York-based videotape production firm, with Teletronics International Inc., Manhattan-based video conglomerate, was announced by George Gould, Teletronics chairman.

Joining the Teletronics team as vice presidents are Herbert Bass and Alex Geisler, Unitel's president and vice president respectively, who will continue to operate Unitel's business. A definitive agreement is expected within several weeks, and the merger will become effective soon after.

★ ★ ★

Audio/visual product sales and services made a strong comeback last year after a weak performance in 1975. Gross income is estimated at \$2.21 billion from sales of products, sponsored productions, film rental and dealer services, compared to \$1.98 billion in 1975. First quarter reports indicate the strength of 1976 is continuing to hold up.

Sales of videocassette player/recorders were active, but not with the vigor of several years ago when corporations, government agencies and school systems established video networks.

The full audio/visual study will be available in the new annual yearbook being prepared by Hope Reports, 919 S. Winton Rd., Rochester, N.Y. 14618.

## U.K. 'Piracy'

• Continued from page 51

(MCPS, which presently issues an Amateur Recording License to prospective home copyists) and the attitudes of the blank tape and hi fi manufacturers.

Is the music business to seek the active enforcement of laws which protect their copyright, and prosecute individuals who make home recordings without a license? Should it encourage the spread of the license, and seek to offset its revenue by an increase in the fee, which began life some four years at the equivalent of 85 cents and is now \$2.55, plus 8% value added tax (VAT). Or if recompense is really its aim, should it see the Whitford recommendations of a levy on hardware into law, then lobby for an additional levy on blank tape?

There are industry supporters of each and every one of these approaches, who will and do speak out as individuals. But no firm BPI guidelines are likely until an expected meeting soon to thrash out the whole affair.

A substantial campaign to emphasize the illegalities of home taping—views differ as to consumer awareness of this point—could certainly be conducted. But would the industry then be prepared to prosecute the lawbreakers, assuming it could uncover their activities?

The public relations problems of large, profit-motivated companies pursuing individuals in courts (for what level of compensation?) would be considerable, especially when dealing with the popular press, and could be counter-productive in terms of record sales.

Furthermore, BPI experience in commercial piracy and bootlegging cases suggests that the judiciary may not be entirely sympathetic, and incidentally, there seems to be no precedent here. Geoffrey Bridge, BPI director general, knows of no case anywhere in the world where a private individual has been prosecuted for domestic piracy.

(This series continues next week with a look at last year's MCPS public education campaign, legislative prospects for Whitford report recommendations, and tape manufacturer attitudes on the situation.)

# At BASF, our world has always been flat.



Flat as we can make it

Absolutely flat frequency response. Because what you should hear on a cassette is nothing more than you record and nothing less. Others talk about it. With us, it's an obsession. It's a vital part of the goal we set 45 years ago when we invented recording tape... the purest, most accurate sound that tape can reproduce.

Straightening out the frequency curve requires an obsessive concern with detail. We start with the best quality ferric oxide and mill it by a patented process. After coating, our tape rides on a heated cushion of air, filtered to NASA standards to avoid contamination and abrasion. Polishing and slitting are accomplished by exclusive BASF-developed techniques and equipment. And even our cassette cases are different, incorporating our patented Special Mechanism, for years of smooth and dependable tape feed. The result is a cassette that will match the performance of the finest decks on the market.

At BASF, we're purists. We want what comes out of our cassettes to be identical to what goes in. Not hyped and not muted. And that's a flat statement of truth.

 **BASF The Purist.**

Nothing less than total accuracy will ever satisfy us.



# Video Software, Hardware Accelerates For Music Marts

• Continued from page 1

the tape acceleration. Sony's new portable Betamax system, and imminent fall market launches for a half-dozen other consumer videocassette brands all have important implications for the record tape industry.

Film musicals and/or soundtracks are part of all announced home video programming to date, including the most recent confirmations. Some concert tapes also are anticipated, depending on various artist clearances.

Biggest group is approximately 100 top feature films announced for availability in two-hour Beta-format and VHS tapes by Magnetic Video. Detroit-area custom duplicator for audio and video. Package is licensed from 20th Century-Fox on a non-exclusive basis (as did RCA for videodisk). No prices or distribution are set—although MagVideo is major mail-order audio disk and tape marketer, most recently for a heavily promoted classical music series (Billboard, May 14, 1977).

At Time-Life, success of a spring market test for a "Best of Time-Life TV" package, using both direct mail and phone to some 6,000 Betamax owners has led to an expanded retail test in 10 markets from Oct. 1 through next April. From five to 20 Betamax dealers in each area will offer the deluxe-edition one-hour programs. There was little price resistance at the higher \$59.95 and \$49.95 test prices, but orders on a subscription basis were better at \$39.95. Time-Life would prefer to sell near the lower price, and is working on getting the cost of goods down. More volume at lower price is one profit key, with the magic number about 10,000 units of a program, notes Paul Eisele.

RCA's decision to send its videodisk system back to the lab in Princeton, N.J., for development of a two-hour, more-easier-replicated disk and player, may prove a bonus for its software library. While the SelectaVision videodisk project staff under Dick Sonnenfeldt will be radically trimmed, with attention shifting to the Princeton, N.J., lab where Dr. Don McCoy will head the new engineering activity, the software catalog is very much alive.

"We have rights to 1,500 different programs, a large number of which are movies, some in disk only but a considerable number for tape as well," Sonnenfeldt emphasizes. "In my judgment it's the most extensive video software catalog of anybody as we've gone to many different sources for the best programs available."

Acknowledging that RCA would like to see outside investment of current program product for replication in its VHS tape format soon to be debuted, Sonnenfeldt couldn't comment on plans to be announced by the consumer electronics division under Roy Pollack which has the responsibility for the tape system marketing.

However, the programming was acquired in the name of RCA Corp., with Sonnenfeldt's staff people working closely with Pollack's division, and the announcement by RCA and Matsushita emphasized the availability of prerecorded programming at the time of the system's debut. The likelihood that some part of the RCA library will see the VHS light of day is certainly feasible.

Sony struck a strong blow for its half-inch Betamax with the preview in Japan and the U.S. of its 300 series institutional system that extends the initial 100-series player and recorder shown at NAVA in January. The compact, portable

SLO-340 field production VTR with up to 60-minute capability is a natural for music industry remotes and disco programming. Tie in the new RM-300 auto-search control unit—a microprocessor that provides ran-

dom-access to any spot on up to an hour tape—and you have a host of potential record business applications.

Weighing less than 20 pounds and expected to list for about \$1,600, the

portable field VTR and two other models also offer better than 43 dB signal-to-noise ratio, a significant improvement over the 40+ dB S/N of the initial 100 series units. Also shown were the SLP-300 portable

player (\$1,600 with the RM-300 auto-search) and the SLO-320 recorder (\$1,475 without tuner).

The random access, repeat and pause features of the new series of—  
(Continued on page 56)

## AMAZING DEVICE FOR SELLING AMPEX TAPE.

It's called a radio.  
And we'll be spending almost a million dollars on radio this year to sell Ampex recording tape.

We estimate that this campaign will reach 58% of the 18-34 age men in our advertising markets an average of 34 times each.

And we estimate that's going to sell one heck of a lot of tape.

Be ready.

With plenty of our popular priced Plus Series, and premium 20/20+. Both high performance tapes, in open reel, cartridge, and cassette.

But radio advertising isn't the only thing we've got up our sleeve this year.

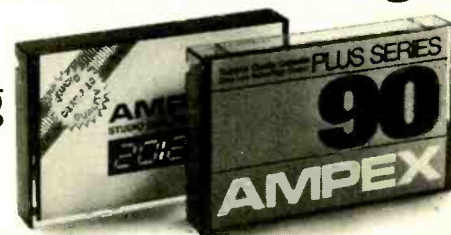
There's The Ampex Ultimate Stereo System Sweepstakes, where we're giving away the stereo system to end all stereo systems, and 99 other prizes.

And an array of trade promotions unsurpassed in the industry. Our always popular Plus Series Stackette, cartridge and cassette "Plus Packs," and exciting dealer incentive programs.

And if you think all this promotional fever isn't paying off, we came back from this year's CES with a record number of orders. Which means to us that our programs make sense to you.

The man who can fill you in is our Ampex salesman or rep.

He's another amazing device for selling Ampex.



# AMPEX

If it's worth taping, it's worth Ampex.®

© Ampex Corporation, 1977.



## 3M VHS SET; PRICE HIKES

ST. PAUL—3M dealers got good news and bad news last week, with the official announcement of plans to market a Scotch-brand, VHS-compatible videocassette sometime in 1978, and across-the-board 5 to 10% price hikes in mid-September for retail audiotape products.

The 3M VHS tape, demonstrated at the Summer CES in Chicago, will be marketed through both the consumer and industrial divisions, as is the Beta-format tape that will be in national distribution by October.

The audio price increases for the entire retail cassette, 8-track and open reel line are the first since January. They are made reluctantly, according to 3M spokesmen, only after a careful analysis of costs in raw materials, labor and other areas that have affected all aspects of the industry (Billboard, July 30, 1977).

## ESS Into Projection TV, Mobile Sound

tions. All models will come equipped with wireless two-function remote control.

Distribution for the consumer system is expected to go through ESS audio channels where a majority of these units are being sold but Thomas adds, "There are other viable retail outlets for this type of product."

The car stereo speakers are still in the developmental stages and will use the company's exclusive Heil air-motion transformer, said to deliver superior high frequency performance.

In addition, the firm indicates it is assuming a more retail-oriented posture throughout its worldwide marketing structure.

"We recognize the interdependence between ESS and our retailers," says Phil Coelho, president, "and by opening up the channels of communication, and being more responsive to our dealer's needs, we'll be helping each other."

Mike Conroy has been upped to manager of international marketing,

• Continued from page 4

equipment and games. Astralvision visuals will be sent each month to all clubs, lounges and discos serviced by Century.

Approximately eight hours of visuals have been produced with more in production including what is claimed to be the first fully computer/laser animated holographic motion picture called "Stardate."

responsible for all territory outside the U.S. Frank Jones has been named European sales manager. Dwight Renzema is new national sales manager. And Jeff March is advertising and publicity coordinator.

Thomas adds that the ESS Transar/atd, a new speaker system which the firm introduced recently, will be in the retail pipeline by the end of August.

The Transar/atd, which combines the high frequency performance of the Heil air-motion transformer with the Heil low frequency driver, was cited for its design and engineering at the past CES.

### 'UNAUTHORIZED'

## Seize Uher Shipment

HACKENSACK, N.J.—Taking a more aggressive posture on its exclusive agreement, Uher of America Inc. reports an unauthorized shipment of tape recorders manufactured by the Uher firm in West Germany was seized by U.S. Customs last month.

"The consignee of the shipment was not authorized to import Uher trademarked products and was in violation of the law," according to Dr. John Alroy, general manager of locally based distributor.

Uher of America is the only authorized importer and exclusive distributor of Uher products, mainly professional and semi-pro open reel and cassette decks, in the U.S.

The shipment was seized in Milwaukee after it had arrived through Chicago and was consigned to a Midwest company, Dr. Alroy says. Authority was a circular letter by the Treasury Department's Customs Service, effective Jan. 25, 1977, and distributed to all U.S. port of entry customs offices.

Key section of the letter reads, in part: "No imported articles bearing copying or simulating (counterfeit or confusingly similar) names or marks may be imported unless consigned to or for the account of, or authorized by, the American trademark owner."

Dr. Alroy's intent in reporting the seizure is to serve notice on the company's intent "to do everything legally possible to protect our bona fide dealers and trade sources."

### Blackwoods Return

NASHVILLE—R. W. Blackwood and the Blackwood Singers recently became the first group from Nashville to headline Honolulu's 50th State Fair held in Aloha Stadium and sponsored by the Honolulu Jaycees.

Tour arrangements for the group were handled by James Mitchell Productions of Aiea, Hawaii and also included stops at N.C.O. clubs in the outlying islands.

### MANY MUSIC APPLICATIONS

## Astralvision: New Video Vistas

The film will be about an intergalactic entertainment conference that takes place in outer space where various forms of alien life gather to intercommunicate their music and art.

The effect of the production, according to the firm, will be to increase sensory perception and will feature introductory dialog only and the storyline will be communicated through music and visuals as a type of 21st century "Fantasia."

"We want to offer Astralvision," states the company's Joe Molina, "to the record industry as well as the disco markets. It can be an invaluable aid in record merchandising, particularly now with all the tv record companies are doing."

Negotiations are under way, say both Cole and Molina, with major music and film production companies and Astralvision is doing a test promotional film for Arista.

David Levi Productions has been named to do promotion for the company and Astralvision will soon be launching a large industry campaign in conjunction with various projects. And Larry Cuba, a computer animation specialist who was responsible for some of the effects in "Star Wars" has joined the company as a

consultant, joining a staff of 30 other consultants.

Blueprinted for the future, adds Cole, is a 360-degree visual recording studio being developed with a company in Northern California enabling artists to edit visual tracks as well as audio tracks.

"We also," adds Cole, "are developing a musical videodisk label and holographic videodisk label."

A worldwide roadshow consisting of a robot band with computer laser visuals is also in the works.

Mike Levin of Laser Associates is a vice president of Astralvision and Laser Associates is developing laser techniques and holographic processes for the newly formed company.

### Fahy Follows Taylor

SILVER SPRING, Md.—Morris F. Taylor, veteran electronics industry sales figure, is stepping down here from the manufacturer's rep firm he founded more than 47 years ago. Taylor began his retirement effective June 30.

The Morris F. Taylor Co., Inc. continues under the direction of James J. Fahy, president; James W. Ferris Sr., vice president, and Eugene Wingo, secretary/treasurer.

### C-O CASSETTES

SCREW TYPE - STEEL PINS  
 ■ HARD / SOFT WINDOW  
 TABS IN / TABS OUT ■  
 COLORS / BLACK, WHITE / IMMEDIATE  
 DELIVERY ■

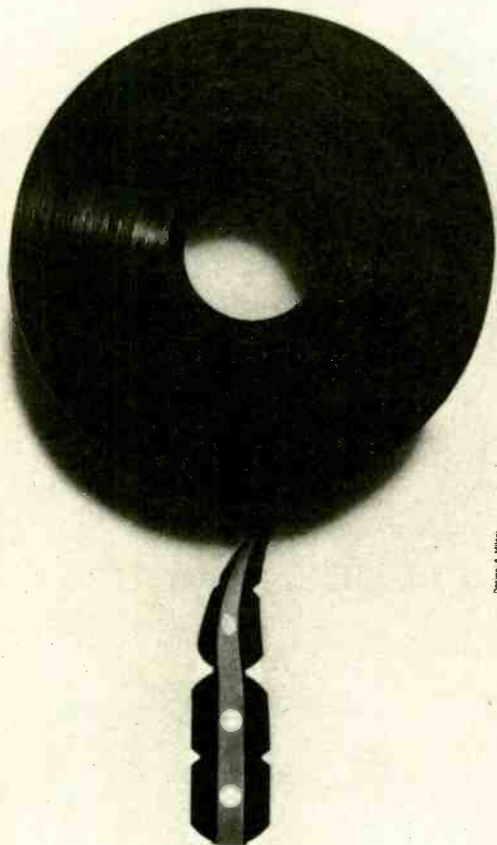


#### SUMMIT MAGNETICS LTD.

E TAT FACTORY BUILDING, 21st FLOOR,  
 HEUNG YIP ROAD,  
 WONG CHUCK HANG,  
 HONG KONG.

TELEX 76264 SMTAP HX  
 CABLE SUMMITAPE

## CASSETTES HIGH OUTPUT LEVELS



A.T.B. spa



20030 Senago  
 (Milano) Italy  
 Via P. Togliatti, 30  
 Tel. (02) 9989976-7-8

SINGLE AND BAND  
 ASSEMBLED  
 COMPONENTS FOR  
 CASSETTES  
 DIGITAL  
 CASSETTES AND  
 8-TRACK  
 CARTRIDGES

Spring pads and  
 anti-friction liners.  
 Full, flat and flat-foam  
 shields in any magnetic  
 alloy.  
 Supplies on customer  
 design.

## Pfanstiehl is NEEDLES AND LOTS MORE!

PFANSTIEHL has the most complete line of replacement phono needles available from any one source—with EXTRA LONG MARKUPS . . . more up-to-date cross reference information . . . more sales aids and needle merchandising helps to make your phono needle selling simpler with LONGER PROFITS . . . and, Pfanstiehl offers a liberal 100% EXCHANGE PRIVILEGE so you never get stuck with anything that doesn't sell in your area.

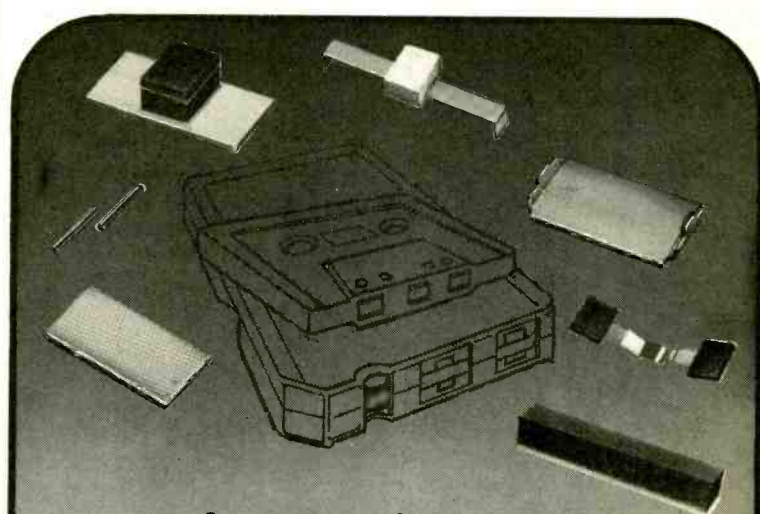


You'll like doing business with PFANSTIEHL!

**Pfanstiehl**

WRITE FOR COMPLETE INFORMATION  
 TODAY ON YOUR LETTERHEAD

3300 WASHINGTON STREET / BOX 498 / WAUKEGAN, IL. 60085



## It's what's inside that counts!

Cassettes and cartridges with good components are what count in delivering true fidelity. Spring pads, foam pads, full or flat shields, pins, windows and rollers are precision engineered for top performance.

Overland Products... Quality Components For True Fidelity In Cartridge And Cassette.



SPECIAL DESIGNS ON REQUEST

**OVERLAND PRODUCTS**

P.O. BOX 6 • FREMONT, NEBRASKA 68025 U.S.A.

Telephone 402-721-7270



# RepRap

**World Wide Products**, Florida rep for **Pioneer Electronics of America**, recently gave its outstanding sales and installation award to **Auto Sound Associates**, Fort Lauderdale. On hand for the presentation at the Summer CES in Chicago were Bruce Cohen and Rod Bannister of Auto Sound Assoc., Larry Kassman of World Wide and Mike Meyer, Pioneer Southern regional sales manager.

A free trip for two to the Nov. 14-18 **Dixie Electronics Representatives** distributor-manufacturer-rep cruise will be awarded to the winning sales contest entries at each of the three participating ERA chapters—Piedmont, Sunshine and Dixie.

District salesmen from all distributors are eligible, according to **Bill Fanning**, Dixie D-M-R vice president from the Grady Duckett Sales Co. Finalists from each distributor firm, who will set their own rules, will then write in less than 1,000 words "How I won the DMR cruise contest," with winners to be selected by A.D. Adams who heads the group's advertising and p.r. agency in New York.

**Robins Industries Corp.** has named two new reps and a Canadian distributor. **Audio Marketing Assoc.**, Brecksville, Ohio, headed by Keith Fannon and Bruce Hagen, will cover Ohio, West Virginia and Western Pennsylvania for Robins consumer products. **Kimberly Sales Co.**, Carmel, Ind., with Tom Billingsly as president, will rep the line in Indiana and Kentucky.

The entire line of Robins consumer product accessories in Canada will be marketed by **Tri-Tel Assoc., Ltd.**, Willowdale, Ont., headed by Ralph Finkle Sr. and Jr. Other lines handled by the 15-year-old distributor include Stanton, Thorens, Hitachi-Maxell, Onkyo, Ball Corp. and Nippon Columbia.

Newest reps for **Mura Corp.**, Westbury, N.Y. based CB accessory manufacturer are **Green-Whistlon Sales Co.**, 6214 Morenci, Suite 200, Indianapolis 46268, phone (317) 291-2232, for Indiana and Kentucky, and **Garmisa Sales**, 10457 Lindbrook Dr., Los Angeles 90024, phone (213) 475-8884, for Southern California and Nevada. Appointments were made by Ed Weisl, Mura vice president, sales.

Larry Sinclair, formerly a rep with L.J. Paul & Assoc., has formed his own company, **Larry Sinclair & Assoc.**, 3607 Elms Ct., Missouri City, Tex. 77459. Among first clients are the Setton line of audio equipment, Audionics of Oregon, DFS Speakers and Leever Bros. (Tel-O-Fun) in the Southwestern U.S.

Newest rep for **Pioneer Electronics of America** autostand and Centrex home entertainment systems and cassette decks for Upstate New York is **A.V.A. Marketing**, with David Tamburelli as principal contact, 11 Computer Dr., West, Albany, N.Y. 12205, phone (518) 458-7715. Announcement was from Stephen Solot, Pioneer vice president, sales.

Paul Epstein, vice president of Bressler &

**Baum Assoc.**, Englewood, N.J., was elevated to partnership recently, president Milton Baum reports. Epstein joined the firm as a regional sales manager in 1959 and was promoted to vice

president in 1974. Marking its 30th anniversary this year, the firm reps E-V Game, Amperex, Antenna Specialists, Littelfuse, Pace, J. W. Miller and other electronics industry factories.

Rep of the year award for **Kenwood** was presented at the Summer CES in Chicago to **Cal West Marketing, South**, headed by **Marcus Sorenson**. He accepted the plaque from Kenwood

president George Aratani and marketing vice president Don Palmquist, for outstanding sales and service to dealers in Southern California and Southern Nevada during 1976-77.

## Yamaha's PM Series. A mixer to match every job.



AUGUST 13, 1977, BILLBOARD

No matter what the application, or how tough the job, there's a Yamaha PM Series professional sound mixer that can handle it.

Think of the Yamaha PM mixers as business machines that insure your sound. The PM-170 and PM-180 are ideal as prime mixers for small clubs, discos, schools and the like. Or they're excellent submixers to extend the capability of larger consoles.

The Yamaha PM-430 and PM-700 are the portable heavyweights. They have the specs, power and flexibility to mix well in moderate to major events and concerts, broadcast production and recording studio applications.

Each PM mixer can be used as a complete sound system controller. Or they can be combined to solve your most complex reinforcement and production problems.

And all your mixes are well under control with balanced, transformer-isolated inputs\* and ±24dBm (12.3 volts RMS) stereo outputs for no-hum sound over long distances. Precision Yamaha engineered and manufactured long-throw, smooth-flow, dB-calibrated faders respond to your most subtle adjustments. And foldback and monitor functions that help you precisely feed the right mix to the right performer or technician.

Send six dollars, and we'll rush you an operating manual complete with schematics on our PM Series. (Please, certified check or money order only. No cash or personal checks.) Or better yet, see your Yamaha dealer and match a Yamaha PM mixer to your job.

\*PM-170 uses unbalanced inputs, ideal as a keyboard mixer.



Yamaha International Corporation, Musical Instrument/Combo Division, 6600 Orangethorpe Avenue, Buena Park, CA 90620. Write: P.O. Box 6600, Buena Park, CA 90622.



## CASSETTE 'SINGLE' TOPS DISK

LONDON—Sales of the U.K.'s first single-play cassette, "Salud Amor Mallorca," by cabaret singer Ricki Disoni on the Fifth Avenue label, hit the 4,000-unit mark over the first five weeks. So says Don Dive, the company's creative consultant, who claims the sales ratio since the single's release has been two-to-one in favor of the tape version.

Fifth Avenue is the first company to enter the single-play cassette market and is scheduling further releases, hopefully featuring U.S. names. Dive says: "We've had a lot of trade and media interest. Dealer response has been very encouraging and now at least two majors are costing for single-play cassettes. I'm sure there is a great future for such product and it is good to know that big companies are closely watching our experiment."



# First Dividends From New Fuji Marketing Structure

• *Continued from page 51*  
hance its image, particularly with its high-end FX cassette line. "One of the advantages dealers have picked up on with FX is 'headroom,'" claims Donnelly, who joined the

firm from Ampex in the recent restructuring.

"Other manufacturers are talking about extended frequency response, but if the tape also provides more headroom than others, you have a

higher recording level capability, resulting in a better signal-to-noise ratio, as well as less distortion, since you're not recording at the outer limits of the tape's capacity," he maintains.

"The dealers also like the fact that FX is a very consistent tape with great uniformity from end to end, properly polished and with no drop-outs. This is a direct result of Fuji's experience in the coated tape field—

making photographic film; audio, video and computer tape, and sensitized materials," Donnelly notes.

Thrust of the magnetic tape division's marketing policy is controlled expansion of the Fuji brand to the audiophile market, backed with a major ad and promotion campaign stressing the company's technological superiority.

With a full complement of 17 rep firms in its restructured network, Fuji will be expanding product availability on a selected basis.

Since Fuji makes its own base film in Japan, raw materials are less a factor in the firm's pricing, and Dale anticipates holding the line, at least for the time being, which also gives dealers added confidence.

As part of a major sell-through push, Fuji is launching a substantial spot radio campaign in September to run through year-end, covering both rock and classical stations in the top 15 markets across the country. Spots will be live, read by the local deejay on the air.

Rock stations will range from progressive to soft rock in format, targeting the young male listener. The classical station listeners will be addressed as heavy users of quality recording tape.

Fuji also will be offering a second generation Erect-A-Sette promotion built on the initial campaign's success earlier this year. The new promo, self-contained and packaged for shelf or counter, will offer an extra FL cassette with each three bought at regular price, with three free Erect-A-Sette storage units as a bonus.

The company is also working on back-to-school and Christmas promotions, complemented by P-O-P display materials, according to Donnelly.

All the programs are aimed at Fuji's expected goal to be a major factor in the U.S. blank tape market.

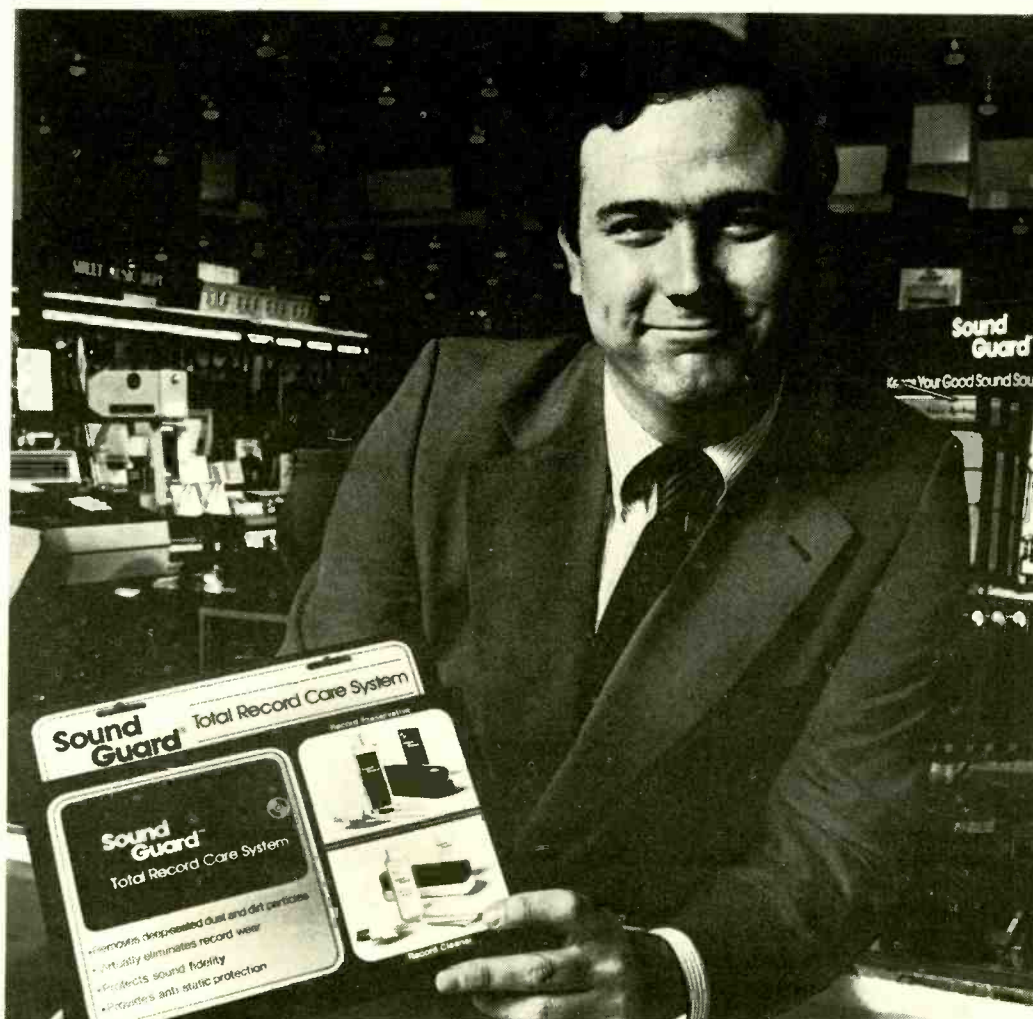
## There's a whole new business in the accessory department.

**In the short time it's been around, Sound Guard® record preservative is setting records in just about every outlet it's in.**

Because it works.

For your customers, Sound Guard maintains sound fidelity by reducing record wear and resisting dust accumulation with its built-in, permanent anti-static property.

For you, it's something more than a major breakthrough in record care. Sound Guard is a remarkable product that's creating more sales where today's smart money is—your accessory department.



**And now, two new Sound Guard products:**

**1. Sound Guard™** record cleaner kit.

Developed for both light and thorough cleaning to remove everything from dust particles to oily fingerprints.

**2. Sound Guard™ Total Record Care System.**

Sound Guard record preservative and Sound Guard record cleaner—all in one package. There's no other system like it for total record care.

See your Sound Guard representative.



**Sound Guard® keeps your good sounds sounding good.**



Sound Guard preservative—Sound Guard cleaner—Sound Guard Total Record Care System  
Sound Guard is Ball Corporation's registered trademark. Copyright © Ball Corporation, 1977. Muncie, IN 47302

### Video Mart Update

• *Continued from page 53*

fers potential point-of-sale record/tape merchandising possibilities, as well as a more economical software/hardware delivery system for the growing number of video discos. A new \$5,500 lightweight portable color camera, the Sony DXC-1610, used in conjunction with the new 300 series, also extends the applications for growing record industry video activity.

Blank software supplies continue to expand, with 3M expected to be in full national distribution with its Beta-format cassette by October, and officially confirming production of a Scotch-brand VHS-compatible tape (previewed at the Summer CES) for sometime in 1978.

Sony's Dothan, Ala., Betamax plant is virtually fully on-line for production of both consumer and institutional blank cassettes. And Matsushita has assured its VHS licensees—including RCA and Magnavox—that it will have readily available supplies of VHS blanks, being "filled" by TDK and Fuji in Japan, for introduction of their new units later this year.

Certainly the heightened activity in the video area over the last six months should have all segments of the music industry alert to the potential profits in programming, merchandising and ancillary areas. When you consider that the consumer video cassette market has literally "happened" since February—when only the Sony Betamax and Quasar VK-2000 were on the market—the ramifications are far-reaching for the business.



## DEMANDS ACTION

## SACEM Petitions Prime Minister On Home Taping

By HENRY KAHN

PARIS—Copyright society SACEM is preparing a resolution demanding that French Prime Minister Raymond Barre launch a government inquiry into the question of home cassette recording.

This is the latest move by the music industry here in a continuing campaign to stem the growing practice of private home recording, or to create a means of realizing compensatory revenue for copyright owners and artists.

George Auric, SACEM president, said at the society's 125th annual meeting that government changes had made it difficult to get the national assembly to consider appropriate legislation. The hope is that a more favorable climate now exists for such steps.

Earlier surveys have shown that one French family out of three owns a tape recorder and 88% of these buy blank tape for recording music. Pop is said to account for 30% of the music taped in homes.

A bill introduced last year, designed to raise about \$4 million from a proposed tax on taping equipment was dropped after industry objections. But the new move by SACEM is said to have full industry support.

Auric says the society is also paying close attention to the develop-

ment of videograms and cable television in France, and their implications for music industry.

Use of the term "show business" to cover many aspects of French entertainment, including records, was also discussed. Jean Luc Tournier, SACEM director general, complained that the expression in France indicates "low business" and the society hopes the term would soon disappear.

The meeting also condemned music publishing activities of the local radio stations and called on the prime minister to introduce legislation within the Treaty of Rome framework to end this kind of fringe activity.

Another topic concerned the use of a computer to discover the percentage of French music broadcast as opposed to the amount of foreign music used. The computer could provide a basis for talks and ideas on classical usage as well as pop and jazz. It suggests intensification of moves by the recently formed "union" here to take legal action against French radio on the grounds that more foreign music is being used that statutes allow.

George Auric was re-elected president of the SACEM administrative council.

## Franchise Bids For Local Radio Snowball In Britain

LONDON—Groups from more than 50 areas of the U.K. are seeking franchises to open Independent Local Radio stations. This was revealed by Lady Plowden, Independent Broadcasting Authority chief.

And at the same time the existing

## Sofrason Bows Label In France

PARIS—Sofrason here has set up a new label, IPG, the initials an acronym for the International Pelgrim Group which distributes Decca in France and has its own local catalog.

The company points out that IPG is not a multinational organization in the accepted sense of the term. Represented in several countries, it is essentially a private concern, guided by Pelgrims de Bigard. The IPG group includes Sofrason in France, Fonior in Belgium and Durco in Holland, all functioning independently and responsible for individual policy and administration.

In Germany, Switzerland and Austria, the Aristocrate IPG series is distributed as Bellaphon; as Teichiku Records in Japan; and by Peters International in the U.S. and Canada.

## Lucien Ades Elected Federation President

PARIS—Lucien Ades, president of SNEPA, the French record company syndicate, has been elected president of the Federation Nationale de la Musique, a body which links all national musical activities.

Elected joint president with Ades was Jean Brunet, with Georges Selmer as treasurer. Pierre Chesnais, of the record company syndicate, remains general secretary. Federation plans to extend musical activity in France are to be announced.

19 ILR companies spoke out in favor of an immediate and steady expansion of the network, so hitting out further at the Annan Committee's proposal to set up a new authority to look after local radio in the U.K.

The growth of local radio here was halted by the government in 1974 while the Annan investigators looked at the whole future of broadcasting. The last commercial station, Beacon, came on the air a year ago. Meanwhile the BBC has 20 local stations operating in Britain.

Publication of the Annan report in March this year showed a decision to expand local radio, but calling for a new body, the Local Broadcasting Authority, to take over local radio from both the BBC and the IBA. Since then, the BBC has been involved in an impressive campaign to hold on to its local interest and Lady Plowden's speech emphasized the IBA fire power in its own bid to control the future growth of radio.

Today's hustle from groups anxious to back commercial radio is in sharp contrast to the situation in 1975. When the Beacon franchise for Wolverhampton in the Midlands was advertised there was just one application. And it was the lack of U.K. interest that brought about the heavy and much-publicized Canadian investment in the later ILR companies.

But the bandwagon of commercial today rolls along profitably, with advertising revenue at around \$28 million for the year ending June this year, up some 65% on the previous 12 months. Around a 20% further increase is envisaged for the calendar year.

**BILLBOARD IS BIG INTERNATIONALLY**

## PRICE RISE AFTERMATH

## Discounting Trims Dealer Margins For U.K. Singles

• Continued from page 1

sterling-dollar exchange rates, recommended for EMI group releases as of Aug. 1.

Laurie Krieger, head of Harlequin, largest chain of independent record stores in the country, says it is a ridiculous position because no dealer could charge the EMI rate while the multiples are discounting

so substantially. He feels it is "a confidence trick for EMI to put such a RRP on a single." His company is retailing at 65p, or \$1.11 and \$1.20 for oldies.

Bob Egerton, buyer for the record divisions of the multiple Woolworth, says: "We really don't want to undercut, but we won't go up unless everyone else does, because we must

charge the competitive price in the High Street. But the situation is obviously laden with dangers and it is making it difficult for new artists to break through.

"Really, I'd like to see a decent profit margin on singles, instead of virtually giving them away, but that situation won't change until everybody involved stops undercutting."

Woolworth sells at 64p., or \$1.09 at current exchange rates.

British observers now question whether the latest round of price increases, and the trade response, is bringing the U.K. record industry closer to an artificial RRP situation, where manufacturers suggest list prices beyond realistic levels to maximize their profit margin, knowing that retailers, pressured by the forces of the marketplace, have no option but to discount. This situation exists already with other consumer goods, notably hi fi hardware.

Record buyers may be more immune to price hikes than the industry believes, but they are still cost conscious. Retailer Mark Green, of St. Albans, says: "The first question a consumer asks is how much a record costs and not whether we have it in stock. Discounting has had a great affect on people's buying habits and the independent dealer has to make greater efforts. So far as the current price levels are concerned, we are leveling them all out at 75p. (\$1.28.)"

Another dealer says, "It is the first time in my memory that a price rise discounted 10% will be higher than the old recommended retail price."

Some dealers believe that the day of the \$1-\$1.71-single is near.

## ROSTER TRIMMED

## Major Changes At DJM To Brighten Label Image

By TERRI ANDERSON

LONDON—Aiming at a complete revamp of DJM's image as a record company, Stephen James, managing director, has spearheaded big staff and policy changes, plus dramatic cutbacks in the U.K. artist roster.

One major first step is the closing down of DJM's international a&r department, which involves the redundancy of David Yeats, who has run the division for the past two years. This move comes soon after the company's renewed deal with Springboard in the U.S., which brought the rights to the Scepter and Wand catalogs.

Says James: "We've taken about 100 albums from these catalogs and reckon we have picked the best. We've made a lot of money from them on export, which is what we wanted, though it may have contributed to making us look like a rather mediocre and middle-of-the-road record company here in Britain."

"The Vee-Jay catalog has been dropped altogether. We were just not getting any tapes out of them in Los Angeles and so the contract was aborted."

James has unburdened DJM of the direct administration of the licensed labels but will retain a financial interest. He has made a deal with Pickwick for release of the remaining budget product and six LP releases are planned under this agreement for the fall.

He is also talking to tv merchandisers about use of this licensed product.

General staff changes do not, James says, amount to an exercise in staff cutting. The DJM turnover has dropped this year but it is not in any financial trouble and the main aim is to give the company a new direction.

James admits he has been concentrating on the European and U.S. operations for some while and the musical direction in that time has

tended to drift too far towards MOR.

Now the new plan for a&r starts with a cutback of the U.K. artist roster to about 10—the original figure, including lease tape and outside production deals, was 32. The remaining acts are to be strong rock and pop acts.

The few new signings envisaged are likely to include a punk band.

Tony Palmer, head of a&r, has resigned but will continue, like other a&r men affected in a similar DJM reshuffle earlier this year, to work on company acts on an independent freelance basis. Les Tomlin, head of sales for some years, moves over to head up the a&r team.

James says DJM is consolidating U.S. signings to a block of four strong-selling acts. Johnny Guitar Watson, the Watsonian Institute, Papa John Creech and Buzz Cason. (Continued on page 59)

## WEIN TO CONTINUE

## Nice Fest Best Since '74 But Still a Loss Operation

By MIKE HENNESSEY

NICE—An estimated 100,000 people attended the 11-day Grande Parade du Jazz, George Wein's mammoth open-air festival in the Jardins des Arenes de Cimiez here July 7 to 17, making it easily the most successful since the event was inaugurated in 1974.

The standard of music was consistently high although the range of jazz presented was necessarily limited by the nature of the festival. The Nice policy is to present a few major bands and then put together various permutations and combinations of musicians from a pool of more than 200. Thus, to ensure maximum compatibility, the emphasis is very heavily on mainstream music.

The major set pieces this year were the Count Basie Orchestra, the Dizzy Gillespie Quartet with Jon Faddis, the Thad Jones-Mel Lewis Orchestra, the Charles Mingus Quintet, Wallace Davenport and the New Orleans All Stars, the Earl Hines Quartet, the Muddy Waters Blues Band, the new Dave Brubeck Quartet and Cab Calloway's Harlem on Parade package.

Among the supporting musicians were Bobby Rosengarden, Alan Dawson and Oliver Jackson (drums); Clark Terry, Joe Newman, Jimmy Maxwell, Doc Cheatham, Pee Wee Irwin and Dick Vance (trumpet); Bob Wilber, Kenny Da-

vern, Billy Mitchell, Eddie Daniels, Barney Bigard, Budd Johnson, Zoot Sims, Arnett Cobb, Benny Carter, Buddy Tate and Billy Harper (reeds); Vic Dickenson, Kai Winding (trombones); Hank Jones, Ray Bryant, John Lewis, Teddy Wilson, Ellis Larkins (piano); Joe Venuti (violin); Major Holley, Slam Stewart, George Duvivier, Mike Hinton (bass); Bucky Pizzarelli (guitar) and vocalists Joe Williams, Carrie Smith and Marva Josie.

In addition there were jazz contingents from Britain (in which trombonist Roy Williams was outstanding) and France.

But the outstanding successes of the Grande Parade were the presentations by the New York Jazz Repertory Company, showcasing the music of Louis Armstrong and of the Basie band of the 30s and 40s. Guided by the musical genius of pianist Dick Hyman, the NYJC gave spirited readings of some of the great classic arrangements of jazz.

The Cab Calloway Harlem on Parade package scored a resounding success—it was Calloway's first continental appearance since 1934 and then as now he had Eddie Barefield as his musical director.

Up to 7,000 people thronged the gardens each night moving among the three open air stages between 5 p.m. and midnight.



# CBS-Sugar Parting Takes Shape In Italy

By GERMANO RUSCITTO

MILAN—The long-anticipated split between CBS and the Italian Sugar organization has been implemented, bringing with it substantial policy changes.

At the time, news of the pending dissolution of the partnership first surfaced (Billboard, May 28, 1977), it was said no firm statements could be made pending top-level international meetings still to be held.

But newly established CBS Dischi Italia is now directly selecting titles from the international CBS catalog and is also creating domestic product, handling the release and promotional side. Co-owned April Music is becoming a fully controlled CBS property.

CBS-Sugar is to be known as CGD, the company's original name prior to being linked with Sugar, and this will come to fruition not later than the fall.

CGD will continue distributing the CBS catalog for at least three years, pending a fourth year option, as well as pressing CBS product for five years.

Simultaneously with these moves, Messaggerie Musicali, the Sugar distribution wing, and Cogestini, the Sugar company which owns the building where all the group companies are located along with the recording studios, will be incorporated into CGD, which already embodies the pressing, printing and duplicating plants.

A staff reshuffle is planned within the new all-inclusive CGD company. The Sugar Music group of publishing companies is to keep its individual status.

Jacques Ferrari, as previously reported, will lead the new Italian operation, having moved to Italy from CBS France. Some 35 people from CBS-Sugar will join CBS Dischi Italia, as part of the contractual split between the Sugars and CBS, with most of them starting in September in offices still to be found.

A limited contingent of former CBS-Sugar personnel is working from a provisional office, including Ernesto Tabarelli, former CBS label manager; Marina Testori, former press officer; and Gian Borasi, former manager of several international labels. It is believed they will get greater responsibility within



**ITALIAN FIRST**—Sergio De Genaro, right, general manager of Messaggerie Musicali, presents Pippo La Rosa of Dig-It Records, an indie label distributed by MM, with a gold disk for releasing records with total sales of 1.5 million units. MM is the distribution wing of the Sugars' record company CGD (formerly CBS-Sugar). Dig-It launched Abba in Italy, among other achievements in its two-year history under La Rosa.

the fast-expanding company CBS Dischi Italia is expected to become.

While no comment was available from the CBS Dischi Italia people, CBS-Sugar (CGD) central general manager Giuseppe Giannini says that all Italian artists will stay with the company at least until their contracts expire.

International license agreements will continue as well, including ABC, CTI and Brunswick. Giannini also notes that the company is very active in acquiring international repertoire, both through master deals and through catalog pacts.

Most recent acquisitions include the Parachute catalog as well as that of Al Bennett's Cream Records, along with all new masters released by French producer Henry Belolo, responsible for the Ritchie Family and the Lovers, and the Rochets from French Decca.

Currently CBS-Sugar (CGD) has a huge hit with the single "Ti Amo," by new artist Umberto Tozzi, claimed by Giannini as "the fastest-selling record of our history, with 200,000 copies sold in less than a month and often selling more than 10,000 a day."

Apart from his responsibility on the record side of the Sugars companies, Giannini is to supervise acquisition of international publishing catalogs for the Sugar Music group.

## From The Music Capitals Of The World

### LONDON

Upcoming London stage musical based on George Bernard Shaw story "Cashel Byron's Profession" to have a score by Geoff Stephens and Don Black. ... Chiswick Records to launch new label Thrust, covering more pop-slanted product.

NEMS Organization, including the agency offshoot, now housed at 55 South Audley Street, London W.1. (01-409-1091). ... Charly Records rushed out rockabilly EP featuring Billy Lee Riley's 20-year-old "Red Hot," to compete with Robert Gordon's newly recorded version on Private Stock. ... Some 30 U.K. companies, including Decca, registered so far for this year's Mus-expo, 25 of them applying for and getting the Department of Trade subsidy.

Private Stock latest to use the limited edition 12-inch format for a three-track release by Emperor, the first 5,000 in the large format. ... And the first RCA disco 12-inch, "Keep It Up," by the Olympic Runners and George Chandler, is being promoted in discos and on air before the official release date.

Tour later this year of U.K. and Europe being planned for Rose Royce, following three hit singles here for the nine-strong band. ... Ry Cooder back for five major dates in November, accompanied by his full Chicken Skin Revue. ... Rolling Stones' double album "Love You Live" out (Sept. 2) having been recorded in Paris and Toronto during 1976 and 1977.

Chart-climbing New York band Mink DeVille to be a guest attraction at the EMI Records annual sales conference next month. ... Eric Clapton, his band and guests Ronnie Lane and Slim Chance, booked into the Bull Ring, Ibiza, combining the gig with a Mediterranean holiday. ... Comeback bid by Billie Davies, who had a 1960s hit with "Angel Of The Morning," with a Phillips release "I'll Dance The Ants Back In Your Pants."

Songwriter Archie Alexander has written "Stand By Maggie," his tribute to Conservative Party leader Margaret Thatcher and is hoping for a commercial release. ... Polydor extending its tv campaign for the Connie Francis "20 Golden Greats" album following high LP chart placing from earlier small-screen promotion. ... Neil Sedaka Fan Club here pondering a charter flight to see the artist work in Las Vegas next

## International

### Mountain Moves To Phonogram

LONDON—Industry guesswork here has ended with the news that Mountain Records has signed an exclusive licensing deal with Phonogram.

It is a first signing for Ken Maliphant, new managing director designate of Phonogram since he took up his new role, and was completed with Derek Nicol, Mountain group managing director.

The deal covers all new product from the Mountain roster, which includes Nazareth, the Sensational Alex Harvey Band, the Martyn Ford Orchestra, Wales O'Regan, Crazy Kat and traditional Scottish repertoire.

Mountain was previously licensed through EMI. Under the new deal, all existing back catalog is now available through Phonogram.

### MAGGIE HITS IN BRAZIL

AMSTERDAM — Maggie McNeal, one of Holland's best-known pop singers, made a two-week visit to Brazil, where her single "When You're Gone" topped the charts for eight weeks.

Maggie taped two tv shows, visited 25 radio stations and was awarded a gold disk for Brazilian sales of "When You're Gone." Her visit was filmed by a Dutch tv crew and will be screened as a special by AVRO in October.



**JOB WELL DONE**—Jimmy Phillips, veteran international music publisher whose career spanned nearly 60 years, is flanked by U.S. publisher Al Gallico, left, and EMI Music managing director Ron White at recent presentation of a special award from BMI for his many contributions. Just retired as director and consultant to the EMI Music Publishing Group in London, Phillips built the Kenith Prowse publishing outlet (now part of EMI), helped form the Mechanical Copyright Protection Society and with 34 years service is the "longest-running" director of the Performing Right Society.

### Jazz Draws At Northsea; Promoter Seeks Sponsor

By WILLEM HOOS

THE HAGUE—The 1977 Northsea Jazz Festival, held at the Congress Center here July 15 through 17, attracted a record 16,000 fans.

Dutch promoter Paul Acket, who organized the festival in conjunction with The Hague Jazz Club and the local jazz foundation, hopes the success of this year's event will help him attract a sponsor for next year's festival.

Last year Acket financed the event himself and lost heavily. This year he had to fall back on a \$40,000 subsidy from The Hague municipality after sponsorship negotiations with American tobacco company North State fell through a few months ago. Most of the artists on the bill this year were signed through the agencies of Norman Granz and George Wein. Acket was able to secure acts like Ella Fitzgerald, Count Basie, Oscar Peterson and Joe Pass, who are performing on the European summer jazz festival circuit.

Other headline acts were signed

through Dutch agents Wim Wigt and Bob Holland and German agency Kleinschmidt. Acket himself signed Switzerland-based Nina Simone.

Most Dutch record companies with a jazz repertoire booked stands at the festival, but EMI, Negram and WEA pulled out a week before the event, following what promoter Acket calls "a silly incident." They claimed Polydor had been allocated the best site for its stand.

The festival threw up a number of minor problems which Acket hopes to iron out before next year's event. Concerts by the Dave Brubeck Quartet, the Stanley Clark band and other acts were ruined by hassles with the sound, supplied this year by Bose. Inadequate air conditioning meant temperatures were at times unbearably high.

Paradoxically, Dutch television companies showed no interest in the festival, but it was filmed by Belgian and German crews.

### Reggae Clicks For U.K. Distributor

LONDON—A wholesale and distribution company specializing in reggae product, set up just six months ago, is now claiming to move at least 15,000 singles and 5,000 albums a week.

The company, Mojo Distributions, services retail outlets, including specialist reggae shops. Mo Claridge, previously a van salesman with Creole Records, who started the company with Philip Savier and Steve Hillier, says: "Reggae has been treated for too long as a Cinderella by the industry and by dealers. Our experience shows that reggae has tremendous potential."

"General dealers are at last waking up to its possibilities and realizing the value of having a reggae section in their record departments."

Mojo is run through a fleet of four vans which visit down-market shops as well as High Street sites. Says Claridge: "When we started, we handled only half a dozen labels, mostly London-based, but now we have 34 different labels, including majors in the field like Dynamic and Cactus."

"As a one-stop firm we aim to have 100% coverage of all the reggae product released in the U.K."

Though it has been underestimated, a lot of reggae records sell more than the average pop single.

"Record companies issue records which barely get to the 2,000 mark, but the average reggae sale is much more than that, and many reach the 10,000 sales mark. But because many of the retail outlets are not officially recognized as chart shops, those sales tend to go unrecorded."

Claridge's view is that reggae acts such as Bob Marley and Rico have helped broaden the appeal of the music, with names like Tim Chandler, Peter Tosh, George Faith and Fred Locks now creating further interest.

### Kinsler Fest Winner

PRAGUE—Jonathan Kinsler, of the U.S., took first prize at the Rostock Pop Festival, reorganized for the first time this year as an international event under the banner "People And The Sea."

Kinsler won according to audience response for the first concert in the festival, and was followed by Swedish group O. Barna and Mary Bosman, from the Netherlands.



# From The Music Capitals Of The World

• Continued from page 58

Sonet in special campaign for several Danish and U.K. acts, including the **Sex Pistols**, **Eddie and the Hot Rods** and others on a sampler. ... Steel guitarist **Nils Tuxen** formed new group **Pack**, which starts operating on his return from a steel guitarist convention in the U.S.

KNUD ORSTED

## ATHENS

MCA records now distributed here by Emial. First releases under the new agreement are "Wishbone Ash," "Evita" and Bill Haley's "Golden Hits." ... "Metro Music Men" is the debut album of Ypsilon, a new group formed in France by expatriate Greek musicians **Lakis Vlavianos** and **Loukas Sideras**, members of now defunct Aphrodite's Child, and **Dimitris Katakouzinos**. ... British singer **Barbara Dickson** spent three days in Athens and made a special one-hour show for ERT-TV.

A complimentary copy of Atlantic's charity compilation "Golden Soul" was presented to first lady **Mrs. Ionna Tsatsou** by a United Nations representative. Part of the proceeds of the album's sales go to refugees. ... Greek composers have written more than 120 electronic works, according to the local Union of Contemporary Music.

The Children's Chorus of the Volos Music School performed at the sixth international "Jugend Und Music" festival in Vienna. ... Composer **Mikis Theodorakis** conducted his work

"Captain Andreas Zepos" at the ancient Herod Atticus Theater. ... French singer **Jeanine Aubert** is in Athens to record about 40 Greek songs in 16 languages in aid of Cypriot and Lebanese refugees. ... Pioneer singer-bouzouki player **Loukas Dallarás** died here age 51.

Defeat for lyricist **Nikos Routsos**, who filed suit charging composer-singer **Vasilis Tsitsanis** with plagiarism. However, Routsos' attorney appealed against the court's decision.

LEFTY KONGALIDES

## PARIS

An enthusiastic reception for Pathe Marconi-EMI's new compilation album of music hall variety material, recorded between 1925 and 1935 and featuring **Maurice Chevalier**, **Mireille Mathieu** and others. ... Billed as "the highest festival in France," the first Festival of Folk and Popular Song drew singers and writers from several countries to the mountain town of Karellis. ... Barclay released **Raymond Lefevre's** latest album throughout Europe on the same day. King Records, which distributes Barclay product in Japan, is launching a \$100,000 promotion campaign to coincide with his tour of the country.

New Swiss citizen **Charles Aznavour**, already reeling after a \$400,000 fine and suspended prison sentence for tax evasion, now faces a new problem. Dissatisfied with the light sentence, the tax administration is appealing against the court's verdict. ... Spanish singer **Julio Iglesias** opened the Sporting Club's summer season in

Monte Carlo. ... Barclay released a nostalgic rock'n'roll compilation album. ... Violinist **Jean Pierre Wallez**, founder of the Albi music festival and classical music director of IPG (Decca) has been made Chevalier of Norre du Marite National.

HENRY KAHN

## BRUSSELS

**Boney M's** "Ma Baker" single (Decca) heading rapidly for gold status here. ... **Steve Miller's** "Jet Airliner" rocketed into the Top 15. ... Chart action and strong airplay here for the **Four Seasons' "Down The Hall"** and **Cat Stevens' "The Old Schoolyard"**. ... Release of the "Carwash" movie has boosted sales of the soundtrack album and single. ... IBC released a summer single, "Experience," by organist **Andre Brasseur**.

**Ann Christie** in the Top Five of the BRT chart with her version of the Fugain hit "Bravo Mr. Le Monde" (IBC). ... Phonogram Belgium may issue three singles from the "Star Wars" soundtrack to generate interest before the movie and album are released in September. ... Finland's Eurovision Contest representative **Monica Aspelund** filmed a 40-minute special for BRT-RTB TV's summer contest series "Golden Sea Swallow."

A Belgian hit for **Laurent Voulzy's "Rockollection"** (RCA France). ... Chart action here for **Al Stewart's "Year Of The Cat"** single and album; **David Bowie's "Sound and Vision"**, **Shalamar's "Uptown Festival"** and **Dr. Buzzard's Original Savannah Band's "Cherchez La Femme"**.

Belgian Radio and Television has broadcast three programs in its innovative "Jazz In The Barn" series, featuring **Philip Catherine**, **Ian Carr's Nucleus** and **Double Image**. Forthcoming programs will showcase the **Alphonse Mouzon Quartet** and **Michael Urbaniak's Fusion**, among others. ... Recent visitors included the **Archie Shepp Quartet**, **George Coleman Quartet** and several American high school and college jazz ensembles, one of which, the **Humber College A Band** from Toronto, was hailed as "one of the best bands ever heard in Belgium."

JUUL ANTHONISSEN

## LISBON

Television viewers in Portugal will soon have a choice of five more channels of direct tv via satellite, following a decision taken at a tv top-level conference in Stockholm recently. ... RTP is organizing a contest to find a Portuguese entry for the OTI Festival of Iberian American Song arranged for Nov. 5 in Spain.

The UNESCO international society of musical education promoting a September seminar slanted at amateur musicians in conjunction with SPA and Juventude Musical. ... Singer **Jose Cid** (Orfeu) receiving the first Portuguese gold disk for sales of "Anita Nao E Bonita," with U.S. company Penco said to be interested in the English-language version of the song.

Following the big success of his Festival of Rostock appearance, fado singer **Carlos De Carmo** (Movieplay) to perform in Italy, Poland, West Germany and Russia, with a return trip to East Germany lined up. ... **Arnaldo Trindade** has invited Dutch country singer **Debbie** (Negram) for a television appearance. ... Chart group **Gemini** (Philips) to perform soon in London.

**Daniel de Sousa**, a&r head of Phonogram Portugal, completed successful negotiations in London on a new deal with Chrysalis to represent the label on license in Portugal. ... Latest album sales breaks by "The White Ladies," **Trace** (Vertigo); "Songs From The Wood," by **Jethro Tull** (Chrysalis); and "Solar Fires," **Manfred Mann's Bronze Set**.

Charisma artist **Peter Gabriel's** solo album has topped the chart here and "Solsbury Hill," a single taken from it, is also a big seller. ... Cultural-action group **GAC** (Vozes Na Luta) has strong new album "E Vira Bom," with arrangements of Portuguese traditional songs played on rare instruments. ... Plenty of airplay for the LP "Cantigas De Ao Pe Da Porta," by the **Outubro** group (Sasseti). ... And another strong current release is the album "Canta Cigarra," by Spanish singer **Maria Ostiz** (Hispanovox).

The third Costa Do Sol festival of music opened with a concert at Cascais Church by Czechoslovakian pianist **Josef Palenicek** and the **Gulbenkian Orchestra**, conducted by **Alvaro Salazar**, including music by Stravinsky, Lopes Graca, Palenicek and Hayden. ... Successful concert at the Pavilhao dos Congressos in Estoril by pianists **Sequeira Costa** and **Tania Achot** and percussionists **Juan Pedro Ropero** and **Xavier Benec** included music by Bartok, Ravel and Shostakovich and a new composition by **Lopes Graca**, "Paris 1937." **FERNANDO TENENTE**

## INTL CONFAB

# Piracy, Home Dubs Due For Probe At IFPI Meet

By GERALD LEVITCH

TORONTO—Record Piracy and home tape duplicating will be prime topics on the agenda of a board meeting of the International Federation of Producers of Phonograms and Videograms (IFPI) Sept. 27, the first such conclave to be held by the group in North America.

The meeting at the Harbour Castle Hotel, hosted by the CRIA, will be preceded on the evening of Sept. 26 by a dinner and reception.

The piracy question is expected to focus in on the acute nature of the situation on the Far East, with Singapore given special attention.

Home duplication is also a high priority problem being grappled with by IFPI. The burgeoning practice is seen as a major factor inhibiting future industry growth.

Also due for discussion are mechanical royalties and an upcoming contract with BIEM, the European collection society.

In attendance at the IFPI meet will be Fraser Jamieson of London Records, this year's president of the international group; Stephen Stewart, IFPI director general, and association executives I.D. Thomas, G. Davies, J. Goldsmith, P.J. Glason and D.J. Young.

Also due to attend are S. Gortikov, president of the RIAA; and H. Jessen, secretary general of the South American Association

FLAPF; and IFPI vice presidents A. Holmstedt (Sweden), F. Minchin and G. Meyerstein-Maigret (France), K. Kinkle and K. Richter (Hamburg), C. Solleveld (Holland), and N. Ertegun (U.S.).

It is considered possible that a board meeting next year will be held in the U.S. in view of the closer relationship developing between IFPI and the RIAA.

## Japan Junket Clicks For True North Acts

TORONTO—True North recording artists Murray McLauchlan and Bruce Cockburn have completed a 10-date tour of Japan, which included Sapporo, Kanazawa, Kyoto, Fukuoka, Morioka, Yokohama and four performances in Tokyo.

The concerts were presented by Hiroshi Asada on behalf of Tom's Cabin Productions. Concerts were held in 1,000 to 1,500 seat venues and played to a total of more than 10,000. Future solo tours by both artists are anticipated.

Product by both artists has been released in Japan, and True North reports great success in this market. McLauchlan's latest album, "Hard Rock Town," and Cockburn's as yet untitled double live recording of his 1977 Massey Hall concert are to be released in Japan shortly.

## CHFI-FM INNOVATION

# Cartridge Dubbing System Boosts Broadcast Quality

TORONTO—Beautiful music station CHFI-FM here has adopted a new process for the transfer of program material to cartridge which it describes as a quality breakthrough in broadcasting. The stereo station converted to total cartridge use July 10.

The transfer system is said to eliminate much of the phase shift in conventional duplicating which can seriously degrade stereo recordings received over monaural radio. If phase discrepancy is severe, significant portions of the program can be lost or distorted to the listener.

Under the system, developed by Ron Turnpenny, vice president in charge of engineering for Rogers Radio Broadcasting Ltd., individual azimuth adjustments are made on the duplicating record head to compensate for cartridge response. This can vary considerably from cartridge to cartridge, it is said. In ef-

fect, each cartridge is tailor-recorded to its own characteristic.

Random noise is recorded first on the virgin cartridge and analyzed via an oscilloscope and phase meter to determine the extent and nature of the correction required.

The station claims that the procedure brings phase alignment to within six degrees of optimum, well below NAB quality limits for the configuration.

Ted Randal, program director of CHFI-FM, maintains the system is the first to be installed anywhere and that it has already received strong interest from the engineering community.

He says the station is now completing the transfer of its entire library of some 3,000 cartridges using phase compensation, and that new additions will shortly bring the number of treated units in its possession to more than 6,000.

# International Turntable

**Roy Tempest**, until recently head of BBC Records in London, is now professional general manager of EMI Music Publishing, reporting to creative director **Terry Slater**. Nearly five years at the BBC, Tempest has also had 15 years with Philips. Departments reporting to him at EMI Music will be those involved with the acquisition and exploitation of U.K. and international copyrights, the development of the standard catalog and the KPM recorded music library and the KPM recording studios.

The promotion division of CBS Records has been restructured in London with new promotion managers for the CBS, Epic and custom labels. All three report to national and regional promotion coordinator **Jeff Gilbert**. **Louis Rodgers** is looking after the CBS label in all national tv and radio, as is **Judd Lander** on Epic's side and **Phil Holmes** for the custom labels.

Reporting to Rodgers, with CBS promotion for six years, are **Alvin Jordan** and **Martin Sunley**. Reporting to Lander, who joined CBS from Charisma 18 months ago, are **Edward Christie** and **Golly Gallagher**. And reporting to Holmes, former tv promotion manager at EMI, are **Richard Comben** and **Chris Stevens**.

**David Harmer** has been appointed field sales manager for RCA in Lon-

don, the appointment made by **Brian Hall** recently made sales manager. Harmer is replaced as national accounts manager by **Ken Rowlands**, formerly with the tape merchandising division.

**Mike Olivier** has been appointed WEA national accounts manager, reporting to **Mike Heap**, national sales manager. A national accounts clerk will be based with him at the Alperston office to deal on a day-to-day basis with national accounts. Olivier joined WEA in May 1973, as trainee sales representative.

Also at WEA, **Stuart Evers** has become export administrator, responsible to sales director **Mike Hitches**, and will handle the export service to associated firms, licensees and distributors at worldwide level. Meanwhile **Ray Howard** has left WEA. He was national sales manager until his appointment as training and development manager this year. No successor has yet been announced.

**Ron Bullen** has joined Damont Records as production coordinator, having previously been with Pye Records as production manager. ... **Winston Lee**, formerly director of promotions at Arista Records in London, has joined the executive staff of Private Stock as promotions manager. His personal assistant is **Jackie Grayston**. Prior to his spell with Arista, Lee was with EMI for three years.

**John Stewart**, United Artists salesman for Manchester and Liverpool, has been promoted company field sales manager. He is replaced by newcomer **Tony Collins**. The field sales management also includes **Jeff Revill** and **Andy Trotter**. ... **Sally Lillywhite** has joined Pye's promotion team, reporting to **Peter Summerfield**, having previously been a secretary at the BBC.

**Sally Shackleton** is the new manager, a&r licensing services, at CBS Records, reporting to **Peter Robinson**, manager of international a&r. She had previously been licensing coordinator. At CBS Manufacturing, **Fred Whittle** is the new distribution division manager, reporting to manufacturing chief **George Ridnell**.

New classical editor of London-based trade paper Music Week is **Nicholas Webber**. He is a former features editor of Hi Fi Weekly.

## DJM Changes

• Continued from page 57

plus one new band, the Rockspurs. The British cutback, accomplished simply by not taking up options of groups not fitting the new image, will be complete by April of 1978 and a parallel effort is being made to trim the number of releases so as to concentrate on promotional work.

Says James: "The decision to go for sweeping changes came when I realized the sales force could not function properly because the product was not good enough. They had nothing to sell and were losing credibility with dealers. The company has suffered from bad product which has given it a bad image and this is preventing us from pushing product and artists who do seem to be getting somewhere."



## U.S. DISK SALES AFFECTED

# Shady Imports From Mexico

• Continued from page 1

in this type of trade who have pounced on the profit possibilities created with the devaluation of the Mexican peso last year.

The movement of product across the Mexican border violates the licensing contracts of firms established on the U.S. side. But it is not necessarily illegal.

One of the major import dealers in California has been identified as Azteca Records of Asuza (not to be confused with a Northern California firm of the same name).

The firm's owner, Norberto Sigala, was unavailable for comment. But Sigala's brother Carlos, who also works for the company, says it began importing the product about four months ago.

Carlos says he and his brother travel to Mexico City and purchase the product there from RCA, CBS and Musart. They then ship it across the border by bus.

Once back in the U.S., Carlos says the firm distributes the product to record shops all over California, Texas, New Mexico and in Chicago.

The brash attitude of the importers, along with the lack of weapons to fight the problem, has Latin label executives here infuriated and frustrated.

Musart's West Coast branch manager Valentin Velasco, estimating there are about four or five active importers, calculates his sales have been cut about 10 or 15% by the problem.

But Velasco believes the source of the product flow is at the border and involves the representatives of Mexican labels stationed there.

"There are cases," he reports, "of companies in Mexico filling orders for fictitious people in Tijuana. They send invoices to Mexico under the false name and address, but the product is really destined for customers in the U.S."

Velasco does not accuse the executives of Mexican firms of knowingly violating their contracts with the U.S. companies.

He believes the fraud is the work of the border salesmen who look to increase their commission by ex-

panding their market unethically into the U.S.

Velasco also believes that some record shops in Tijuana are used by the Mexican label reps to cover the transaction for a certain cut of the action.

After alerting the Mexico City offices of Musart/Peerless, Velasco says he was promised protective measures.

Peerless, for example, was to have suspended payment to its border salesmen on any increase in sales between last year and now, according to Velasco.

Another possible measure considered in Mexico, says Velasco, is to impose an across-the-board price hike to eliminate the incentive for the trans-border business.

The price gap between the two countries is most exploitable with product that is released in Mexico on budget lines but in the U.S. on primary lines.

For example, a popular group, Los Freddys, is issued in Mexico on the budget line Eco at \$1.50. But in the U.S., Los Freddys appear on Peerless at the regular \$2.25 wholesale price.

"If the companies in Mexico could agree to raise their prices," says Velasco, "then the profit margin would be cut and the importers would have to compete with me on credit, guarantee and return privilege."

Tony Cortes, Caytronics promotion director here, confirms the problem is most severe for his firm on its first-line product released in Mexico as budget.

Product released here on Caytronics at \$2.57 is being purchased in Mexico on CBS' budget line, Harmony, at \$1.30.

The same holds for RCA/Mexico's budget line Camden which Caytronics releases here as first-line on Arcano.

In Los Angeles, Latin distributors like Guiro Records and Baly Records have been approached with offers to purchase the imported product.

Caco Baly, reporting he has taken a hands off position with the product, analyzes that Mexican companies may be taking a sort of revenge on their U.S. licensees.

When the financial tables were turned before the peso problems, Baly explains, U.S. labels took improper advantage by selling their product to customers along the border on the Mexican side.

While admitting he was involved in the border trade himself, Baly decries the current practice because of the damage it is causing to U.S. Latin distributors.

"What's happening," he says, "is that there is sort of a Mexican distributor business developing that is selling to record shops at a very low price."

"My accounts are laying out cash for the Mexican product, so that when I come along they already have the best product, they don't buy anything new from me and they even fail to pay me on old transactions."

"And worse than that, the U.S. labels, which have already been selling more and more direct to record shops, are lowering their prices to compete with the Mexican product, selling to record shops at distributor prices."

"The distributor is simply being driven out of business," Baly concludes.

Baly laments, for example, that he

# Latin Scene

## NEW YORK

Vocalist/bandleader Hector LaVoe, who is among the most popular and most in demand groups on the salsa scene, is back in New York recovering from a two-month illness which kept him and his band out of circulation. His tour to Caracas had to be cancelled. However, it has been announced by RMM, his management firm, that the vocalist and band will be appearing at Madison Square Garden Sept. 2 when RMM presents "Salsa At The Garden" in honor of "Salsa Day" here.

LaVoe's last major performance was with Sandro at the Felt Forum April 24. Following his date at the Garden, LaVoe will gig in Chicago and then Caracas Sept. 6 to 8. All cancelled dates are now being rescheduled.

A new label has just opened here, Cesta Nueva Records Inc., owned and operated by Larry Landa and vocalist Joe Quijano at 850 Seventh Ave. Artists signed to the label are vocalist/conguero Willie Pastrana and his salsa orchestra and David Cedeno, pianist, and his band. An LP has just been released entitled "Joe Quijano Presents Ray Cruz" a salsa LP which has begun to receive nominal airplay here. A second LP is in the works called "Joe Quijano Sings Beleros." Quijano, a veteran of Latin music, was a popular vocalist in Puerto Rico who made many hit tunes. Distribution of the label will be handled here by R & J Distributors with licensees in Santo Domingo, Venezuela, Colombia and Panama.

Willie Colon has been signed to a long-term exclusive worldwide recording contract with Fania Records, announces Jerry Masucci, president of Fania, and Stuart Silverman, attorney for Colon.

Under terms of contract, Fania will distribute all future product by Colon. Colon has recorded with Fania since the beginning of his career almost 10 years ago. . . . Vocalist Vitin Avilez, now residing in Puerto Rico, received the newspaper guild associate (ACE) award for singer of the year. . . . Los Kimbos' LP was released on the Tico label last week. Timbalero Orestes Vilato director for Los Kimbos announced the signing of contracts for exclusive representation with RMM booking agency. **AURORA FLORES**

## LOS ANGELES

Live appearances by important Latin artists in this city are of special note. On Saturday (30), three of Peru's greatest native talents appeared on the same stage here for the first time. Oscar Aviles, contemporary master of the Peruvian-styled guitar, accompanied the rotund black singer with the robust voice, Arturo "Zambo" Caverro, who kept rhythm to the powerful and graceful Peruvian waltzes on a crude and simple box known as "el cajon."

The pair was joined by well known composer Augusto Polo Campos who has penned several classic cuts in this genre. Occasion for the rare performance here was the celebration by the small Peruvian community in this city of Peru's Independence Day. And though the audience greeted the trio with near-adoration, a rather rowdy atmosphere interfered with the subtlety and intensity of a very special performance.

Another concert first, the appearance here of Spanish vocalist Julio Iglesias, is set for certain this coming September. This according to Rebecca Estevez who helps husband Tony run the Alhambra branch here. She also informs that the new Iglesias LP, consisting for the first time of all Iglesias compositions, will be released around the time of his L.A. appearance. . . . Meanwhile, the Fania All Stars have started their tour which will include their second appearance in this city Aug. 12 with a San Francisco date set Aug. 13. Hopes are for a reception at least as strong as the salsa stars' debut last year, also at the Palladium. . . . While on the subject of salsa, mention must be made of an extraordinary album which has been regrettably

spotted a Mexican-made LP on Melody by Rigo Tovar at Discotendencias Fiesta, a downtown retailer, and the album is not yet released on Mericana by Caytronics in the U.S.

Jose A. Garcia of Latin International reports he has also been affected by the problem. His complaints to the Border Patrol have yielded no results.

Caytronics vice president Rinel Sousa warns that the problem worsens, the firm may have to protect its trademark by closing the border to the Mexican product.

neglected commercially. FranFerrer's "Yerba Bruja" on Guanin (Fania-distributed) is a richly textured work unlike anything being done in salsa today. The work incorporates traditional folkloric elements in a progressive structure that is semi-symphonic in scope. But unlike some progressive salsa works, this LP contains several cuts with enough melodic charm to make them single candidates. Yet as salsa critics rave about the album, it remains relatively unknown to the public at large.

A clever promotional flyer from RCA/Mexico admits the firm was "mistaken" in announcing previously that the new Juan Gabriel single would reach 750,000 units. The corrected information claims the firm is doing 100,000 copies per week on "Siempre En Mi Mente" and says that "for the first time in the history of single records in Mexico," the cut will reach 1,000,000 units sold. . . . On a trip through L.A. earlier this month, Norberto Kaminsky, executive of the Argentina-based Microfon label, reports the firm is establishing a special LP series called "Serie Internacional." All Microfon artists of international appeal (Aldo Monges, Elliana, Carlos Torres Vila) will be issued on the new series which features attractively designed, double-fold jackets. **AGUSTIN GURZA**

# Soul Sauce

• Continued from page 22

Construction's third United Artists LP at Ultra-Sound Studios. Both are in the New York area.

Lou Rawls goes back into the studio in September in Philadelphia to record his third Philadelphia International LP. . . . The Sylvers recently completed taping ABC-TV's "Donnie And Marie Show" set to air Nov. 18. The seven-member family group is performing "Boogie Fever" and "Hot Line" in addition to a session with the Osmonds. The group was recently named "international youth ambassadors" by the March Of Dimes.

On the gospel side, Dannelbell Hall has launched a career as a solo artist with a new LP "Let Me Have A Dream" on Sparrow Records.

Hall, formerly a lead singer with the contemporary gospel ensemble Andrae Crouch and the Disciples, will also expand her talents as a composer/lyricist.

The singer is being hosted with an LP launching bash at the Beverly Hilton Hotel in Los Angeles on Monday (8).

Philadelphia International recording artists the O'Jays make their first concert appearance in Seattle on Tuesday (9).

This concert, a part of the group's 20th anniversary national tour, will have as special guests Johnny "Guitar" Watson, the Whispers, Carrie Lucas and Truth.

The show is presented by Northwest Releasing in association with Artist Consultants and Dick Griffey.

Well, War has finally found a new home with MCA Records. The group left United Artists records some time ago.

According to Steve Gold, group manager and vice president of Far Out Productions, "We signed with MCA because they offered us the best deal of any record company. The company is also ready to go with the revolving trends of the music business. This is the commitment MCA has given us. Our decision was based on more than money. We needed a total commitment."

Remember . . . we're in communications, so let's communicate.

AUGUST 13, 1977, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 8/13/77

# Billboard Special Survey Hot Latin LPs

© Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

LOS ANGELES (Pop)		EAST COAST (Salsa)	
This Week	TITLE-Artist, Label & Number (Distributing Label)	This Week	TITLE-Artist, Label & Number (Distributing Label)
1	CHELO La Voz Ranchera, Musart 10638	1	JOHNNY PACHECO The Artist, Fania 503
2	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	2	ISMAEL RIVERA De Todas Maneras Rosas Tico 1415
3	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	3	ISMAEL MIRANDA Z o Voy Al Festival, Fania 508
4	GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Accion 4014	4	WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500
5	NELSON NED Por La Puerla Grande West Side Latino 4077	5	EL CIEGUITO DE NAGUAS Karen 27
6	JULIO IGLESIAS A Mexico Alhambra 21	6	ORQUESTA BROADWAY Pasaporte, Coco 126
7	LOS FELINOS Los Felinos, Musart 19 1701	7	WILLIE COLON El Baquino De Angelitos Y egros, Fania 506
8	MANOLO MUNOZ Llamada Gas 4153	8	SAOCO Siempre Seve Guajiro, Mericana 144
9	CHELO Con Mariachi, Musart 10585	9	TIPICA 73 The Two Sides 011 pica 73 Inca 1053
10	NELSON NED La Magia De Nelson Ned, West Side Latino 4076	10	WILFREDO VARGAS Wilfredo Vargas Y Sus Beduinos, Karen 28
11	LOS POTROS Cuando Llega El Amor, Peerless 10037	11	CHARANGA 76 Encore, TR 128
12	JUAN GABRIEL Con Mariachi, Arcano 3283	12	FANIA ALL STARS Rhythm Machine, Columbia 34711
13	GERARDO REYES Ya Vas Carnal, Caytronics 1494	13	HECTOR LAVOE De Ti Dependo, Fania 492
14	EYDIE GORME/TRIO LOS FANCHOS Amor, Caytronics 1316	14	SOCIEDAD 76 Sociedad 76, Borinquen 1312
15	LOS HUMILDES Mas Mas Mas Fama 529	15	PUERTO RICO ALL STARS Puerto Rico All Stars, PRAS 001
16	RITMO 7 El Son do Tr unfador, Fama 555	16	CELIA, JOHNNY, JUSTO & PAPO Recordando El Ayer, Vaya 52
17	MARIO QUINTERO Nomas Contigo, Orfeon 12 973	17	LA SONORA PONCENA Conquista Musical, Inca 1052
18	NAPOLEON Napoleon, Raff 9055	18	ANGEL CANALES Angel Canales Con Sabar, TR 125
19	ALBERTO VAZQUEZ Rancheras Romanticas, Gas 4129	19	RICARDO RAY/BOBBY CRUZ Reconstruccion, Vaya 57
20	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	20	LIBRE Con Salsa, Con Ritmo, Vol. 1, Salsoul/Salsa 4109
21	LOS FREDDYS Sin Lagrimas, Peerless 10027	21	EDDIE PALMIERI Gold, Coco 133
22	LOLITA Abrazame, Caytronics 1489	22	OSCAR D'LEON Con Bajo Y Todo, TH 2012
23	JULIO IGLESIAS America Alhambra 27	23	BOBBY RODRIGUEZ Salsa At Woodstock, Vaya 58
24	LOS FREDDYS Un Sentimiento, Peerless 10035	24	BOBBY VALENTIN Bobby's Best, Fania 507
25	YOLANDA DEL RIO Mi Religion Gitana, Arcano 3373	25	JOSE FAJARDO El Talento Total, Coco 135



# Airplay Versus Playlist During Toronto Radio Forum

• Continued from page 1

cited strangulating short playlists plus competition from the record promotion community itself as key reasons why it's difficult to get new records on major market playlists. "The feeling of anger and frustration when a playlist tightens up is felt by all promotion men and radio programmers," Davis said.

No radio programmers or disk jockeys in the audience responded affirmatively to this comment which linked them to those frustrated persons having to deal with restrictive playlists.

Lenny Silver, owner of Best And

Gold Distributing, Buffalo, and Amherst Records, in emphasizing the need for more cooperation from broadcasters, suggested program directors take more time to study the background of the new artist, its producer and material before refusing to take a chance on a new record. Doug Morris of Big Tree Records, New York, claimed it was sour grapes on the part of record men who claimed they cannot get new disks aired. "If you've got the goods," he said from the audience, "everyone plays it."

Ed Rosenblatt, Warner Bros. Records sales vice president, continued

this thought from the floor with: "If the record's there, a good promotion team will get it through." Rosenblatt additionally pointed to the potency of retail exposure as being an underrated area of promotion. "Go to many towns in the U.S. and you'll see stores like Peaches and Tower. You can get exposure there. The clerks are interested in music and you can sell albums. Get these clerks out to see an artist on tour. The promotion man who only goes to radio is only doing half his job."

The executive pointed to two examples of new artists being broken recently in which small market radio

and retail exposure worked hand-in-hand. "We broke Sanford and Townsend out of Atlanta and Michael Franks out of Pittsburgh. Today, you have full-line retail stores and these people are involved in the record business."

Asked by Davis whether friendships enter into the decision to add a new record to a playlist, panelist Rosalie Trombly, music director of CKLW, Windsor, Ont., answered that the quality of the record was uppermost. If she had two friends on an equal plane with good product, she'd "flip a coin."

Panelist Mike Klenfner, Atlantic Records senior vice president, recalled his days as an FM broadcaster to comment on the question thusly: "You had to weigh whether you do a favor or wait for the quality record." He subsequently admitted that "down home promotion" would affect his decision.

Panelist Larry Green of WEA of Canada asked the audience what it was looking for from new Canadian artists in order to qualify for representation in the U.S. Shelly Cooper, Warner Bros. advertising director, also on the panel, said her company looked at Canadian artists in the same terms as it does other new acts: how potent is its style, music, management, touring capabilities? Green suggested that labels should commit themselves to more time in the artist development process if that glorious hit doesn't happen with the first release.

Panelist David Urso, Warner Bros. national promotion director, answered a reflection from Niles Siegel, RCA promotion man from New York, that radio stations "are not in the business of selling records" with: "stations do care about sales."

The significance of the Forum being held in Canada was emphasized by Ed Prevost, chairman of the Canadian Assn. of Broadcasters, Thursday in his welcoming address.

Prevost pointed to some of the differences in broadcasting in Canada and the U.S. His politically themed speech touched on the growing French separatist problem (two-thirds of Canada is English speaking).

"In these emotionally charged times our mission," said Prevost, "is

to improve the relationships between the English and French speaking segments of the population."

Canada's 60 million persons—23 million in isolated regions of its vast land—are serviced by radio which Prevost said is more regulated than that in the U.S. He referred to the 30% Canadian content for all stations, with French speaking stations only allowed to play 25% of its material from English speaking groups between the hours of 6 p.m. and midnight.

Prevost said Canadian radio is looked upon heavily as a social instrument, adding: "I find this creatively stifling."

Claude Hall, Forum director, in his Thursday keynote speech, issued warnings to broadcasters. He said that while radio "refuses to play most new records," there are groups like Kiss which sell extremely well without any airplay, indicating some record companies are not 100% dependent on radio play.

He said the computer was a "reality" in programming but that it "could destroy radio because of the sameness of programming" if not used inventively.

He said that radio, which he called an "instant art," had to go beyond merely transporting recorded music—its own art form—in order to achieve distinctiveness.

Hall chided some Top 40 and AOR stations for failing to achieve their potential by not allowing their air personalities to emerge and give the station character.

He cited the need for more research by stations into what generates listenership. Said Hall: "We need to know why people don't listen to radio more."

Stating that lots of music is bland, Hall asked: "Are we too restricted, too regimented and too complacent to become musical boredom carriers?"

Hall emphasized the need to let the human computer get involved more to instill creative excitement into music programming.

Fifteen panel sessions comprised the conference plus an awards presentation (see separate story in the radio section) highlighted by entertainment by Leo Sayer. Additional conference coverage will be provided next week.

## TEES AT CHERRY HILL, N.J.

# Basic Selling To Be Stressed At 12 Regional NARM Mini-Confabs

By DICK NUSSER

NEW YORK—The basics of merchandising will be stressed at the forthcoming 12 NARM regional meetings to be held nationwide, NARM officials say. The first all-day meeting is set for Sept. 20 at the Cherry Hill (N.J.) Hyatt House.

G geared toward middle management branch executives, salesmen, buyers and store managers, NARM hopes the meetings will hopefully open "a complete circuit of communications among the local merchandiser, the local salesman and regional marketing executives."

In a poll undertaken to determine the interests of potential attendees, NARM officials discovered that many people in the music business

today are drawn to it via a dedication to the music, rather than through a fascination with merchandising.

"This happens in the record business on account of the nature of the product," Mickey Granberg of NARM says, explaining why the emphasis is on fundamentals rather than "how to set up a store display."

Each meeting will be divided into three parts. One segment will feature a merchandising expert selected to appeal to the needs of the attendees in that locale. Another segment will feature a luncheon/discussion with NARM executive vice president Joe Cohen. Since the meetings will be small compared to the annual NARM get-together, Cohen is expecting to hear the views of many workers in the industry who wouldn't be on hand for the annual.

"These are people who only know what NARM does from what their boss tells them when he returns from the convention every year," Granberg says.

A third segment will include representatives of various record manufacturers.

NARM wants its regular member companies to send as many people as feasible to the meetings, which are being held in cities located, whenever possible, near major industry activity.

## New Organ Folio

NEW YORK—Bradley Publications has a new double folio devoted to an organ rhythm course, listed at \$6.95. Each spiral bound book has 12 lessons consisting of pop songs demonstrating different organ rhythms.

## Stokey Label Self-Distributed

LOS ANGELES—Paul Stokey has joined the growing list of MOR-based performers who, dropped by major labels, rebound by forming their own self-distributed record companies.

Stokey, a member of Warner's Peter, Paul & Mary from 1962 to 1970, this year established Newworld Media, based in South Blue Hill, Me.

The company will release two new Stokey albums in September: "Something New And Fresh" and "Real To Reel," the latter recorded live on a recent tour of Australia.

Newworld will also re-release Stokey's two WB solo albums: 1971's top 50-charting "Paul And . . ." (which featured the hit single "Wedding Song (There Is Love)") and 1973's "One Night Stand."

## LONG LIVE ROCK 'N' ROLL

NEW YORK—Rock 'n' roll will never die because promoters like Ralph M. Newman keep reviving it.

Newman left his job at BMI several years ago to launch Bim Bam Boom, a fanzine devoted to oldies. He then started Bim Bam Boom Records, geared to the same market. Oldies concerts at Manhattan's Palladium followed that.

His latest efforts are a radio show and Time Barrier Express, a 50-page journal tracing, in great detail, the careers of various pop artists, their discographies, and pages and pages of advertisements from retailers and private collectors who specialize in early rock 'n' roll disks and memorabilia.

It's difficult to judge how much gold can be mined in the oldies mart, but the existence of magazines such as Time Barrier Express and the legion of fans who prefer original versions of pop hits indicate the market is growing rather than diminishing.

"I'm not complaining," says Newman, "but it is hard keeping up with the demand."

Last week (7) Newman and Billy Vera, a veteran musician and oldies fan, began "The Old Rock Show" on New Jersey's WRNW, featuring music, discussion and interviews with pop stars who have a history.

Each meeting will be structured to correspond to the prevalent activity in the area. Granberg explains that the Philadelphia meeting, for example, may be largely comprised of retailers, while the Texas meet would draw small rack jobbers.

Here are the dates for the other NARM meetings:

Detroit (Detroit Plaza) Oct. 17; Cleveland (The Keg & Quarter) Oct. 19; Chicago (Ritz Carlton) Oct. 21; Miami (Omni International) Nov. 1; Atlanta (Omni International) Nov. 2; Los Angeles (Century Plaza) Jan. 9; San Francisco (Union Square Hyatt) Jan. 11; Seattle (Washington Plaza) Jan. 12; Washington, D.C. (L'Infant Plaza) Feb. 7; New York (Essex House) Feb. 9; and Dallas (Registry Hotel) Feb. 16.

## Musexpo's Expanding

NEW YORK—For the first time in its three-year history, Musexpo '77 will feature a radio programming and record industry panel as part of a seminar devoted to vital issues in the radio field.

Named to the panel are Paul Drew, president of Paul Drew Enterprises; Kent Burkhart of Burkhart/Abrams Associates; Bob Henaberry, president of Henaberry Associates; Marvin Taylor, president of Bonneville Broadcast Consultants; Bob Pittman, program director of WNBC-AM, New York; and John Farina, general manager of WDJZ, Bridgeport, Conn. Moderator for the radio section of the panel will be Doug Hall, publisher of the Hall Radio Report.

In addition, there will be an international section of the the panel, headed by John Ross-Barnard, manager of BBC Radioplay Music and Marcel Stellman, vice president at Decca Records, both from London, England.

Musexpo '77 will be held at the Doral Hotel, Miami Beach, Oct. 28-Nov. 1.

## Move For Viking

LOS ANGELES—Viking Records and Accessories has moved from North Hollywood to new offices in Burbank, at 4140 Vanowen Pl. The new phone is (213) 843-2105. The firm's new operation in Northern California is located at 2525 Karen Rd., Belmont Calif. 94002.





**MARILYN McCOO AND BILLY DAVIS JR.—The Two Of Us**, ABC AB1026. This, the second LP by this duo, well produced and arranged by Frank Wilson, seems to showcase Davis' talents more than usual. His often gutsy vocal style easily flows into McCoo's clear melodic vocals to become one. Strong instruments surround the singers as opposed to being in the background; however, they never overshadow. Both large orchestral and small band arrangements are heard here. Hodges, James & Smith provide impressive background vocals. A wide range of material has been selected for this album.

**Best cuts:** "The Two Of Us," "Wonderful," "In My Lifetime," "Nightsong."

**Dealers:** This duo has its own following.

**ELVIN BISHOP LIVE—Raisin' Hell**, Capricorn 2CPO185 (W.B.). Recorded at the Electric Ballroom in Atlanta and four California venues between March 1976 and February 1977, the excitement created during those performances is captured in all its exuberance and intensity. Bishop's riveting guitar riffs and vocals are electrifying while Mickey Thomas, now recording solo on MCA, lets loose with his silky smooth vocals. This double pocket LP is cleanly produced and recorded unpretentiously Southern boogie. Additional horns by Tower Of Power members creates a multi-dimensional instrumental effect.

**Best cuts:** "Medley," "Fooled Around And Fell In Love," "Struttin' My Stuff," "Calling All Cows," "Rock My Soul," "Raisin' Hell," "Travelin' Shoes."

**Dealers:** Bishop is currently on tour.

**ORIGINAL ANIMALS—Before We Were So Rudely Interrupted**, United Artists JTLA790H. Shades of the sixties surface as the original Animals rejoin forces since their disbandment nine years ago. Eric Burdon's husky soul-flavored vocals fronts bassist Chas Chandler, keyboardist Alan Price, guitarist Hilton Valentino and drummer John Steel. Appropriately titled, all 10 tunes, one original, are newly recorded, with each reflecting the intense and urgent vocal power but in a more subdued blues vein.

**Best cuts:** "It's All Over Now, Baby Blue," "Many Rivers To Cross," "Brother Bill (The Last Clean Shirt)," "Lonely Avenue," "As The Crow Flies."

**Dealers:** Display prominently. Older fans grew up on this group.



**CONWAY TWITTY—I've Already Loved You In My Mind**, MCA MCA2293. Twitty's latest album, following his currently Top 20 charted title cut, is a combination of country blues, such as "Talkin' Bout You"; ballad material and lighter, up-tempo cuts as "My First Country Song," that relies upon an instrumentation collaboration of mandolin, banjo, fiddle, harmonica, steel guitar, electric guitar, piano, electric piano, bass and drums. Offering eight self-penned tunes out of 10, Twitty's strong vocal interpretations of lyrics are standouts for this package produced by Owen Bradley.

**Best cuts:** "I've Already Loved You In My Mind," "I'm Used To Losing You," "My First Country Song," "Lord Make Her Want To Stay."

**Dealers:** Package should appeal to mass following of the artist.



**GARY TOMS—Turn It Out**, MCA MCA2289. This is a fun sounding, high energy charged set of six fast paced dance tunes that rock to sophisticated funk instrumentals. Keyboardist Toms is backed by extensive horn, string and percus-

sion sections producing a fully orchestrated effect along with a backdrop of textured harmonies. The tight boogie instrumentals highlight this Rollers production.

**Best cuts:** "Turn It Out," "Don't Fight The Feeling," "Suite Disco."

**Dealers:** Toms scored big with "One Two Three, Blow Your Whistle."



## First Time Around

**STILLWATER**, Capricorn CP0186 (Warner Bros.). The backbone of this seven piece Macon-based band is its tight penetrating instrumentals and sensitive lyrics. These new exponents of Southern boogie shine on "Sam's Jam," a long tasty slide guitar instrumental that never gets overly indulgent. The other tunes showcase the band's various facets that successfully proves it's not one-dimensional. The band can sound mainstream pop while retaining the essence of Southern rock. Atlanta Rhythm Section guiding light Buddy Buie produced this well-crafted debut LP.

**Best cuts:** "Sam's Jam," "Mindbender," "Universal Fool," "Sunshine Blues," "Fantasy Park."

**Dealers:** This is the South's latest boogie entry.

**VILLAGE PEOPLE**, Casablanca NBLP7064. Funky and intensely driving mainstream disco best characterizes this integrated New York City ensemble comprised of six regular members and supported by seven percussionists. Each of the four extended cuts is not only highly danceable but reflects a rather urgent quality in its pulsating rhythms, liberation themes and Victor Willis vocals. Produced by Jacques Morali, who did marvels for the Ritchie Family.

**Best cuts:** "Village People," "San Francisco."

**Dealers:** Expect disco play.

## Billboard's Recommended LPs

### pop

**NEW COMMANDER CODY BAND—Rock 'N' Roll Again**, Arista AL4125. George Frayne, alias Cody, has assembled a tighter, slicker band than his Lost Planet Airmen. The result is some rollicking boogie rock fronted by Cody's piano and former Airman Bobby Black's riveting pedal steel guitar. Cody's vocals remain coarse and gritty while his offbeat witty lyrics reflect his penchant for the outrageous. The addition of vocalists Nicolette Larson and Charra Penny gives the band a more appealing well rounded spice. **Best cuts:** "Midnight Man," "Seven Eleven," "Don't Say Nothin'," "Snooze You Lose."

**B.J. THOMAS**, MCA2286. The veteran stylist has had No. 1 singles on Scepter and ABC, and now in his MCA label debut is in the Top 40 with a happy, heartfelt remake of the Beach Boys' "Don't Worry Baby." The album also includes the current hit "It's Sad To Belong." Thomas, who has recently overcome some personal and drug problems, made the top 60 with his 1975 set containing "... Somebody Done Somebody Wrong ...". **Best cuts:** "Don't Worry Baby," "Play Me A Little Travelling Music" (a catchy Mac Davis song).

**MICHEL COLOMBIER—Wings**, A&M SP3503. A&M has re-released this 1971 "pop symphony" that involves a 25-piece orchestra, classical musicians from the Paris Opera, chorus, brass and woodwind section. Lyrics by Paul Williams, solo vocals by Lani Hall, Herb Alpert, Bill Medley, Vermetty Royster, arranged and composed by Colombier and produced by Alpert. The result is a unique and imaginative avant-garde work that was far ahead of its time. **Best cuts:** "We Could Be Flying," "Earth," "All In All," "Morning Is Come Again," "Pourquois Pas?"

a Beach Boys nostalgia routine marking his days on tour and studio work with the group.

A semi-classical touch of the Beach Boys' "God Only Knows" was especially effective with Stephanie Spruill, one of three female backup singers, hitting high notes similar to Minnie Riperton's style. Campbell's current gold single "Southern Nights" sounded better live as did Neil Diamond's "Sunflower."

With a more commercial, rock style in most of his compositions, Campbell scored impressively on selections from Streisand's "A Star Is Born," including title song, Academy Award winner "Evergreen" and "With One More Look At You/Watch Closely Now." A comic relief tribute to the Lone Ranger with the "William Tell" overture and "Gentle On My Mind" were polished numbers.

Neil Sedaka's rocker "That's Where The Mu-

sic Takes Me" seemed comfortable with Campbell, who also demonstrated admirable guitar work while banjoist Carl Jackson had good solos on "Gentle" and an instrumental "Foggy Mountain Breakdown."

The remainder of Campbell's rhythm section was filled by pianist, conductor T.J. Kuenster, drummer George Green and Bill McCubbin on bass, supported by the 20-piece Dick Palombi orchestra.

Refreshing comic Lonnie Shorr, Southern accent and all, capitalized on backwoods humor, the political scene and television commercials with bright, new material. But, it was Campbell who owned the night with a new found confidence and easiness, replacing his past confusing awkwardness dealing with nightclub audiences.

HANFORD SEARL

**RABBIT—A Croak & A Grunt In The Night**, Capricorn CP0190 (Warner Bros.). The second release by this South African quartet is full of lush harmonies and stirring lyrics against a backdrop of haunting synthesizer and driving rhythm section. The richly textured sweeping vocals blend cohesively with its internationally flavored rock sound. Band supposedly has huge following in native country. **Best cuts:** "Gift Of Love," "Everybody's Cheating," "Sugar Pie," "Take It Easy."

**BAD BOY—The Band That Milwaukee Made Famous**, United Artists UALA781G. This quartet of regional musicians has amassed a sizable legion of fans in Milwaukee. The music ranges from mainstream pop to driving rock sound enhanced by the presence of guitarist Steve Hunter. **Best cuts:** "I Gotta Move," "Machines," "Thinking Of You," "Mindless Babbling."

**MICHAEL BLOOMFIELD—Analine**, Takoma B1059. Most of the tunes here are showcases for Bloomfield's guitar virtuosity. Acoustic-oriented, the whole tone of the album is rather mellow and laid back as he concentrates on blues flavored folk with relatively economic backup. **Best cuts:** "Peepin' An A Moanin' Blues," "Big 'C' Blues," "Analine."

**TOM PAXTON—New Songs From The Briarpatch**, Vanguard VSD79395. A mix of folk, protest and political comment spiked with wry humor marks Paxton's return to recording via Vanguard, where he was featured briefly as part of the 1960s folk scene on earlier disks. Paxton's acerbic delivery is sharp as ever, and he's able to match his lyrics with catchy melodies, if not memorable ones. **Best cuts:** "Born On The Fourth Of July," "Did You Hear John Hurt?" "Pandora's Box," "You Can Eat Dog Food," "Mister Blue."

**DEMIS ROUSSOS—The Demis Roussos Magic**, Mercury SRM11162. Baritone Roussos' vocal skills are well-known in Europe, where he's a consistent seller among MOR aficionados. This LP contains 11 cuts, stylishly arranged and sung, that may seem a bit stuffy to some tastes. He is a moving performer, though, and many of the tunes have charm. **Best cuts:** "Because," "Margarita," "I Dig You," "Before The Storm."

**HELEN O'CONNELL—Radio Broadcasts**, Mark 56, 710. Twelve memory-provoking tracks by the one-time Jimmy Dorsey soloist, all taken from live airings in the '50s when she was doing a single. The Ohio thrush has a novel, extremely musical way with a song and unbilled big band backup is impeccably proper. **Best cuts:** "Be Anything," "I Like It," "Anytime," "Ebb Tide."

### soul

**MICHAEL HENDERSON—Goin' Places**, Buddah BDS5693. Michael Henderson is a talented bass player who is also adept at bongos and guitar. But it is as a stylish, smooth voiced singer that he really makes his mark. Henderson produced and wrote six of the seven tunes. Longtime friend Roberta Flack makes a neat guest appearance. **Best cuts:** "Whip It," "Let Me Love You," "Won't You Be Mine."

**LIGHTNIN' HOPKINS—Lightnin'!**, Tomato TOM27004. This is a two-pocket set containing 20 cuts by the great blues vocalist/guitarist. The recordings are apparently all new though some of the cuts are Hopkins' older numbers that brought him fame. Though cover art is strikingly attractive, a lack of information will cause consumer confusion. So will the front cover quote from critic Ralph J. Gleason who died quite a while ago. **Best cuts:** "My Starter Won't Start This Morning," "Trouble In Mind," "Have You Ever Had A Woman."

**PHILLIP WALKER—Someday You'll Have These Blues**, Joliet 6001. Walker picks a mean guitar while evoking emotional lyric impact through his earthy vocals. A well-versed rhythm section backs Walker with solid accompaniment although Walker's riffs stand out. **Best cuts:** "Sure Is Cold," "Part Time Love," "Someday You'll Have These Blues," "El Paso Blues."

### country

**DON KING—Dreams 'n' Things**, Con Brio CBLP052. King's pleasant voice is backed by some fine guitars, piano, steel, bass and drums in this well balanced set. An interesting assortment of songs, including several he wrote himself, and a first rate production effort from Bill Walker, who also ar-

ranged and conducted the strings and horns, give the young singer a promising release. **Best cuts:** "Cabin High (In The Blue Ridge Mountains)," "Don't Get Around Much," "Stones River Bridge," "I Can See Forever In Your Eyes," "Truck Drivin' Lash Larue," "Drinkin' In Texas."

### disco

**SAINT TROPEZ—Je T'aime**, Butterfly FLY002. A more laidback approach to disco is offered by this female vocal group. One side is only for listening, while the disco side lends itself to an almost melodic disco arrangement. All lyrics are in French. It's difficult to select a best cut as the tunes seem to flow into one another.

### jazz

**CTI ALL-STARS—CTI Summer Jazz At The Hollywood Bowl (Volumes 1-3)**, CTI 7076, 77, 78. These three albums, available in individual packages, were recorded five years ago but have lost none of their original magic. This truly is an all-star aggregation, with Deodato, George Benson, Milt Jackson and Esther Phillips among the standout performers. The sound quality, by the way, is quite good throughout. **Best cuts:** "California Dreaming," "Rock Steady," "Bowl Full O' Blues," "Funkfathers."

**SONNY FORTUNE—Serengeti Minstrel**, Atlantic SD18225. The leader shows his musicianship on these six tracks better than on any previous disks, but for all the percussive pounding by the DeJohnette-Cruz-Figueroa team, Fortune's combo doesn't swing. It's all a bit pretentious, and even the guys who do the handclaps are credited in the liner notes. **Best cuts:** "Bacchanal," "Never Again Is Such A Long Time."

**SUN RA—Solo Piano, Volume 1**, Improvising Artists Inc IAI373850. Long familiar to jazz audiences for his avant-garde musical excursions, Sun Ra is heard here in a less frenzied, practically laidback setting. His dexterity and imagination shine through on a half dozen songs, four of which he composed himself. Paul Bley produced with his customary good taste. **Best cuts:** "Yesterdays," "Romance Of Two Planets," "To A Friend."

**STAN KENTON ORCHESTRA—Balboa Beach Summer Of 1941**, Mark 56, 581. Processed from rare Chick MacGregor transcriptions, these 13 tunes reveal the birth of Kentonia 36 years ago, and a fascinating musical experience it is. Chico Alvarez, Howard Rumsey and Jack Ordean were early sidemen stars; recording quality is superb. **Best cuts:** "Etude For Saxophone," "Tribute To A Flatted Fifth," "Night," "Artistry In Rhythm."

**BENNY GOODMAN—Radio Broadcasts**, Mark 56, 736. Generous programming combines the Goodman big band and sextet of 1946 in live airings from Chicago's Blue Note and the Meadowbrook in Los Angeles when Mel Powell, Terry Gibbs and Mowley Feld were BG sidemen. Not Benny's best, perhaps, but still a cut above most of the others of the '40s decade. **Best cuts:** "King Porter Stomp," "Runnin' Wild," "Clarinet," "After You've Gone."

**GORDON-PERKINS-COLLETTE-COUNCE—Best Jazz West**, Dooto DTL856. Producer Dootsie Williams has cleverly made up an LP of music of the '50s featuring small combos led by Dexter Gordon, Carl Perkins, Buddy Collette and Curtis Counce, 40 minutes of good but unexceptional West Coast jazz. Main interest is, of course, Gordon and his resurging tenor pipe. **Best cuts:** "Blowin' For Dootsie," "Just Friends," "Change," "So Nice."

**Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegler, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Augustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein.**

## Talent In Action

### GLEN CAMPBELL

Riviera Hotel, Las Vegas

Marriage must agree with Glen Campbell, for the Capitol star has completely turned around his nightclub act as witnessed July 27 in the intimate Versailles showroom. Campbell's hour-plus performance, which used to drag on, passed pleasantly by through the thorough, 20-song offerings as only his clear, vocal style can execute.

From the opening slides of movie stars, past and present, accompanied by the thinned-down crooner on an appropriate melancholy salute, Campbell swayed through an easy-listening, professional show. After a nifty entrance singing "Rhinstone Cowboy," Campbell combined past hits "By The Time I Get To Phoenix" with "Wichita Lineman." A fair Elvis salute was followed by

### BILLY VERA

Sylvia Tyson

Other End, New York

This was an interesting double bill featuring two performers who were popular in the '60s. Tyson opened the show with a 50-minute, 11-song set of both old and new material. Best known as one half of the once popular folk duo Ian & Sylvia, Tyson's voice and manner still reflect her folk roots. But her music today is much like the mix of country-folk and rock that has been popularized by such performers as Linda Ronstadt.

With more emphasis placed on the music, Tyson's narrative lyrics often get lost and that's a shame, for her lyrics are her greatest asset. Highlight of the set included an a cappella work song "Jumping Judy" and the country gospel

rocker "Jesus Is On The Mainline." But, most of the July 16 set was uneven as it was obvious that Tyson's new style has not quite jelled.

Vera's portion of the show worked much better and her musical direction was much more evident, r&b with a country twang. The 11-song, one-hour set featured a good mix of material but it all displayed both of Vera's influences, soul and country. While this not a unique blend it works particularly well for Vera who is an entertaining and professional showman. Vera is also aided by an outstanding five-piece backup band quite comfortable with this style of music.

Set highlights include a countryfied version of Vera's '60s hit, "Storybook Children," a Bob Wills-style version of the Ray Charles hit "Greenback Dollar Bill" and a New Orleans type rocker, "Big Chief." **ROBERT FORD JR.**



# Billboard Hits Of The World

© Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## BRITAIN

(Courtesy Music Week)  
\*Denotes local origin  
SINGLES

This Week	Last Week	Title	Artist
1	1	I FEEL LOVE	Donna Summer (GTO)—Heath Levy (Moroder/Bellotte)
2	4	ANGELO	"Brotherhood of Man (Pye)—Tony Hiller/ATV (Tony Hiller)
3	2	MA BAKER	Boney M (Atlantic)—ATV (Frank Farian)
4	5	SO YOU WIN AGAIN	"Hot Chocolate (RAK)—Island (Mickie Most)
5	3	FANFARE FOR THE COMMON MAN	"Emerson, Lake & Palmer (Atlantic)—Boosey & Hawkes (Greg Lake)
6	9	WE'RE ALL ALONE	Rita Coolidge (A&M)—Heath Levy (David Anderle)
7	18	IT'S YOUR LIFE	"Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)
8	6	PRETTY VACANT	"Sex Pistols (Virgin)—Copyright Control (Chris Thomas)
9	15	YOU GOT WHAT IT TAKES	"Showaddywaddy (Arista)—Leeds (Mike Hurst)
10	8	OH LORI	Alessi (A&M)—Alessi (Bones Howe)
11	10	EASY	Commodores (Motown)—Jobete (Carmichael/Commodores)
12	11	SLOW DOWN	"John Miles (Decca)—Velvet/RAK (Rupert Homes/Widescreen Prod.)
13	20	THE CRUNCH	"Rah Band (Good Earth)—Rondor/Tin Lid (Richard Hewson/Tin Lid)
14	16	FLOAT ON	Floater's (ABC)—Anchor (Woody Wilson/Fee Records)
15	37	SOMETHING BETTER CHANGE	"Stranglers (United Artists)—April/Albion (Martin Rushent)
16	12	FEEL THE NEED	Detroit Emeralds (Atlantic)—Carlin (Abram Tilmor/Westbound Records Inc.)
17	17	ONE STEP AWAY	Tavarez (Capitol)—ATV (Freddie Perren)
18	13	SAM	"Olivia Newton-John (EMI)—Rondor/Blue Gum/Carlin/DJM (John Farrar)
19	14	EXODUS	"Bob Marley & the Wailers (Island)—Rondor (B. Marley & Wailers)
20	22	ALL AROUND THE WORLD	"Jam (Polydor)—Anderson (Chris Perry/Vic Smith)
21	7	BABY DON'T CHANGE YOUR MIND	Gladys Knight & the Pips (Buddah)—Warner Bros. (Van McCoy/Charles Kippis)
22	23	GOOD OLD FASHIONED LOVERBOY	"Queen (EMI)—EMI/Queen (Queen)
23	25	THREE RING CIRCUS	"Barry Biggs (Dynamic)—Carlin (Byron Lee)
24	21	ROADRUNNER ONCE ROADRUNNER TWICE	Jonathan Richman (Beserkley)—Jonathan's (Kaufman/Kolotkin)
25	28	PROVE IT	Television (Elektra)—Warner Bros. (Andy Johns/Tom Verlaine)
26	27	NIGHTS ON BROADWAY	Candi Staton (Warner Bros.)—Abigail/Flan (B. Monaco/Rampro)
27	30	DREAMS	"Fleetwood Mac (Warner Bros.)—Intersong (Fleetwood Mac/Dashut/Caillat)
28	19	PEACHES/GO BUDDY GO	"Stranglers (United Artists)—Albion/April (Martin Rushent)
29	26	I KNEW THE BRIDE	"Dave Edmunds (Swan Song)—Rock (Dave Edmunds/Rock Pile Prod.)
30	42	THAT'S WHAT FRIENDS ARE FOR	Deniece Williams (CBS)—VIP New Bag (M. White/C. Stepney/Kalimba)
31	35	A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND	"Gary Glitter (Arista)—Leeds/P. Gadd/Rock Artists (M. Leander)
32	50	DANCIN' EASY	"Danny Williams (Ensign)—Chrysalis (Tony Evers)
33	29	A STAR IS BORN	(Evergreen)—Barbra Streisand (CBS)—Warner Bros. (B. Streisand/P. Ramone)
34	44	YOU MADE ME BELIEVE IN MAGIC	"Bay City Rollers (Arista)—Chrysalis (Harry Maslin)
35	31	DO WHAT YOU WANNA DO	T. Connection (TK)—Sunbury (Cory Wade/Alex Sadkin)
36	—	SWALLOW MY PRIDE	Ramones (Sire)—Chappell (Tony Bongiovi/T. Erdley)
37	24	SHOW YOU THE WAY TO GO	Jacksons (Epic)—Carlin (Kenneth Gamble/Leon Huff)
38	32	I JUST WANNA BE YOUR EVERYTHING	"Andy Gibb (RSO)—Chappell (Albhy Faluten/Karl Richardson)
39	47	LOVE'S SUCH A WONDERFUL THING	"Real Thing (Pye)—Open Choice/Peterman (Chris & Eddie Amoo)
40	39	ROCKY MOUNTAIN WAY	Joe Walsh (ABC)—Anchor (Joe Walsh/Bill Szymczyk)
41	45	YOUR SONG	Billy Paul (Philadelphia)—DJM (Gamble/Huff)

This Week	Last Week	Title	Artist
42	34	GIVE A LITTLE BIT	"Supertramp (A&M)—Rondor (Supertramp)
43	—	NOBODY DOES IT BETTER	Carly Simon (Elektra)—United Artists (Richard Perry)
44	—	TULANE	Steve Gibbons Band (Polydor)—Carlin (Kenneth Laguna/Gold Hawk)
45	43	DEVIL'S GUN	C.J. & Co. (Atlantic)—ATV (M. Theodore/D. Coffey)
46	41	I'M IN YOU	Peter Frampton (A&M)—Rondor (Peter Frampton)
47	—	IF I HAVE TO GO AWAY	Jigsaw (Splash)—Belsize (Peate/Scott/Pyer)
48	48	STRAWBERRY LETTER 23	Brothers Johnson (A&M)—Sunbury (Quincy Jones)
49	—	SPANISH STROLL	Mink Deville (Capitol)—EMI (Jack Nitzsche)
50	36	THE PERFECT DAY	"Saints (Harvest)—EMI (Bailey/Keeper)

LPs

This Week	Last Week	Title	Artist
1	1	JOHNNY MATHIS COLLECTION	(CBS)
2	3	GOING FOR THE ONE	Yes (Atlantic)
3	4	LOVE AT THE GREEK	Neil Diamond (CBS)
4	5	20 ALL TIME GREATS	Connie Francis (Polydor)
5	2	A STAR IS BORN	(Soundtrack) (CBS)
6	6	I REMEMBER YESTERDAY	Donna Summer (GTO)
7	16	ON STAGE	Rainbow (Polydor)
8	7	STRANGLERS IV	(United Artists)
9	8	RUMOURS	Fleetwood Mac (Warner Bros.)
10	—	LIVE IN THE AIR AGE	Be Bop Deluxe (Island)
11	13	EXODUS	Bob Marley & the Wailers (Island)
12	11	THE MUPPET SHOW	(Pye)
13	14	ARRIVAL	Abba (Epic)
14	17	WORKS	Emerson, Lake & Palmer (Atlantic)
15	9	HOTEL CALIFORNIA	Eagles (Asylum)
16	15	A NEW WORLD RECORD	Electric Light Orch. (Jet)
17	18	DECEPTIVE BENDS	100.C. (Mercury)
18	10	THE BEST OF THE MAMAS & PAPAS	(Arcade)
19	21	GREATEST HITS	Abba (Epic)
20	12	STEVE WINWOOD	(Island)
21	24	GREATEST HITS	Smokie (RAK)
22	19	THE BEATLES AT THE HOLLYWOOD BOWL	(Parlophone)
23	20	ANIMALS	Pink Floyd (Harvest)
24	27	20 GOLDEN GREATS	Shadows (EMI)
25	35	SORCERER	Tangerine Dream (MCA)
26	31	THE BEST OF ROD STEWART	(Mercury)
27	29	ENDLESS FLIGHT	Leo Sayer (Chrysalis)
28	22	DARK SIDE OF THE MOON	Pink Floyd (Harvest)
29	—	HIS 12 GREATEST HITS	Neil Diamond (MCA)
30	32	EVEN IN THE QUIETEST MOMENTS	Supertramp (A&M)
31	23	THEIR GREATEST HITS 1971-1975	Eagles (Asylum)
32	25	AMERICA STARS 'N BARS	Neil Young (Reprise)
33	28	CSN—Crosby, Stills & Nash (Atlantic)	
34	26	LIVE AT THE ROXY CLUB	Various Artists (Harvest)
35	—	NEW WAVE	Various Artists (Philips)
36	38	SONGS IN THE KEY OF LIFE	Stevie Wonder (Motown)
37	44	STREISAND SUPERMAN	Barbra Streisand (CBS)
38	36	GREATEST HITS	Hot Chocolate (RAK)
39	43	WISH YOU WERE HERE	Pink Floyd (Harvest)
40	30	I'M IN YOU	Peter Frampton (A&M)
41	50	SILK DEGREES	Boz Scaggs (CBS)
42	—	LOVE FOR SALE	Boney M (Atlantic)
43	33	IN FLIGHT	George Benson (Warner Bros.)
44	46	TUBULAR BELLS	Mike Oldfield (Virgin)
45	56	ATLANTIC CROSSING	Rod Stewart (Warner Bros.)
46	47	IN THE CITY	Jam (Polydor)
47	40	FACE TO FACE	Steve Harley & Cockney Rebel (EMI)
48	34	LITTLE QUEEN	Heart (Portrait)
49	57	20 GOLDEN GREATS	Beach Boys (Capitol)
50	—	MY AIM IS TRUE	Elvis Costello (Stiff)
51	37	HAWKWIND	(Charisma)
52	41	THE CLASH	(CBS)
53	60	BOOK OF DREAMS	Steve Miller Band (Mercury)
54	—	THE BEST OF LENA MARTELL	(Pye)
55	39	IZITSO	Cat Stevens (Island)
56	—	A DAY AT THE RACES	Queen (EMI)
57	49	A NIGHT ON THE TOWN	Rod Stewart (Riva)
58	—	ANYTIME, ANYWHERE	Rita Coolidge (A&M)
59	—	COMING OUT	Manhattan Transfer (Atlantic)
60	—	HOT AUGUST NIGHT	Neil Diamond (MCA)

## WEST GERMANY

(Courtesy Musikmarkt)  
SINGLES

This Week	Last Week	Title	Artist
1	1	YES SIR I CAN BOOGIE	Baccara (RCA)—Magazine
2	—	MA BAKER	Boney M (Hansa/Ariola)—Far/Intro
3	—	ORZOWEI	Oliver Onions (RCA)—Cyclus
4	—	DON'T CRY FOR ME ARGENTINA	Julie Covington (MCA)—Leeds/Gerig
5	—	IT'S A GAME	Bay City Rollers (Arista/EMI Electrola)—Chappell
6	—	IT'S YOUR LIFE	Smokie (RAK/EMI Electrola)—Melodie der Welt
7	—	EAGLES	Hotel California (Asylum)—WB Music
8	—	ROCK BOTTOM	Lynsey de Paul/Mike Moran (Polydor/DGG)—Chappell
9	—	STANDING IN THE RAIN	John Paul Young (Ariola)—FD and H
10	—	MAGIC FLY	Space (Hansa/Ariola)—Intro
11	—	BARFUSSDURCH DEN SOMMER	Juergen Drews (Warner)—Intro
12	—	SIR DUKE	Stevie Wonder (Motown/EMI Electrola)—FD and H
13	—	LOST IN FRANCE	Bonnie Tyler (RCA)—Melodie der Welt
14	—	SOUND AND VISION	David Bowie (RCA)—Bewlay/Fleur
15	—	LAY BACK IN THE ARMS OF SOMEONE	Smokie (RAK/EMI Electrola)—Melodie der Welt

LPs

This Week	Last Week	Title	Artist
1	1	GREATEST HITS	Smokie (RAK/EMI Electrola)
2	—	LOVE FOR SALE	Boney M (Hansa/Ariola)
3	—	HOTEL CALIFORNIA	Eagles (Asylum/WEA)
4	—	ARRIVAL	Abba (Polydor/DGG)
5	—	OTTO	Otto (Russie Rackords)
6	—	ANIMALS	Pink Floyd (EMI/EMI Electrola)
7	—	RUMOURS	Fleetwood Mac (Warner Bros.)
8	—	LIVE	Status Quo (Vertigo/Phonogram)
9	—	IZITSO	Cat Stevens (Island/Ariola)
10	—	AT THE HOLLYWOOD BOWL	Beatles (Odeon/EMI Electrola)

SAMPLERS AND TV ALBUMS

This Week	Last Week	Title	Artist
1	—	WIM THOELKE PRESENTS	Various Artists (Ariola)
2	—	STARS UND HITS	Various Artists (DRK/Phonogram)
3	—	20 COUNTRY HITS	Various Artists (Arcade)
4	—	STORY OF POP	Various Artists (ABC/Ariola)
5	—	HIT WIRREL '77 SUPER 20	Various Artists (Ariola)

## JAPAN

(Courtesy Music Labo)  
As Of 8/1/77  
\*Denotes local origin  
SINGLES

This Week	Last Week	Title	Artist
1	—	KATTENI SHIYAGARE	"Kenji Sawada (Polydor)—Watanabe
2	—	IMITATION GOLD	"Momoe Yamaguchi (CBS/Sony)—Top
3	—	NAGISANO SINDBAT	"Pink Lady (Victor)—NTVM, Nichion
4	—	HOSHINO SUNA	"Rumiko Koyanagi (Reprise)—Watanabe
5	—	NETTAIGYO	"Hiromi Iwasaki (Victor)—NTVM, Geiei
6	—	SENTIMENTAL CARNIVAL	"Teruhiko Aoi (Teichiku)—PMP, RFMP
7	—	SHOCHU OMIMAI MOUSHIAGEMASU	"Candies (CBS/Sony)—Watanabe
8	—	KISETSUJU	"Goro Noguchi (Polydor)—NP
9	—	SUIGARANO FUKUJI	"Masashi Sada (Elektra)—JCM, Bird
10	—	KOUZUINO MAE	"Hiromi Goh (CBS/Sony)—Burning
11	—	AZUSA NIGU	"Karyudo (Warner Brothers)—JCM, Nichion
12	—	SUCCESS	"Down Town Boogie Woogie Band (Express)—PMP
13	—	AMAYADORI	"Masashi Sada (Elektra)—JCM, Bird
14	—	SHE'D RATHER BE WITH ME	Pat McGlynn (London)—Toshiba/EMI
15	—	ROCKY	Soundtrack (United Artists)—Taiyo

## FRANCE

(Courtesy Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)  
SINGLES

This Week	Last Week	Title	Artist
1	—	ROCKCOLLECTION	Laurent Voulzy (RCA)
2	—	LOVE ME BABY	Sheila B. Devotion (Carrers)
3	—	IO ANS DE PLUS	Michel Gardou (RCA Tremat)
4	—	L'OISEAU ET L'ENFANT	Marie Myriam (Polydor)
5	—	MAGIC EYE	Space (Vogue)
6	—	DE VENISE A CAPRI	Frederic Francois (Vogue)
7	—	MA BAKER	Boney M. (Carrere)
8	—	ONYE	Space Art (Carrere)
9	—	MUSIQUE	France Gall (WEA)
10	—	LE LOIR-ET-CHER	Michel Delpech (Barclay)
11	—	EST-CE PAR HASARD	Dave (CBS)
12	—	CE N'EST QU'UN AU REVOIR	Jeanne Manson (CBS)
13	—	CHANTEZ FRANCAIS, DANSEZ FRANCAIS	La Bande A Basile (Vogue Melba)
14	—	IL Y AURAIT DU SOLEIL	Nicolas Peyrac (Pathe-Marcconi EMI)
15	—	I'M SINGING	Shake (Carrere)

## Rock Singles Best Sellers

© Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

As Of 8/3/77

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

1	I JUST WANT TO BE YOUR EVERYTHING	Andy Gibb—RSO 872
2	DA DOO RON RON	Shaun Cassidy—Warner/Curb 8365
3	UNDERCOVER ANGEL	Alan O'Day—Pacific 001
4	HIGHER AND HIGHER	Rita Coolidge—A&M 1922
5	YOU MADE ME BELIEVE IN MAGIC	Bay City Rollers—Arista 0256
6	DO YOU WANNA MAKE LOVE	Peter McCann—20th Century 2335
7	BARRACUDA	Heart—Portrait/CBS 6-70004
8	YOU AND ME	Alice Cooper—Warner Bros. 8349
9	HANDY MAN	James Taylor—Columbia 3-10557
10	I'M IN YOU	Peter Frampton—A&M 1941
11	TELEPHONE MAN	Meri Wilson—GRT 127
12	TELEPHONE LINE	Electric Light Orchestra—United Artists/Jet 1000
13	KNOWING ME, KNOWING YOU	Abba—Atlantic 3387
14	MARGARITAVILLE	Jimmy Buffett—ABC 12254
15	WHATCHA GONNA DO?	Pablo Cruise—A&M 1920
16	ARIEL	Dean Friedman—Lifesong 45022
17	DON'T STOP	Fleetwood Mac—Warner Bros. 8413
18	EASY	Commodores—Motown 1418
19	BEST OF MY LOVE	Emotions—Columbia 3-10544
20	ON AND ON	Stephen Bishop—ABC 12260
21	LOOKS LIKE WE MADE IT	Barry Manilow—Arista 0244
22	SMOKE FROM A DISTANT FIRE	Sanford-Townsend Band—Warner Bros. 8370
23	HOW MUCH LOVE	Leo Sayer—Warner Bros. 8319
24	GIVE A LITTLE BIT	Supertramp, A&M 1938
25	LUCKENBACH, TEXAS (Back To The Basics Of Love)	Waylon Jennings—RCA 10924
26	JUST A SONG BEFORE I GO	Crosby, Stills & Nash—Atlantic 3401
27	MY HEART BELONGS TO ME	Barbra Streisand—Columbia 3-10555
28	SWAYIN' TO THE MUSIC (Slow Dancin')	Johnny Rivers—Big Tree 16094
29	LONELY BOY	Andrew Gold—Asylum 45384
30	I'M YOUR BOOGIE MAN	K.C. & The Sunshine Band—TK 1022
31	GONNA FLY NOW (Theme From "Rocky")	Bill Conti—United Artists 940
32	CHRISTINE SIXTEEN	Kiss—Casablanca 889
33	JET AIRLINER	Steve Miller Band—Capitol 4424
34	SIR DUKE	Stevie Wonder—Tamla 54281
35	WAY DOWN	Elvis Presley—RCA 10998
36	SUNFLOWER	Glen Campbell—Capitol 4445
37	STAR WARS (Main Title)	London Symphony Orchestra—20th Century 2345
38	DON'T WORRY BABY	B.J. Thomas—MCA 40735
39	FLOAT ON	Floater's—ABC 12284
40	LIFE IN THE FAST LANE	Eagles—Asylum 45403

## Rock LP Best Sellers

© Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

As Of 8/2/77

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

1	LIVE	Barry Manilow—Arista AL 8500
2	I'M IN YOU	Peter Frampton, A&M 4704
3	SUPERMAN	Barbra Streisand—Columbia JC 34830
4	STAR WARS/SOUNDTRACK	—20th Century 2T 541
5	BOOK OF DREAMS	Steve Miller Band—Capitol SO 11630
6	RUMOURS	Fleetwood Mac—Warner Bros. BSK 3010
7	HOTEL CALIFORNIA	Eagles—Asylum 7E-1084
8	CSN—Crosby, Stills & Nash	Atlantic SD 19104
9	LOVE GUN	Kiss—Casablanca NBLP 7057
10	SHAUN CASSIDY	Shaun Cassidy—Warner/Curb BS 3067
11	BOSTON	Epic PE 34188
12	THIS ONE'S FOR YOU	Barry Manilow—Arista AL 4090
13	OL' WAYLON	Waylon Jennings—RCA APL1-2317
14	JT	James Taylor—Columbia JC 34811
15	LITTLE QUEEN	Heart—Portrait/CBS JR 34799
16	DREAMBOAT ANNIE	Heart—Mushroom MRS 5005
17	HERE AT LAST . . . LIVE	Bee Gees—RSO RS-2-3901
18	COMMODORES	Motown M7-884R1
19	FRAMPTON COMES ALIVE	Peter Frampton—A&M SP 3703
20	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK	United Artists UA-LA693-G
21	THEIR GREATEST HITS 1971-1975	Eagles—Asylum 7E-1052
22	THE BEST OF THE DOOBIES	Doobie Bros.—BS 2978
23	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING	Barbra Streisand & Kris Kristofferson—Columbia JS 34403
24	SILK DEGREES	Boz Scaggs—Columbia PC 33920
25	FLEETWOOD MAC	Reprise MS2225
26	DESTROYER	Kiss—Casablanca NBLP 7025
27	IT'S A GAME	Bay City Rollers—Arista AB 7004
28	FOREIGNER	Foreigner—Atlantic SD 18215
29	ANYWHERE . . . ANYWHERE	Rita Coolidge—A&M SP 4616
30	NIGHT MOVES	Bob Seger & The Silver Bullet Band—Cap. ST 1157
31	CHANGES IN LATITUDES—CHANGES IN ATTITUDES	Jimmy Buffett—ABC AB 990
32	PART 3	K.C. & The Sunshine Band—TK 605
33	ALIVE!	Kiss—Casablanca NBLP 7020
34	LEFTOVERTURE	Kansas—Kirshner PZ 34334
35	CAT SCRATCH FEVER	Ted Nugent—Epic PE 34700
36	TRYIN' TO GET THE FEELING	Barry Manilow—Arista 4060
37	GREATEST HITS	Linda Ronstadt—Asylum 7E-1092
38	ENDLESS SUMMER	Beach Boys—Capitol SVBB 11307
39	EVEN IN THE QUIETEST MOMENTS	Supertramp—A&M SP 4634
40	REJOICE	Emotions—Columbia PC 34762

## Ask Musicians To OK Binders

NEW YORK—The AFM has ballots in the mail calling



# Billboard HOT 100

## \*Chart Bound

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

LOOK WHAT YOU'VE DONE TO MY HEART—Marilyn McCoo & Billy Davis Jr. (ABC 12298)  
DANCING IN THE MOONLIGHT—Thin Lizzy [Mercury 73945 (Phonogram)]  
SEE TOP SINGLE PICK REVIEWS, page 69

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	1	17	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Albhy Galuten, Karl Richardson, Barry Gibb), B. Gibb, RSO 872 (Polydor)	★	35	15	MARGARITAVILLE—Jimmy Buffett (Norbert Putnam), J. Buffett, ABC 12254	★	69	82	2	DAYTIME FRIENDS—Kenny Rogers (Larry Butler), B. Peters, United Artists 1027
★	2	12	I'M IN YOU—Peter Frampton (Peter Frampton), P. Frampton, A&M 1941	★	36	7	DON'T WORRY BABY—B.J. Thomas (Chris Christian), B. Wilson, R. Christian, MCA 40735	★	70	NEW ENTRY	70	CAT SCRATCH FEVER—Ted Nugent (Tom Werman, Cliff Davies, Lew Fulterman), T. Nugent, Epic 8-50425
★	3	10	BEST OF MY LOVE—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10544	★	37	6	IT'S A CRAZY WORLD—Mac McAnally (Clayton Ivey, Terry Woodford for Wishbone Inc.), M. McAnally, Ariola America 7665 (Capitol)	★	71	62	21	FEELS LIKE THE FIRST TIME—Foreigner (John Sinclair, Gary Lyons), M. Jones, Atlantic 3394
★	7	15	(Your Love Has Lifted Me) HIGHER AND HIGHER—Rita Coolidge (David Anderle), P. Smith, G. Jackson, R. Miner, B. Davis, A&M 1922	★	38	5	SO YOU WIN AGAIN—Hot Chocolate (Mickey Most), R. Ballard, Big Tree 16096 (Atlantic)	★	72	72	13	I DON'T LOVE YOU ANYMORE—Teddy Pendergrass (John Whitehead, Gene McFadden, Victor Carstarphen), K. Gamble, L. Huff, Philadelphia International 3622 (Epic)
★	5	5	DO YOU WANNA MAKE LOVE—Peter McCann (Hal Yoergler), P. McCann, 20th Century 2335	★	39	4	EDGE OF THE UNIVERSE—Bee Gees (Bee Gees, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, RSO 880 (Polydor)	★	73	84	2	HELP IS ON THE WAY—Little River Band (John Boylan, Little River Band), G. Sherrock, Capitol 4428
★	6	4	MY HEART BELONGS TO ME—Barbra Streisand (Gary Klein, Charlic Calelio for the Entertainment Co.), A. Gordon, Columbia 3-10555	★	40	6	SUNFLOWER—Glen Campbell (Gary Klein for Entertainment Co.), M. Diamond, Capitol 4445	★	74	85	13	DEVIL'S GUN—C.J. & Co (Mike Theodore, Dennis Coffey), Gregory Carmichael, B. Green, R. Roker, G. Shury, Westbound 55400 (Atlantic)
★	8	11	EASY—Commodores (James Carmichael, Commodores), L. Richie, Motown 1418	★	41	6	ROCK AND ROLL NEVER FORGETS—Bob Seger (Bob Seger, Punch Andrews), B. Seger, Capitol 4449	★	75	80	3	I'M DREAMING—Jennifer Warnes (Jim Ed Norman), R. Kerr, G. Osborne, Arista 0252
★	9	18	WHATCHA GONNA DO?—Pablo Cruise (Bill Schnee), Lerios, Jenkins, A&M 1920	★	42	4	HARD ROCK CAFE—Carole King (Carole King, Norm Kinney), C. King, Capitol 4455	★	76	90	2	HOLD TIGHT—Vicki Sue Robinson (Warren Schatz), D. Gates, RCA 11028
★	9	10	YOU AND ME—Alice Cooper (Bob Ezrin), A. Cooper, D. Wagner, Warner Bros. 8349	★	43	6	A REAL MOTHER FOR YA—Johnny Guitar Watson (Johnny Guitar Watson), J. Watson, DJM 1024 (Amherst)	★	77	79	8	I CAN'T HELP MYSELF—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, Elektra 45390
★	11	11	YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers (Harry Maslin), Boone, Arista 0256	★	44	9	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (Tom Collins, Ronnie Milsap), A. Jordan, H. David, RCA 10976	★	78	57	15	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (Chips Moman), B. Emmons, C. Moman, RCA 10924
★	13	12	JUST A SONG BEFORE I GO—Crosby, Stills & Nash (David Crosby, Stephen Stills, Graham Nash), G. Nash, Atlantic 3401	★	45	4	THAT'S ROCK 'N' ROLL—Shaun Cassidy (Michael Lloyd for Mike Curb Prod.), E. Carmen, Warner/Curb 8423	★	79	81	4	PARTY LIGHTS—Natalie Cole (Chuck Jackson, Marvin Yancy, Gene Barge), T. Stephens, Capitol 4439
★	12	6	DA DOO RON RON—Shaun Cassidy (Michael Lloyd), J. Barry, P. Spector, E. Greenwich, Warner/Curb 8365	★	46	17	GONNA FLY NOW (Theme From "Rocky")—Bill Conti (Bill Conti), B. Conti, C. Connors, A. Robbins, United Artists 940	★	80	87	3	IT'S UNCANNY—Hall & Oates (Arlif Mardin, Daryl Hall, John Oates), D. Hall, Atlantic 3397
★	16	6	DON'T STOP—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), C. McVie, Warner Bros. 8413	★	47	6	L.A. SUNSHINE—War (Jerry Goldstein, Lonnie Jordan, Howard Scott for Far Out Prod.), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, Blue Note 1009 (United Artists)	★	81	92	2	I BELIEVE YOU—Dorothy Moore (Tommy Couch, James Stroud, Wolf Stephenson), D. Addrisi, D. Addrisi, Malaco 1042 (TK)
★	14	15	LOOKS LIKE WE MADE IT—Barry Manilow (Ron Dante, Barry Manilow), R. Kerr, W. Jennings, Arista 0244	★	48	4	NOBODY DOES IT BETTER—Carly Simon (Richard Perry), C.B. Sager, M. Hamlish, Elektra 45413	★	82	95	2	SUNSHINE—Enchantment (Michael Stokes), M. Stokes, E. Johnson, Roadshow 991 (United Artists)
★	17	9	HANDY MAN—James Taylor (Peter Asher), J. Jones, O. Blackwell, Columbia 3-10557	★	49	10	SUPERMAN—Celi Bee & The Buzzy Bunch (P.L. Soto, T. Rossi), P.L. Soto, Apa 17001 (TK)	★	83	88	2	INDIAN SUMMER—Poco (Poco, Mark Henry Harman), P. Cotton, ABC 12295
★	18	12	BARRACUDA—Heart (Mike Flicker), A. Wilson, R. Fisher, N. Wilson, Portrait/CBS 6 70004	★	50	8	WALK RIGHT IN—Dr. Hook (Ron Hoffkine), Swanoe, Darling, Capitol 4423	★	84	NEW ENTRY	84	JUST REMEMBER I LOVE YOU—Firefall (Jim Mason), R. Roberts, Atlantic 3420
★	17	14	UNDERCOVER ANGEL—Alan O'Day (Steve Barri, Michael Omatian), A. O'Day, Pacific 001 (Atlantic)	★	51	2	STAR WARS TITLE THEME—Meco (M. Monardo, H. Wheeler, T. Bongiovi), J. Williams, Millennium 604 (Casablanca)	★	85	55	18	GOT TO GIVE IT UP Pt. 1—Marvin Gaye (Art Stewart), M. Gaye, Tamla 54280 (Motown)
★	26	9	SMOKE FROM A DISTANT FIRE—Sanford Townsend (Jerry Weiler, Barry Beckett), E. Sanford, J. Townsend, S. Stewart, Warner Bros. 8370	★	52	14	KNOWING ME, KNOWING YOU—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3387	★	86	59	18	DREAMS—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), S. Nicks, Warner Bros. 8371
★	19	20	TELEPHONE MAN—Meri Wilson (Boomer Castleman, Jim Rutledge), M. Wilson, GRT 127	★	53	3	LITTLE DARLING (I Need You)—Doobie Brothers (Ted Templeman), Holland, Dozier, Holland, Warner Bros. 8404	★	87	58	17	HIGH SCHOOL DANCE—Sybers (Freddie Perren), L. Sylvers III, R. Sylvers, J. Sylvers, E. Sylvers, Capitol 4405
★	22	10	TELEPHONE LINE—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists/Jet 1000	★	54	3	THE GREATEST LOVE OF ALL—George Benson (Michael Masser), M. Masser, L. Creed, Arista 0251	★	88	91	3	I BELIEVE IN LOVE—Kenny Loggins (Phil Ramone, Bob James), K. Loggins, A. Bergman, M. Bergman, Columbia 3-10569
★	23	11	GIVE A LITTLE BIT—Supertamp (Supertamp), R. Davies, R. Hodgson, A&M 1938	★	55	21	ANGEL IN YOUR ARMS—Hot (Clayton Ivey, Terry Woodford), T. Woodford, C. Ivey, T. Brasfield, Big Tree 16085 (Atlantic)	★	89	93	2	GOOD MORNING JUDGE—10 cc (10 cc), E. Stewart, G. Gouldman, Mercury 73943 (Phonogram)
★	24	6	HOW MUCH LOVE—Leo Sayer (Richard Perry), L. Sayer, B. Mann, Warner Bros. 8319	★	56	32	ARIEL—Dean Friedman (Rob Stevens), D. Friedman, Lifesong 45022	★	90	NEW ENTRY	90	DON'T IT MAKES MY BROWN EYES BLUE—Crystal Gayle (Larry Butler), R. Leigh, United Artists 1016
★	29	6	FLOAT ON—Floaters (Woody Wilson), M. Willis, A. Ingram, J. Mitchell, ABC 12284	★	57	8	(Remember The Days Of The) OLD SCHOOL YARD—Cat Stevens (Cat Stevens, Dave Kershenbaum), C. Stevens, A&M 1948	★	91	94	7	SHEENA IS A PUNK ROCKER—Ramones (Tony Bongiovi, T. Erdlyi), Ramones, Sire 746 (ABC)
★	24	25	YOU'RE MY WORLD—Helen Reddy (Kim Fowley, Earle Mankay), Bindi, Paoli, Sigman, Capitol 4418	★	58	37	JET AIRLINER—Steve Miller Band (Steve Miller), P. Pena, Capitol 4424	★	92	NEW ENTRY	92	MY CHERIE AMOUR—Soul Train Gang (Don Cornelius), S. Moy, S. Wonder, H. Crosby, Soul Train 10849 (RCA)
★	27	10	BLACK BETTY—Rain Jam (Kasenz-Katz), H. Ledbetter, Epic 8-50357	★	59	38	IT'S SAD TO BELONG—England Dan & John Ford Coley (Kyle Lehning), R. Goodrum, Big Tree 16088 (Atlantic)	★	93	97	2	FOR A WHILE—Mary Macgregor (Peter Yarrow, Barry Beckett), P. Yarrow, K. Hunter, Ariola America 7667 (Capitol)
★	28	8	SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers (Johnny Rivers), J. Tempchin, Big Tree 16094 (Atlantic)	★	60	66	IF IT'S THE LAST THING I DO—Thelma Houston (Joe Porter), S. Cahn, C. Chaplin, Tamla 54283 (Motown)	★	94	NEW ENTRY	94	LET'S CLEAN UP THE GHETTO—Philadelphia International All Stars (Lou Rawls, Billy Paul, Archie Bell, Teddy Pendergrass, O'Jays, Dee Dee Sharpe, Gamble) (Kenny Gamble, Leon Huff), L. Rawls, B. Paul, A. Bell, Philadelphia International 83862
★	34	7	STRAWBERRY LETTER 23—Brothers Johnson (Quincy Jones), S. Otis, A&M 1949	★	61	77	BOOGIE NIGHTS—Heatwave (Barry Blue for Indigo), R. Tempton, Epic 8-50370	★	95	NEW ENTRY	95	FUNK IT UP (David's Song)—Sweet (Sweet), Scott, Tucker, Connelly, Priest, Capitol 4454
★	42	6	STAR WARS (Main Title)—London Symphony Orchestra (George Lucas), J. Williams, 20th Century 2345	★	62	83	JUNGLE LOVE—Steve Miller Band (Steve Miller), L. Turner, G. Douglas, Capitol 4466	★	96	NEW ENTRY	96	MAKE IT WITH YOU—Whispers (Don Cornelius, Dick Griffey), D. Gates, Soul Train 10996 (RCA)
★	30	13	ON AND ON—Stephen Bishop (Henry Lewy, Stephen Bishop), S. Bishop, ABC 12260	★	63	73	HURRY SUNDOWN—Outlaws (Bill Szymczyk), H. Thomasson, Arista 0258	★	97	98	6	SINCE I FELL FOR YOU/I'M FALLING IN LOVE—Hodges, James & Smith (William Mickey Stevenson), B. Johnson/W.M. Stevenson, London 256
★	48	4	COLD AS ICE—Foreigner (John Sinclair, Gary Lyons in Collaboration with Mick Jones, Ian McDonald), M. Jones, L. Gramm, Atlantic 3410	★	64	86	I FEEL LOVE—Donna Summer (Giorgio Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 884	★	98	96	8	SING IT, SHOUT IT—Starz (Jack Douglas), Starz, Delaney, Capitol 4434
★	31	31	WAY DOWN—Elvis Presley (Elvis Presley, Felton Jarvis), L. Martine Jr., RCA 10998	★	65	69	DOWN THE HALL—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner/Curb 8407	★	99	40	8	LIVIN' IN THE LIFE—Isley Brothers (Isley Brothers), R. Isley, O. Isley, E. Isley, M. Isley, C. Jasper, T-Neck 2267 (Epic)
★	35	5	CHRISTINE SIXTEEN—Kiss (Kiss, Eddie Kramer), G. Simmons, Casablanca 889	★	66	76	O-H-I-O—Ohio Players (Ohio Players), W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner, Mercury 73932 (Phonogram)	★	100	60	14	LIFE IN THE FAST LANE—Eagles (Bill Szymczyk), J. Walsh, D. Henley, G. Frey, Asylum 45403
★	36	9	SLIDE—Slave (Jeff Dixon), S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, O. Wilhoite, C. Bradley, Cotillion 44218 (Atlantic)	★	67	67	BABY DON'T CHANGE YOUR MIND—Gladys Knight & The Pips (Van McCoy, Charles Kippis for McCoy-Kippis Prod.), V. McCoy, Buddha 569 (RCA)					
★	68	3	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (Henry Wayne Casey, Richard Finch for Sunshine Sound Enterprises Inc.), H.W. Casey, R. Finch, TK 1023	★	68	70	SEE YOU WHEN I GET THERE—Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3623 (Epic)					

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	1	17	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Albhy Galuten, Karl Richardson, Barry Gibb), B. Gibb, RSO 872 (Polydor)	★	35	15	MARGARITAVILLE—Jimmy Buffett (Norbert Putnam), J. Buffett, ABC 12254	★	69	82	2	DAYTIME FRIENDS—Kenny Rogers (Larry Butler), B. Peters, United Artists 1027
★	2	12	I'M IN YOU—Peter Frampton (Peter Frampton), P. Frampton, A&M 1941	★	36	7	DON'T WORRY BABY—B.J. Thomas (Chris Christian), B. Wilson, R. Christian, MCA 40735	★	70	NEW ENTRY	70	CAT SCRATCH FEVER—Ted Nugent (Tom Werman, Cliff Davies, Lew Fulterman), T. Nugent, Epic 8-50425
★	3	10	BEST OF MY LOVE—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10544	★	37	6	IT'S A CRAZY WORLD—Mac McAnally (Clayton Ivey, Terry Woodford for Wishbone Inc.), M. McAnally, Ariola America 7665 (Capitol)	★	71	62	21	FEELS LIKE THE FIRST TIME—Foreigner (John Sinclair, Gary Lyons), M. Jones, Atlantic 3394
★	7	15	(Your Love Has Lifted Me) HIGHER AND HIGHER—Rita Coolidge (David Anderle), P. Smith, G. Jackson, R. Miner, B. Davis, A&M 1922	★	38	5	SO YOU WIN AGAIN—Hot Chocolate (Mickey Most), R. Ballard, Big Tree 16096 (Atlantic)	★	72	72	13	I DON'T LOVE YOU ANYMORE—Teddy Pendergrass (John Whitehead, Gene McFadden, Victor Carstarphen), K. Gamble, L. Huff, Philadelphia International 3622 (Epic)
★	5	5	DO YOU WANNA MAKE LOVE—Peter McCann (Hal Yoergler), P. McCann, 20th Century 2335	★	39	4	EDGE OF THE UNIVERSE—Bee Gees (Bee Gees, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, RSO 880 (Polydor)	★	73	84	2	HELP IS ON THE WAY—Little River Band (John Boylan, Little River Band), G. Sherrock, Capitol 4428
★	6	4	MY HEART BELONGS TO ME—Barbra Streisand (Gary Klein, Charlic Calelio for the Entertainment Co.), A. Gordon, Columbia 3-10555	★	40	6	SUNFLOWER—Glen Campbell (Gary Klein for Entertainment Co.), M. Diamond, Capitol 4445	★	74	85	13	DEVIL'S GUN—C.J. & Co (Mike Theodore, Dennis Coffey), Gregory Carmichael, B. Green, R. Roker, G. Shury, Westbound 55400 (Atlantic)
★	8	11	EASY—Commodores (James Carmichael, Commodores), L. Richie, Motown 1418	★	41	6	ROCK AND ROLL NEVER FORGETS—Bob Seger (Bob Seger, Punch Andrews), B. Seger, Capitol 4449	★	75	80	3	I'M DREAMING—Jennifer Warnes (Jim Ed Norman), R. Kerr, G. Osborne, Arista 0252
★	9	18	WHATCHA GONNA DO?—Pablo Cruise (Bill Schnee), Lerios, Jenkins, A&M 1920	★	42	4	HARD ROCK CAFE—Carole King (Carole King, Norm Kinney), C. King, Capitol 4455	★	76	90	2	HOLD TIGHT—Vicki Sue Robinson (Warren Schatz), D. Gates, RCA 11028
★	9	10	YOU AND ME—Alice Cooper (Bob Ezrin), A. Cooper, D. Wagner, Warner Bros. 8349	★	43	6	A REAL MOTHER FOR YA—Johnny Guitar Watson (Johnny Guitar Watson), J. Watson, DJM 1024 (Amherst)	★	77	79	8	I CAN'T HELP MYSELF—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, Elektra 45390
★	11	11	YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers (Harry Maslin), Boone, Arista 0256	★	44	9	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (Tom Collins, Ronnie Milsap), A. Jordan, H. David, RCA 10976	★	78	57	15	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (Chips Moman), B. Emmons, C. Moman, RCA 10924
★	13	12	JUST A SONG BEFORE I GO—Crosby, Stills & Nash (David Crosby, Stephen Stills, Graham Nash), G. Nash, Atlantic 3401	★	45	4	THAT'S ROCK 'N' ROLL—Shaun Cassidy (Michael Lloyd for Mike Curb Prod.), E. Carmen, Warner/Curb 8423	★	79	81	4	PARTY LIGHTS—Natalie Cole (Chuck Jackson, Marvin Yancy, Gene Barge), T. Stephens, Capitol 4439
★	12	6	DA DOO RON RON—Shaun Cassidy (Michael Lloyd), J. Barry, P. Spector, E. Greenwich, Warner/Curb 8365	★	46	17	GONNA FLY NOW (Theme From "Rocky")—Bill Conti (Bill Conti), B. Conti, C. Connors, A. Robbins, United Artists 940	★	80	87	3	IT'S UNCANNY—Hall & Oates (Arlif Mardin, Daryl Hall, John Oates), D. Hall, Atlantic 3397
★	16	6	DON'T STOP—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), C. McVie, Warner Bros. 8413	★	47	6	L.A. SUNSHINE—War (Jerry Goldstein, Lonnie Jordan, Howard Scott for Far Out Prod.), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, Blue Note 1009 (United Artists)	★	81	92	2	I BELIEVE YOU—Dorothy Moore (Tommy Couch, James Stroud, Wolf Stephenson), D. Addrisi, D. Addrisi, Malaco 1042 (TK)
★	14	15	LOOKS LIKE WE MADE IT—Barry Manilow (Ron Dante, Barry Manilow), R. Kerr, W. Jennings, Arista 0244	★	48	4	NOBODY DOES IT BETTER—Carly Simon (Richard Perry), C.B. Sager, M. Hamlish, Elektra 45413	★	82	95	2	SUNSHINE—Enchantment (Michael Stokes), M. Stokes, E. Johnson, Roadshow 991 (United Artists)
★	17	9	HANDY MAN—James Taylor (Peter Asher), J. Jones, O. Blackwell, Columbia 3-10557	★	49	10	SUPERMAN—Celi Bee & The Buzzy Bunch (P.L. Soto, T. Rossi), P.L. Soto, Apa 17001 (TK)	★	83	88	2	INDIAN SUMMER—Poco (Poco, Mark Henry Harman), P. Cotton, ABC 12295
★	18	12	BARRACUDA—Heart (Mike Flicker), A. Wilson, R. Fisher, N. Wilson, Portrait/CBS 6 70004	★	50	8	WALK RIGHT IN—Dr. Hook (Ron Hoffkine), Swanoe, Darling, Capitol 4423	★	84	NEW ENTRY	84	JUST REMEMBER I LOVE YOU—Firefall (Jim Mason), R. Roberts, Atlantic 3420
★	17	14	UNDERCOVER ANGEL—Alan O'Day (Steve Barri, Michael Omatian), A. O'Day, Pacific 001 (Atlantic)	★	51	2	STAR WARS TITLE THEME—Meco (M. Monardo, H. Wheeler, T. Bongiovi), J. Williams, Millennium 604 (Casablanca)	★	85	55	18	GOT TO GIVE IT UP Pt. 1—Marvin Gaye (Art Stewart), M. Gaye, Tamla 54280 (Motown)
★	26	9	SMOKE FROM A DISTANT FIRE—Sanford Townsend (Jerry Weiler, Barry Beckett), E. Sanford, J. Townsend, S. Stewart, Warner Bros. 8370	★	52	14	KNOWING ME, KNOWING YOU—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3387	★	86	59	18	DREAMS—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), S. Nicks, Warner Bros. 8371
★	19	20	TELEPHONE MAN—Meri Wilson (Boomer Castleman, Jim Rutledge), M. Wilson, GRT 127	★	53	3	LITTLE DARLING (I Need You)—Doobie Brothers (Ted Templeman), Holland, Dozier, Holland, Warner Bros. 8404	★	87	58	17	HIGH SCHOOL DANCE—Sybers (Freddie Perren), L. Sylvers III, R. Sylvers, J. Sylvers, E. Sylvers, Capitol 4405
★	22	10	TELEPHONE LINE—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists/Jet 1000	★	54	3	THE GREATEST LOVE OF ALL—George Benson (Michael Masser), M. Masser, L. Creed, Arista 0251	★	88	91	3	I BELIEVE IN LOVE—Kenny Loggins (Phil Ramone, Bob James), K. Loggins, A. Bergman, M. Bergman, Columbia 3-10569
★	23	11	GIVE A LITTLE BIT—Supertamp (									

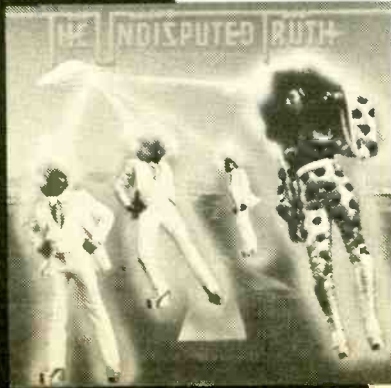


# Absolutely The Whole Truth About The Undisputed Truth...

It all started last fall. Back then, Whitfield Records released the first single from the Undisputed Truth's *Method To The Madness* album, "You + Me = Love." It promptly became a king-sized R&B hit, threatening to cross pop at any minute. A few months later, after everyone thought "You + Me" had cooled sufficiently, we released single #2, "Let's Go Down To The Disco." It quickly became an R&B smash. And, while "Let's Go Down To The Disco" smashed through the charts, "You + Me = Love" resurfaced and *did* cross strongly to some very important pop stations (CKLW, WRKO, KSLQ).

Here's the punch line. Despite requests and airplay from black radio, we've been holding onto single #3 for two months now, waiting for the still powerful "You + Me = Love" to finally run its course. Now it's time.

## "Sunshine"/The Undisputed Truth



(WHI 8362)  
From the album  
**Method To The  
Madness**  
(WH 2967). Produced  
by Norman Whitfield on  
Whitfield Records.  
Distributed by Warner  
Bros. Records, Inc.

WHITFIELD RECORDS







# BILLBOARD'S DISCO III



## AUGUST 28-31, 1977 AMERICANA HOTEL, NEW YORK CITY

### DISCO III AGENDA

Sunday, August 28		Tuesday, August 30		Wednesday, August 31	
10 am-6 pm	REGISTRATION	9 am-10 am	CONTINENTAL BREAKFAST	7 pm-1 am	ENTERTAINMENT & DISCO DANCING
8 pm-1:30 am	ENTERTAINMENT & DISCO DANCING 8-9—GLORIA GAYNOR 9:30-10:30—THE TRAMMPS 11-12—GRACE JONES 12:30-1:30—GEORGE McRAE	10 am-12 pm	CONCURRENT SESSIONS (10) Television (cable TV, Syndicated TV, Network TV)—A Major Force in Promoting Disco Awareness, Disco Artists, and in the Promotion & Sale of Disco Product (11) Disco Pool Seminar	9 am-10 am	CONTINENTAL BREAKFAST
10 am-11 am	WELCOMING REMARKS KEYNOTE SPEECH—"The Impact of Discos on the Recording Industry" LARRY HARRIS, Exec V-P Casablanca Records & Filmworks	12:15-1:45 pm	LUNCHEON	10 am-12 noon	HOT SEAT SESSION Moderator: BILL WARDLOW, Billboard Panelists from every facet of the disco world in a question and answer session
11 am-11:15 am	COFFEE BREAK	1:45 pm-3:15 pm	CONCURRENT SESSIONS (12) Disco Sound & Lighting—Manufacturers Presentation Seminar, Part I (13) The 12-Inch Single Seminar (Profitability of use as a promotional tool) (14) The Euro-Disco Music Scene	12 noon on	Forum attendees free to make plans for individual meetings, visit Disco III Exhibits
11:15 am-12:45 pm	CONCURRENT SESSIONS (1) Disco Club Owner/Manager Seminar (2) Disco DJ Seminar (3) Mobile Disco Seminar	3:15-3:30 pm	COFFEE BREAK	12 noon-5 pm	EXHIBITS OPEN
1 pm-2:30 pm	LUNCHEON	3:30-5 pm	CONCURRENT SESSIONS (15) Disco Sound & Lighting Manufacturer Presentation Seminar, Part II (16) Promotion of the Disco Artist (Disco Artists, Their Managers & Promoters) (17) Producers Panel—Disco Sound Trends	6:30-9pm	DISCO AWARDS DINNER
2:30 pm-4 pm	CONCURRENT SESSIONS (4) The Communications Gap between Club Owners/Managers and Disco DJs (5) Disco Product Promotion and Marketing (6) Franchising	12 noon-7 pm	EXHIBITS OPEN	9 pm-1:30 am	ENTERTAINMENT & DISCO DANCING 9-10:30—SALSOU L ORCHESTRA, featuring CHARO and LOLEATTA HOLLOWAY 11-12—BRASS CONSTRUCTION 12:30-1:30—(open)
4 pm-4:15 pm	COFFEE BREAK				
4:15 pm-5:45 pm	CONCURRENT SESSIONS (7) Disco Theme Movies—A Major Force in Promoting Disco Awareness, Disco Artists, and in the Promotion & Sale of Disco Product (8) Disco Hardware Package Concept—Hotel & Restaurant Chain Operators (9) Merchandising Disco Product in Retail Stores and Discotheques				
12 noon-7 pm	EXHIBITS OPEN				
7 pm-12:30 am	ENTERTAINMENT & DISCO DANCING 7-8—CROWN HEIGHTS AFFAIR 8:30-9:30—TAVARES 10-11—SILVER CONVENTION 11:30-12:30—VICKIE SUE ROBINSON				

**THREE TIMES THE NUMBER OF EXHIBIT BOOTHS THIS YEAR ... SEPARATE SOUND AND NON-SOUND EXHIBIT AREAS. CONTACT YOUR NEAREST BILLBOARD OFFICE FOR DETAILS ON AN EXHIBIT BOOTH AT AMERICA'S ONLY DISCO FORUM AND SHOW!**

**REGISTER NOW** for Billboard's Disco III. Complete this registration form and mail to Diane Kirkland, c/o Billboard, 9000 Sunset Boulevard, 12th Floor, Los Angeles 90069.  
Please register me for Billboard's International Disco III Forum at the Americana Hotel, New York August 28-31, 1977.  
I am enclosing a check or money order in the amount of: (Please check)

\$225—Early Bird Rate (Before Aug. 1)  
 \$240—Regular Rate (After Aug. 1)  
 \$175—Disco D.J.'s/Disco III Panelists/Student/Military/Spouses

You can charge your registration if you wish:

Master Charge Bank No. \_\_\_\_\_  
 Bank Americard Card No. \_\_\_\_\_  
 Diners Club Expiration Date: \_\_\_\_\_  
 American Express \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Phone: \_\_\_\_\_

Signature \_\_\_\_\_  
Registrant (Please print): \_\_\_\_\_  
Company/Disco: \_\_\_\_\_  
Title: \_\_\_\_\_

All information on hotel rooms will be sent immediately upon receipt of your reservation. For further information, contact:  
Diane Kirkland, Billboard, 9000 Sunset Blvd., 12th Floor, Los Angeles, Calif. 90069 (213) 273-7040

**REGISTRATION DOES NOT INCLUDE HOTEL OR AIRFARE. NO REFUNDS AFTER AUGUST 12.**  
**REGISTER NOW! REGISTRATION AT THE DOOR WILL BE \$25 HIGHER THAN NOTED ABOVE.**



# TOP LPs & TAPE

POSITION 106-200

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE									
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					
106	82	21	BAD COMPANY Burnin' Sky Swan Song SS 8500 (Atlantic)	7.98		7.98		7.98	8.95			181	4	CÉLI BEE & THE BUZZY BUNCH Ape 77001 (TK)	6.98		7.98		7.98			
107	108	24	NATALIE COLE Unpredictable Capitol SO 11600	7.98		7.98		7.98				170	156	DAVE MASON Let It Flow Columbia PC 34680	6.98		7.98		7.98			
108	112	20	WEATHER REPORT Heavy Weather Columbia PC 34418	6.98		7.98		7.98				184	2	PHILADELPHIA INTERNATIONAL ALL-STARS Let's Clean Up The Ghetto Philadelphia International JZ 34659 (Epic)	7.98		7.98		7.98			
109	118	66	KISS Destroyer Casablanca NBLP 7025	7.98		7.98		7.98				173	152	ANDREW GOLD What's Wrong With This Picture? Asylum 7E-1086	6.98		7.97		7.97			
130	2	JUDY COLLINS So Early In The Spring—The First 15 Years Elektra 6E-6002	9.98		9.98		9.98					174	146	THE BEATLES 1967-1970 Capitol SKBO 3404	10.98		11.98		11.98			
111	113	11	CHARLIE No Second Chance Janus JXS 7032	6.94		7.95		7.95				187	2	DOROTHY MOORE Malaco 6353 (TK)	6.98		7.98		7.98			
NEW ENTRY			L.T.D. Something To Love A&M SP 4646	6.98		7.98		7.98				188	2	STRAWBS Burning For You Oyster OY-1-1604 (Polydor)	6.98		7.98		7.98			
113	94	70	BARRY MANILOW Trying To Get The Feelin' Arista AB 4060	7.98	7.98	7.98	7.98	7.98				177	182	PAUL WILLIAMS Classics A&M SP 4701	6.98		7.98		7.98			
114	116	8	RICHARD PRYOR'S GREATEST HITS Warner Bros. BSK 3057	7.98		7.98		7.98				178	145	LED ZEPPELIN Soundtrack From The Film "The Song Remains The Same" Swan Song SS 2-201 (Atlantic)	11.98		13.97		13.97			
115	124	15	KRIS KRISTOFFERSON Songs Of Kristofferson Columbia PZ 34687	6.98		7.98		7.98				189	2	KEITH JARRETT Staircase ECM 2-1090 (Polydor)	11.98		11.98		11.98			
116	117	12	THE OUTLAWS Hurry Sundown Arista AL 4135	6.98		7.98		7.98				180	185	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	6.98		7.97		9.95			
117	120	12	JESSE WINCHESTER Nothing But A Breeze Bearsville BR 6968 (Warner Bros.)	6.98		7.97		7.97				NEW ENTRY			182	125	GLEN CAMPBELL Southern Nights Capitol SO 11601	7.98		7.98		7.98
118	126	7	ADDRISI BROTHERS Buddah BDS 5694 (RCA)	6.98		7.98		7.98				195	2	MECO Star Wars & Other Galactic Funk Millennium MNL 8001 (Casablanca)	6.98		7.98		7.98			
119	121	25	SUPERTRAMP Crisis? What Crisis? A&M SP 4560	6.98		7.98		7.98				196	3	THE SOUTH'S GREATEST HITS Capricorn CP 0187 (Warner Bros.)	6.98		7.97		7.97			
120	122	12	JERRY JEFF WALKER A Man Must Carry On MCA 2-6003	7.98		9.98		9.98				185	180	DOLLY PARTON New Harvest... First Gathering RCA APL1-2188	6.98		7.98		7.98			
NEW ENTRY			JIMMY BUFFETT A1A ABC DS 50183	6.98		7.95		7.95				186	140	AL STEWART Year Of The Cat Janus JXS 7022	6.94		7.95		7.95			
122	89	9	THELMA HOUSTON & JERRY BUTLER Thelma & Jerry Motown M6 88751	6.98		7.98		7.98				NEW ENTRY			188	191	DIONNE WARWICKE Only Love Can Break A Heart Musk MUS 2501 (Springboard)	6.98		7.98		7.98
136	39	KISS Rock And Roll Over Casablanca NBLP 7037	7.98		7.98		7.98					NEW ENTRY			190	190	LENNY WILLIAMS Choosing You ABC AB 1023	6.98		7.95		7.95
124	128	46	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98		7.98		7.98				191	150	THE BEATLES Live At The Star-Club in Hamburg, Germany 1962 Lingsong/Atlantic LS 7001	13.98		13.98		13.98			
125	67	26	PINK FLOYD Animals Columbia JC 34474	7.98		7.98		7.98				192	192	DEAN FRIEDMAN Lifesong LS 6008	6.98		7.98		7.98			
126	127	31	ATLANTA RHYTHM SECTION A Rock And Roll Alternative Polydor PD 1-6080	6.98		7.98		7.98				193	194	THE GREATEST/SOUNDTRACK George Benson, Mandrill & Michael Masser Arista AL 7000	7.98		7.98		7.98			
127	98	52	BARRY MANILOW This One's For You Arista AB 4090	7.98	7.98	7.98	7.98	7.98				194	200	WINGS OVER AMERICA Capitol SWCO 11593	14.98		14.98		14.98			
128	131	9	IDRIS MUHAMMAD Turn This Mutha Out Kudu KU 34 (CTI)	7.98		7.98		7.98				195	179	GLADYS KNIGHT & THE PIPS Still Together Buddah BDS 5689 (RCA)	7.98		7.98		7.98			
129	132	9	FRANKIE MILLER Full House Chrysalis CHR 1128	6.98		7.98		7.98				196	129	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon A&M SP 4403	6.98		7.98		7.98			
143	70	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98		7.97		7.97					197	155	BEACH BOYS Endless Summer Capitol SVBB 11307	7.98		8.98		8.98			
131	135	13	SHALAMAR Uptown Festival Soul Train BVL1-2289 (RCA)	6.98		7.98		7.98				198	NEW ENTRY		198	183	ILLUSION Out Of The Mist stand ILPS 9489	6.98		7.98		7.98
132	123	22	REO SPEEDWAGON Live (You Get What You Play For) Epic PEG 34494	7.98		7.98		7.98				200	199	167	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	7.98		7.98		7.98		
133	115	41	KANSAS Leftoverture Kirshner JZ 34224 (Epic)	7.98		7.98		7.98														
144	7	AL GREEN'S GREATEST HITS VOLUME II Hi SHL 32105 (London)	6.98		7.98		7.98															
135	137	6	C.J. & CO. Devil's Gun Westbound WB 301 (Atlantic)	6.98		7.97		6.97														

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	88
AC/DC	187
Addrisi Brothers	118
Aerosmith	149
Gregg Allman	81
Atlanta Rhythm Section	126
AWB/Ben E. King	44
Roy Ayers Uniquely	72
Bad Company	106
Bay City Rollers	51
Beats	65, 174, 191
Joan Baez	57
Beach Boys	197
Bee Gees	12
George Benson	59, 130
Stephen Bishop	150
Boston	51
Brainstorm	154
Jimmy Buffett	15, 121
Glen Campbell	182
Shaun Cassidy	14
Celi Bee & The Buzzy Bunch	169
Cerrone	162
Charlie	111
C.J. & Co.	135
Climax Blues Band	82
Natalie Cole	107
Judy Collins	110
Commodores	10
Rita Coolidge	21
Alice Cooper	64
Crosby, Stills & Nash	2
Crusaders	73
Pablo Cruise	19, 131, 139
Burton Cummings	168
Roger Daltrey	86
Derringer	142
Doobie Brothers	180
Dramatics	181
Carole Douglas	143
Eagles	74, 92
E.L.O.	28
Emerson, Lake & Palmer	9
Emotions	145
Enchantment	145
Maynard Ferguson	62
Firefall	136
Fleetwood Mac	1, 48
Flowers	20
Flora Purim	198
Dan Fogelberg	31
Foreigner	16
Peter Frampton	4, 47
Aretha Franklin	53
Dean Friedman	192
Marvin Gaye	33

Geils	60
Andy Gibb	55
Andrew Gold	173
Al Green	134
Daryl Hall & John Oates	77
Heart	13, 90
Heatwave	159
Hot	146
Thelma Houston/Jerry Butler	79, 122
Engelbert Humperdinck	167
Illusion	199
Isley Brothers	45
Al Jarreau	63
Keith Jarrett	179
Waylon Jennings	32
Brothers Johnson	25, 124
Kansas	133
K.C. & The Sunshine Band	52
Carole King	40
Kiss	5, 91, 109, 123
John Klemmer	104
Earl Klugh	84
Gladys Knight & Pips	195
Kris Kristofferson	115
Ronnie Laws	96
Led Zeppelin	178
Little Feat	95
Little River Band	42
Kenny Loggins	42
Love & Kisses	165
L.T.D.	112
Peter McCann	147
Melissa Manchester	71
Chuck Mangione	160
Barry Manilow	11, 113, 127, 152
Bob Marley	22
Marshall Tucker Band	54
Dave Mason	170
Maze	61
Meco	183
Frankie Miller	129
Steve Miller	6, 97
Moody Blues	67
Dorothy Moore	175
Idris Muhammad	128
Willie Nelson	93, 138
Olivia Newton-John	46
Nilsen	161
Ted Nugent	17
Ohio Players	158
O'Jays	103
Outlaws	116
Parliament	76
A Star Is Born	140
Deep	85
Greatest	193
New York, New York	50
Rocky	43
Sorcerer	153
Star Wars	8
South's Greatest	184

Richard Pryor	114
Rainbow	69
Bonnie Raitt	80
Lou Rawls	157
Heaven Reddy	102
Reo Speedwagon	132
Ritchie Family	164
Kenny Rogers	100
Linda Ronstadt	155
The Rumor	171
Salsoul Orchestra	101
Sanford Townsend Band	151
Leo Sayer	78
Boz Scaggs	56
Bob Seger	68
Shalamar	131
Silver Convention	75
Slave	99
Lionel Lister Smith	38
SOUNDTRACKS	
A Chorus Line	163
Annie	140
A Star Is Born	66
Deep	85
New York, New York	50
Rocky	43
Sorcerer	153
Star Wars	8
Neil Young	24

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 500,000 units.

RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 1,000,000 units.



# Billboard's

Billboard SPECIAL SURVEY For Week Ending 8/13/77

Number of singles reviewed  
this week **70** Last week **99**

# Top Single Picks

© Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



## Pop

**MARILYN McCOO & BILLY DAVIS JR.—Look What You've Done To My Heart (3:23);** producer: Frank E. Wilson; writers: J. Footman, T. McFaddin, F. Wilson; publishers: Screen Gems-EMI/Traco, BMI/Colgems-EMI/Spec-O Lite/Jobete, ASCAP. ABC AB12298. The duo follows the top 15 "Your Love" with the first cut from its new album, "The Two Of Us." This is a powerful, punchy pop-soul ballad produced by Supremes-Temptations-Eddie Kendricks hitmaker Frank Wilson. The sound here is bolder, more rhythmic, more disco-oriented than its sweet-sounding pop hit.

**THIN LIZZY—Dancing In The Moonlight (3:26);** producers: Thin Lizzy, Tony Visconti; writer: Lynott; publisher: MCPS, ASCAP. Mercury 73945 (Phonogram). Not quite as frenetic as "The Boys Are Back In Town" but a lively horn-backed rhythm section nevertheless with a Boz Scaggs-like feel highlights this rocker. And Phil Lynott's unique vocal style is evocative.

### recommended

**ANDREW GOLD—One Of Them Is Me (3:39);** producer: Peter Asher; writer: Andrew Gold; publisher: Luckyu, BMI. Asylum E45417X (Elektra).

**CLIFF RICHARD—Try A Smile (3:06);** producer: Bruce Welch; writer: John Perry; publisher: Colgems-EMI, ASCAP. Rocket PIG40771 (MCA).

**CORKY LAING—Makin' It On The Street (3:08);** producer: John Sandlin; writers: C. Laing, F. Conroy; publisher: Youngbuck, ASCAP. Elektra E45423A.

**AMERICAN FLYER—Dear Carmen (3:05);** producers: American Flyer, Ken Friesen; writers: E. Kaz, C. Fuller; publishers: United Artists/Glasco, ASCAP/Cu'Chulainn, BMI. United Artists UAXW1029.

**DANNY O'KEEFE—You Look Just Like A Girl Again (3:40);** producer: Kenny Vance; writer: Danny O'Keefe; publishers: Warner-Tamerlane/Road Canon, BMI. Warner Bros. WBS8435.

**STEVE TUDANGER—We Really Got The Rhythm Now (3:17);** producers: E. Greenwich, S. Tudanger; writer: Steve Tudanger; publisher: My Own, BMI. Big Tree BT16093 (Atlantic).

**CRANE—Oh Dancer (3:05);** producers: Chuck Crane, Steven Goldberg, Ben Edmonds; writer: Chuck Crane; publishers: Steven Goldberg/Beechwood, BMI. Capitol P4471.



## Soul

**MEMPHIS HORNS—Just For Your Love (3:21);** producer: Alan V. Abrahams, Clarence K. McDonald; writers: J. Gadson, C. McDonald, A. Abrahams; publisher: Pennford, ASCAP. RCA JH11064.

**WATERS—I Just Wanna Be The One (In Your Life) (3:34);** producers: Steve Barri, Michael Omartian; writers: M. Price, D. Walsh; publisher: Meadow Ridge, ASCAP. Warner Bros. WBS8437.

**JAMES GAYLYN—Deeper In Love (2:45);** producers: Jim O'Loughlin, Tom Shapiro; writers: Tom Shapiro, Jim O'Loughlin; publishers: Heath Levy/O'Lyrical, ASCAP/Geoff & Eddie/O'Lyric, BMI. RCA JH11043.

**FREEDOM MACHINE—She Shakes For My Sake (2:50);** producers: George Clinton, Jerry Strickland; writers: Dexter Walker, Tony Williams; publisher: Rogan, BMI. Alarm 2120 (Sound City).



## Country

**JIM ED BROWN/HELEN CORNELIUS—If It Ain't Love By Now (3:05);** producer: Bob Ferguson; writers: Jeff Barry-Doug Haywood; publishers: Steeplechase, BMI. RCA JH11044. Crisp vocal harmonies and solo spots highlight this duo's latest release. Production by Ferguson is in keeping with the duo's style of simplicity with instrumentation relying mainly upon electric guitar and steel.

**BILLIE JO SPEARS—Too Much Is Not Enough (2:13);** producer: Larry Butler; writer: K. O'Dell; publisher: Hungry Mountain, BMI. UA UAXW1041. An easy vocal delivery by Spears coupled with a full production in the Butler style give this O'Dell tune a catchy, summertime backdrop. Instrumentation includes guitars, strings, background vocals, harpsichord and steel additions.

**HANK WILLIAMS, JR.—I'm Not Responsible (3:04);** producers: Hank Williams, Jr./Terry Woodford/Clayton Ivey; writers: Merle Kilgore-Abe Mulkay; publisher: House of Cash, BMI. WB WBS8410. A fifties vein is explored here by Williams whose direct vocal delivery adds a sassy feel to the production. A loose and rocking number, the tune is carried by backup vocals, piano, saxophone, horns, bass and drums.

**NARVEL FELTS—To Love Somebody (3:13);** producer: Johnny Morris; writers: B. Gibb/R. Gibb; publisher: Nempor, BMI. ABC/Dot D017715. Felt's emotional vocal delivery tugs at every word in this popular tune as if it were his last. Heavy bass, strings, horns, backup vocals, guitar, drums and electric guitar accentuates the mood and brings each verse to a pulsating high.

### recommended

**BILLY THUNDERKLOUD AND THE CHIEFTONES—Oklahoma Wind (3:03);** producer: Chip Young; writers: Dennis Linde-Alan Rush; publisher: Combine, BMI. Polydor PD14412.

**SHARON FORREST—Faded Rose (2:50);** producer: Otis Forrest; writer: Charlie Love; publishers: Music Craftshop/Country Love, ASCAP. Pineapple PA19777.

**BONNIE NELSON—Good Nights Make Good Mornings (2:30);** producer: Kelson Herston; writer: Naomi Martin; publisher: Cedarwood, BMI. Hop-A-Long HL2.

**JONI LEE—Your Love Had Taken Me That High (2:07);** producer: Snuffy Miller; writers: Jack Dunham-Galen Raye; publisher: Twitty Bird, BMI. MCA MCA40766.

**DUGG COLLINS—How Do You Talk To A Baby (2:19);** producer: The General; writers: Wayne Walker-Webb Pierce; publisher: Cedarwood, BMI. SCR SC147.

**CARL SMITH—This Kinda Love Ain't Meant For Sunday School (2:41);** producer: Wesley Rose; writer: Jimmy Walker; publisher: Acuff-Rose, BMI. ABC/Hickory AH54016.

**CHRISTY LANE—Let Me Down Easy (2:36);** producer: Chaz Black; writer: Lobo; publishers: Kaiser/Famous, ASCAP. LS GRT131.

**DAVID WILLS—Cheatin' Turns Her On (2:30);** producer: Stephen A. Davis; writers: J. Payne/B. Holmes; publisher: Clancy, BMI. UA UAXW1042.

**KENNY STARR—Old Time Lovin' (2:31);** producer: Jerry Crutchfield; writer: Gerry House; publisher: Duchess, BMI. MCA MCA40769.



## Disco

**SILVER CONVENTION—Hotshot (3:22);** producers: Michael Kunze, Silvester Levay; writers: S. Levay, M. Kunze;

publishers: Midsong/Rosalba, ASCAP. Midland International JH11062 (RCA). The trio that had back-to-back million-sellers in 1975-76 with "Fly, Robin, Fly" and "Get Up And Boogie" presents another Munich Machine production, mixing a funky, spacey instrumental with sexy, thin vocals.

**LOVE UNLIMITED ORCHESTRA—Brazilian Love Song (3:07);** producer: Barry White; writer: B. White; publishers: Sa-Vette/January, BMI. 20th Century TC2348. Producer White spices up this cut with adaptations of Brazilian rhythms and a prominent piano striking bossa-nova style chords. The soft romantic melody is carried by lush string arrangements.

### recommended

**RAUL DE SOUZA—Sweet Lucy (3:35);** producer: George Duke; writer: George Duke; publisher: Mycenae, ASCAP. Capitol P4470.

**LOVE CHILDS AFRO-CUBAN BLUES BAND—Spandisco (2:53);** producer: Michael Zager; writers: Michael Zager, Alvin Fields; publishers: Diagonal/Sumac, BMI. Midland International JH11052 (RCA).



## Easy Listening

**BOB CREWE—Marriage Made In Heaven (3:35);** producers: Jerry Wexler, Barry Beckett; writers: Bob Crewe, Kenny Nolan; publishers: Heart's Delight, BMI/Kenny Nolan, ASCAP. Elektra E45425A. Producer/writer Crewe turns to singing on this midtempo optimistic look at wedded bliss. A soft background accompaniment is fronted by Crewe's soothing vocals that sounds in the Paul Anka vein.

### recommended

**CHARLENE—I've Never Been To Me (3:49);** producer: Ron Miller; writers: Ron Miller, Ken Hirsch; publisher: Stone Diamond, BMI. Prodigal P0636F (Motown).

**KENNY RANKIN—When Sunny Gets Blue (2:58);** producer: Michael Stewart; writers: Marvin Fisher, Jack Segal; publisher: Marvin, ASCAP. Little David LD737 (Atlantic).

## Travel to your export opportunities 75 times a year. Without leaving home.



The U.S. Commerce Department's Overseas Business Reports can take you where you want to sell in 75 issues a year. And arm you with the vital information you need to profit. Information on how to market overseas, foreign import regulations, trade patterns, product prospects, distribution channels in selected foreign countries; market profiles on foreign trade, foreign investments and economic facilities in particular marketing regions; the world trade outlook for U.S. exports in all major trading countries. For a free sample, write Secretary of Commerce, U.S. Department of Commerce, BIC 12B, Washington, D.C. 20230.



A Public Service of This Magazine & The Advertising Council



# Judge Hits C'right Ganging Of Plaintiffs

By JOHN SIPPEL

LOS ANGELES—The long-time standard practice of U.S. music licensing organizations ganging together multiple publisher plaintiffs to sue alleged copyright infringers is being questioned here by an experienced Federal District Judge.

In examining a routine seven-publisher plaintiff suit against KOAD-AM, a Lemoore, Calif., radio station, Judge Irving Hill has filed a brief in which he opines that the complaint is dismissible "on the grounds of misjoinder of causes of action and/or misjoinder of parties of plaintiff."

A misjoinder is an improper union of parties or of causes of action in a single legal proceeding.

Judge Hill, who presided at the six-week precedent 1975 tape piracy jury trial which convicted Rick Tave of tape piracy, is most often allocated industry litigation in this district, most heavily populated in the U.S. with correlated music businesses.

In essence, the jurist is querying the legality of a separate group of publishers suing a defendant over a separate group of alleged infringed compositions.

Judge Hill asks legal counsel for the publishers, all BMI licensees, to

appear Aug. 22 before him to discuss the matter. Hill notes that the seven publishers are totally unrelated to each other, except that BMI is their exclusive licensor.

Hill, in his opinion, states "F.R. Civil P Rule 20 (a) permits persons to join in a single action as plaintiffs if they assert any right to relief in respect arising out of the same transaction, occurrence or series of transactions, and if any question of law in fact common to all these persons will arise of the action."

The assertion that the defendant radio station separately infringed upon separate copyrights by separate playing of records on a given day in 1976 would not appear to be a cause for a claim arising out of a common transaction, Judge Hill feels.

He holds that each copyright could be the subject of separate defenses and trial concerning the validity. Judge Hill says, "It would appear a greater connection and relationship must be found than a certain defendant committing the same type of wrong to various plaintiffs."

He states that each infringement is a separate transaction. "Moreover, it would not appear that the claims of all instant plaintiffs would involve a common question of law or fault," Judge Hill continues. He adds that because it happened on the same day does not constitute a common question.

Judge Hill's opinion, if upheld legally, would strike publishers and the licensing organizations in the pocketbook. Instead of instituting one multiple publishers' suit, separate suits, costing far more money, would have to be filed.

Numerous infringements are lumped into one case because the force of multiple counts against a defendant could mean payments of thousands of dollars instead of just one \$1,500 possible payment.

It's estimated that BMI and ASCAP collectively file an estimated 700 to 850 such infringement suits per year in Federal District Courts cross country. Most suits are filed against owners of clubs allegedly illicitly using music.

associate and participating members voting power, the record companies will no longer support it. And the people also feel that if labels pull out, NATRA can not survive.

"There is already a limited amount of support from record companies for functions this year. Motown is sponsoring something, as is Atlantic. T.K. Productions sponsored the evening Thursday night but there are no luncheons even scheduled. Polydor in conjunction with NATRA is sponsoring the Awards Banquet but the other major labels such as Columbia and Warner Bros. don't seem to be participating in the functions.

"Just looking at it down here, there just isn't that much sponsorship coming from labels for the first time in the history of the organization."

## Farrell In Move

LOS ANGELES—The Wes Farrell Organization moved its offices from 9200 Sunset Blvd. to 8272 Sunset Blvd., Los Angeles, Calif. on Aug. 1.

Are Elton John and the Rocket Records roster headed for CBS distribution? ... The CBS Records price jump on country product, announced by Rick Blackburn (Billboard, Aug. 6, 1977) includes some \$4.98 C/CS LPs along with approximately 50 key former \$5.98 titles. ... George Souvall, NARM president and topper at Alta Distributing, Phoenix, rackjobber, finally made it to Greece. He's vacationing there following the CBS International convention, which he attended along with Joe Cohen of NARM. But what was Cy Leslie of Pickwick doing at the confab? ... Ira Heilicher, the subject of mucho gossip about his next move, is proprietor of a record shop in the HarMar shopping center, St. Paul. And the word is that the site originally was a Musicland store, but that he and Pickwick's Chuck Smith got their heads together so that young Heilicher got the location. ... The giant Pickwick retail chain of Musicland stores celebrated their 10th anniversary with a T-shirt giveaway in which a variety of labels' commemorative threads were distributed.

Improvising Artists, the Paul Bley jazz label, has alerted its distributors to a \$7.98 list price rise, effective Oct. 1. ... Rumor is that GRT will confine its annual lavish key account hejiras to the U.S., instead of going far afield as it has done previously. A tax ruling on foreign outings is the factor. ... Lorry Laventhal, youngest son of Lou, who now operates Roundup Music, Seattle, with Stan Jaffe, is selling time for KYAC, Seattle's black mu-

## REVIVALS ERUPTING IN NEW YORK

# Nostalgic Music Booming Again

By ED KELLEHER

NEW YORK—"Beatlemania," "Hair," Herman's Hermits, the British Rock Invasion, "Sergeant Pepper's Lonely Hearts Club Band."

If these sound like pale reminders of the mid-to-late 1960s, take another look around. They're all vital parts of today's music scene and, according to some observers, may be signaling the start of a nostalgia craze for the music of the last decade.

"Popular music goes in cycles," explains Richard Nader, long-time promoter of 1950's rock and roll revivals. "The flower power people and hippies who were 17 to 22 years old during the summer of love now have both feet in the reality of the establishment. The time is ripe for a 1960s revival."

Few in the audience nightly at Broadway's Winter Garden theatre would argue with this assessment. "Beatlemania," subtitled "the story of the 60s," features four Beatle lookalikes performing Lennon-McCartney tunes as part of a mixed-media event.

The show began previewing in late May and has been doing capacity business ever since. Though it still has not opened officially for the

critics, word-of-mouth and a radio/ tv commercial blitz have already assured it a healthy run, with ticket orders now being accepted through Dec. 31.

A few blocks south, "Hair," the late 60s rock musical, has been revived at the Biltmore Theatre, site of its original production, which ran for 1,750 performances. Like "Beatlemania," it is getting under way with a long string of previews. Critics are scheduled to be invited in mid-September.

Meanwhile "Hair" is being turned into a film, to be produced by Lester Persky and directed by Milos Forman, who won an Oscar for bringing to the screen "One Flew Over The Cuckoo's Nest," another popular favorite of the 60s youth cult. The "Hair" movie is slated to begin shooting in New York in late September, with a 1978 release date planned.

Another 60s classic going before the cameras is MGM's "Sergeant Pepper's Lonely Hearts Club Band." Produced by Robert Stigwood, and directed by Michael Schultz, it features Peter Frampton and the Bee Gees, with more stars to be an-

## RSO Looks To a \$25 Mil Gross By End Of the Year

LOS ANGELES—RSO Records expects to gross in excess of \$25 million by Dec. 31, 1977, says president Al Coury on the first anniversary of the label since joining the Phonodisc distribution network.

Contributing to the healthy sales projection are 14 charted singles and 15 charted albums since RSO's first release in July 1976 when Coury took over the label's helm.

In that time, RSO garnered three No. 1 singles: "You Should Be Dancing" by the Bee Gees, "Disco Duck" by Rick Dees and its most recent "I Just Want To Be Your Everything" by Andy Gibb.

Under the previous Atlantic distribution, RSO managed only two No. 1 singles in three years, the first being "I Shot The Sheriff" by Eric Clapton followed by "Jive Talkin'" by the Bee Gees.

Coury believes the momentum

will continue with forthcoming releases by new and established acts, along with three major soundtracks.

The soundtrack from the Robert Stigwood/Paramount film, "Saturday Night Fever," will include new music by the Bee Gees, Yvonne Elliman and others, scheduled for November release. Future soundtracks include "Grease" and "Sgt. Pepper's Lonely Hearts Club" late next year.

Also in 1977, RSO instituted a new approach to promotion via its field merger with Island Records. The RSO promotion force now totals 23. A year ago the force totaled four. And capping the year was RSO's relocation into larger, self-contained headquarters, necessitated by increased label activity.

Says Coury: "What we've done was maximize the potential of our established acts and break new ones like Elliman, Gibb and Smokie."

... What was Stan Sulman discussing with ABC rack and distribution bosses in New York last week? ... London Records has transferred from Record Merchandising to M S Distributing for the entire state of California (see separate story in the issue on the closing of the last London branch). ... Fania president Jerry Masucci was shot in the eye accidentally by one of his artists, singer Pete Conde. Conde was fooling with a gun worn by timbale player Nicky Marrero at a Fania All Stars concert at Madison Square Garden. Luckily, the gun carried blanks. Masucci was in the hospital overnight.

Is American Can watching closely the Record Bar chain or have talks already begun between the recent acquirer of Pickwick International and the Bergman clan? Scott Young, now mastermind of the huge P1 retail holding, was a Record Bar top executive before he went to Minneapolis. ... Those weird ads, where a male is biting someone else's epidermis, are reportedly teaser ads for the next Rolling Stones album. What will the cover be like? Can we expect a plain brown wrapper? And Atlantic Records had to change the artwork on the new Yes album cover just for a Sunset Blvd. billboard. Pacific Outdoors turned up its nose at the male bare behind. So the label artist painted on yellow shorts yet. ... Appears that the tv special pondered by NBC for the upcoming Sonny Bono nuptials has been junked. ... The current issue of Newsweek heralds the "return" of jazz.

nounced, MGM is hoping for a summer 1978 release.

In addition, two Beatles albums recorded during the 60s, have been enjoying sales popularity. "The Beatles At The Hollywood Bowl" on Capitol is at number 65 in its 13th week on Billboard's Top LPs chart. And "The Beatles Live At The Star-Club In Hamburg, Germany 1962" on Lingasong, distributed by Atlantic, is at 191 in its seventh chart week.

Meanwhile, in the area of publishing, Music Sales Corp. has just begun marketing "The Sixties," a 128-page collection of photographs, text, and the lyrics and music to 34 hit songs from that period. Included are such tunes as "I Got You Babe," "Ode To Billy Joe," "Sweet Caroline" and "Winchester Cathedral." The 9x12 inch softcover book retails for \$5.95.

The revival of interest in 60s music has prompted promoter Nader to look for artists from that era to supplement the pre-Beatles standbys who have played a key role in the success of his rock and roll spectacles. To date, Nader has mounted more than 300 such shows, 22 of them at New York's Madison Square Garden.

"Our most recent show," he recalls, "was headlined by the Supremes and I was amazed at how many really young kids—some of them pre-teens—knew all the words to their songs. We've also done well with Johnny Maestro and the Brooklyn Bridge, another late 60s act, and we're ready to book more from that period."

Nader is putting together a 1960s British rock invasion show, to be staged early next spring. He tried a similar venture back in 1973 but it enjoyed only moderate success. Explains Nader, "We were ahead of our time."

Likely candidates for the 1978 version are British rockers Wayne Fontana & the Mindbenders, the Seekers, Gerry & the Pacemakers, Billy J. Kramer and Herman's Hermits.

As for acts such as these, how have they fared since the halcyon days of the mid-60s? According to Ray Renner, manager of Herman's Hermits, "We just played Vegas on a bill with Glen Campbell and we've been doing better than we did back then."



STEVIE'S MOM—Fleetwood Mac's Stevie Nicks introduces her mother to 16,000 fans at a recent appearance at Madison Square Garden.

## NATRA Convention

• Continued from page 3

broadcasting industry persons were on hand, with a NATRA member insisting that it has been a number of years since such a large number of radio personalities attended a NATRA convention.

Alvin Dixon, a former president of the group along with Jack Gibson, the organization's first president, had thrown their hats in the presidential ring.

"There have also been rumors around the convention floor that some Southern DJs are also planning to run. Broady contends Dixon and Gibson are constitutionally ineligible," says a source.

"J.D. Black, program director of KOKY in Little Rock, is chairing a coalition with some other Southern announcers. These guys have gotten together a resolution to present to NATRA and I also hear that Black is going to run for president."

A group has also mentioned that Edward Wright who owns a Los Angeles management firm is a good contender for the seat.

"The overall feeling here seems to be that if NATRA doesn't allow



# THE BROTHERS JOHNSON

P L A T I N U M

*Back to Back*



**LOOK OUT  
FOR #1** SP-4567

Gold in 76 days  
Platinum in 196 days

**RIGHT ON  
TIME** SP-4644

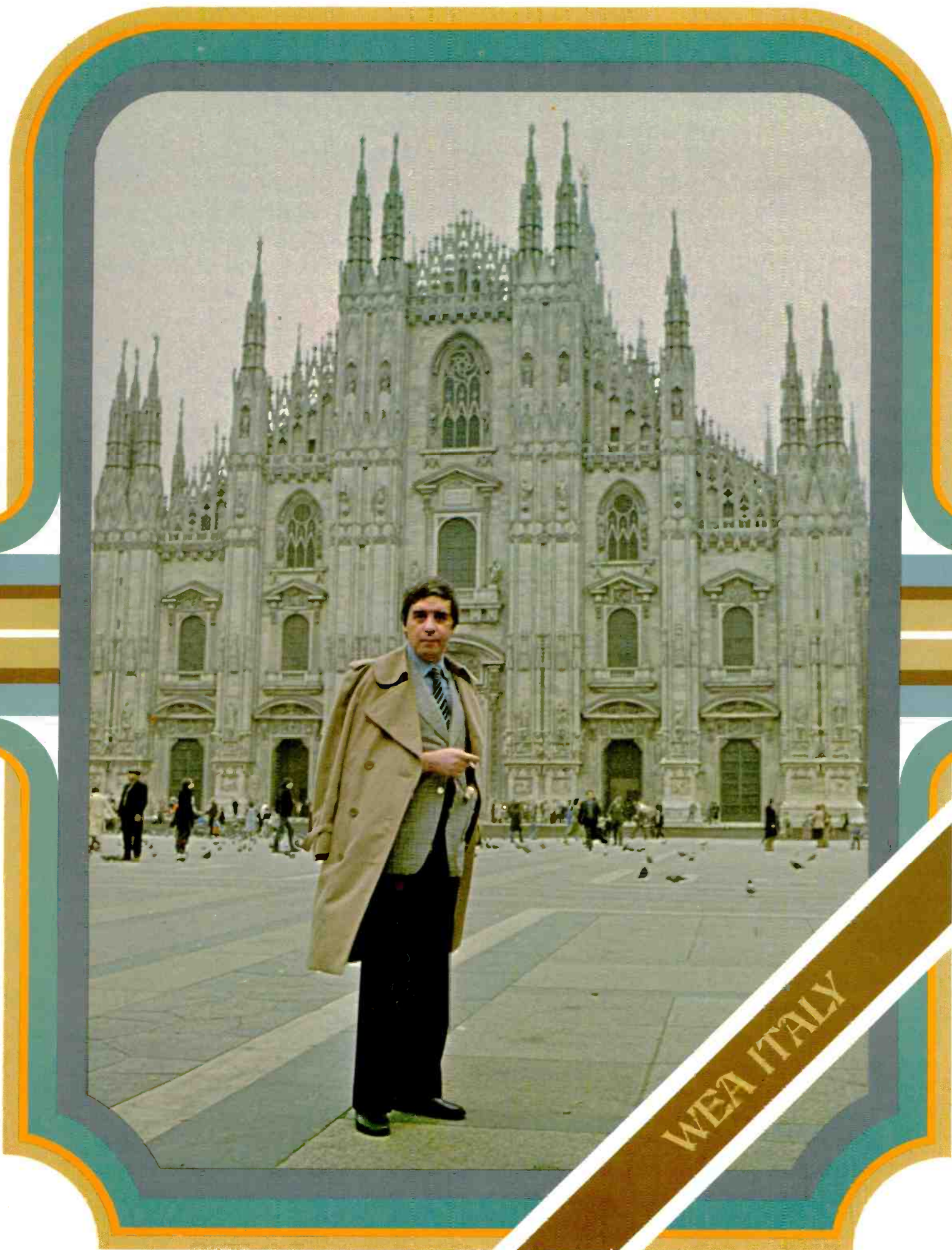
Gold in 4 days  
Platinum in 70 days

PRODUCED BY QUINCY JONES FOR  ON A&M RECORDS & TAPES





# Visit Cosmopolitan PINO VELONÀ



This year WEA Italiana swept the Italian Record Critics' awards with Al Jarreau, Joni Mitchell and Italian artists Guido Manusard and Agora. Meet one of the key reasons: Pino Velonà, Managing Director of WEA Italiana. Pino Velonà believes that a record company should "bridge the gap between the public and a new sound – however different."

That's why, in the 1960's he was instrumental in making Joe Tex, Aretha Franklin and Vanilla Fudge names to conjure with in Italy.

People like Pino Velonà are making WEA International the worldwide record operation to watch. And, in more and more places around the world, the one to beat. The Big Eutton marches on.

