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Black AM Audiences Lured By FM Sound

By JEAN WILLIAMS

LOS ANGELES—Some black AM programmers are piqued because they say general market FM stations are stealing their audiences.

And they claim FM stations are playing an abundance of black music while still labeling their formats Top 40, progressive rock or disco.

This situation is going on in such cities as Los Angeles, Chicago, Memphis, the San Francisco area and Beaumont, Tex.

In response, while not admitting they are seeking to dominate the black market, most FM stations surveyed say they are in fact commanding a huge chunk of the total market.

Most FM stations surveyed report

(Continued on page 97)

\$1.8 Mil Paid By Al Bennett For Stax's Publishing

By ELIOT TIEGEL

LOS ANGELES—Al Bennett has purchased East Memphis Music, the defunct Stax Records publishing wing, for \$1.8 million.

Bennett bought the firm from the Union Planters Bank which had foreclosed on the Stax operation for failure to make loan payments early last year.

Bennett says he's been negotiating

(Continued on page 112)

CONCENTRATE ON BLACK INK

Trends & Profit Margins Dominate NARM Topics

By JOHN SIPPEL

LOS ANGELES—How to keep the flow of black ink on the daily ledger is the base for most discussions during the current NARM convention, be it on the session floor, in the halls or even at the nightly social events.

NARM related stories appear on pages 34-67.

For the three segments of the record/tape industry represented at the Century Plaza Hotel through Monday (7), rackjobber, retailer and independent distributor, all face soaring costs of doing business.

(Continued on page 34)

Industry Alert To Profits From 'Accessory' Objects

By STEPHEN TRAIMAN

NEW YORK—The burgeoning disk and tape care market is outpacing disks and prerecorded tapes in sales growth percentages—and in the profit area there's no competition.

As a result, more so-called "accessory" firms have joined NARM this year and a record number are on hand at the Century Plaza in Los Angeles for the annual conclave that concludes Monday (7).

While blank tapes have long been a staple of rackjobbers and one-stops, both they and the manufacturers and importers of a growing number of disk/tape care lines are waking to the reality of what they've been missing in the key music market.

Thus 3M and Ampex are officially at NARM for the first time, joining Memorex among other

(Continued on page 70)

Billboard Talent Forum In New York, May 31-June 4

LOS ANGELES—The third annual Billboard International Talent Forum will take place at the New York Hilton May 31-June 4.

Among the most powerful live entertainment industry leaders in New York have been tapped for the 1977 executive committee. Co-chairmen are Frank Barsalona, head of Premier Talent booking agency and Ron Delsener, dominant concert promoter in this market.

Also named to the Talent Forum committee are: Alan Pepper and Stanley Snadowsky, co-owners of the Bottom Line showcase nightclub; Michael Klenfner, Arista Records vice president of artist relations and promotion, and Dee Anthony,

(Continued on page 84)

Wyo. Licensing Law Eased By Amendment

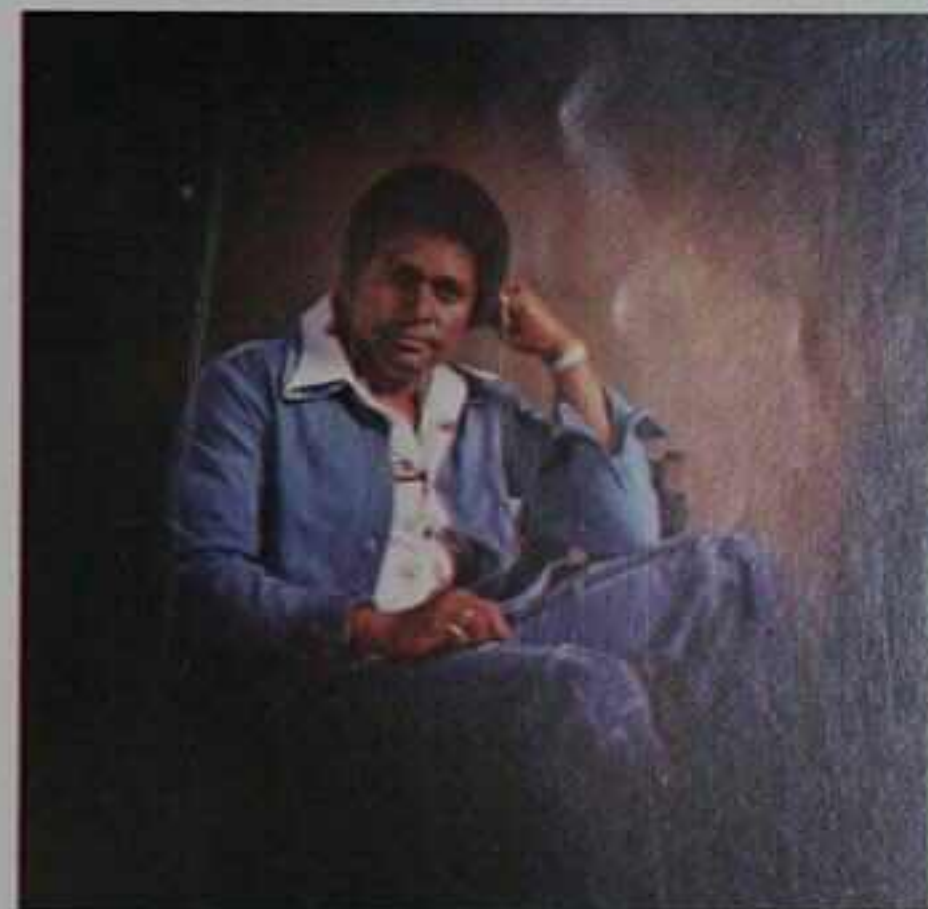
By IS HOROWITZ

NEW YORK—Wyoming is no longer a musical no-man's land.

Gov. Ed Herschler last week signed an amendment repealing elements of a two-year-old law which had set up conditions for music licensing in the state which performing rights groups said they were unable to meet (Billboard, March 29, 1975).

If continued in full force, the law would have left broadcasters and other music users without traditional blanket access to perform protected

(Continued on page 128)



CHARLEY PRIDE—WINNER OF THE AMERICAN MUSIC AWARD FOR COUNTRY MALE VOCALIST OF THE YEAR. Charley's hottest single in recent years, "She's Just An Old Love Turned Memory" RCA APL12261 is now the title of his new album. Also featured for the first time on an album is his latest #1 single "A Whole Lotta Things To Sing About" RCA 10875 and many other selections

(Advertisement)



There's a buzz on The Babys. It started before their album was released. And continued when the album was immediately added to every top progressive station in the country. It grew louder when Mike Douglas asked The Babys to make their TV debut on his show and Village Voice critic Bruce Malamut called them a 100-to-1 certainty for superstardom. The Babys album was produced by Brian Christian and Bob Ezrin and is on Chrysalis Records and Tapes.

(Advertisement)

Come with Minnie on



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Minnie is the voice of love. Hear her soar on her new featuring her incredible single "Stick Together."

album "Stay In Love: A Romantic Fantasy Set to Music." On Epic Records and Tapes.

8-50337

Direction: Ivy Azoff, Front Line Management Co., 9126 Sunset Blvd., Los Angeles, Calif. Produced by Freddie Perren for Grand Slam Productions

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\$1 LP Hike No Deterrent To Consumers

LOS ANGELES—The \$1 suggested list album price hike, which began in early November, hasn't daunted early consumer enthusiasm, a check of Billboard's Top LPs & Tape chart indicates. Labels in the \$1 boost, so far, have applied the additional stipend only to established acts.

Four \$7.98 single-pocket albums place in the choice top 14 chart positions, while the Columbia soundtrack album of "A Star Is Born" remains in No. 1 position for the fifth straight week. CBS was first to announce a \$1 climb when it raised its new musical and soundtrack releases to \$8.98 (Billboard, Nov. 13, 1976).

The four \$7.98 entries among the ranked 14 are: "Animals" by Pink Floyd (Columbia) at a starred 3 in its second week; "Rumours" (Warner Bros.) by Fleetwood Mac at a starred 4 in its second week; "In Flight" (Warner Bros.) by George Benson at a starred 11 in its fourth week; and "Low" (RCA) by David Bowie at 16. "A Day At The Races" by Queen (Elektra) was the only one \$7.98 album experiencing some difficulty dropping from 27 to 53 in its ninth week.

Other labels which have signified they will apply the \$1 additional to albums by selective artists include: Capitol, United Artists, Blue Note, and Phonogram Mercury. RCA Red Seal and Angel classical albums were increased to \$7.98 recently.

CTI, which announced late in January it was raising the price on all new releases to \$7.98, seems to be the only independent label going across the board.

CBS is the only company to date charging \$8.98 for a soundtrack. Chronologically, UA followed in December with its own \$7.98 soundtrack increase, the first label to go to \$7.98. Following at this price level

(Continued on page 120)

Pickwick Bows Classical Line; 22 LPs Out In April

By IS HOROWITZ

NEW YORK—The NARM convention in Los Angeles this week has been selected by Pickwick International as the showcase for the trade introduction of its new budget classical label Quintessence.

In preparation for almost two years under the direction of Peter Munves, the new line ships its first release of 22 albums next month, with both product and presentation designed to penetrate large-volume retail outlets, including racks.

Suggested list price has been pegged at \$2.98, but trade discounts are expected to permit resale tags of \$2.49 or less. The discount structure will be made known shortly, says Munves.

Basic makeup of the line derives from product licensed to Pickwick by other labels, with RCA Records a heavy source and material also coming from a "major mail-order" firm. Many of the latter titles have never before been made available to dealers, says Munves.

Quarterly releases are planned and a total of 60 to 70 albums are ex-



Local Hero: David Rubinson (center), accepts the San Francisco NARAS chapter's accolade as top local producer during Bay Area Grammy ceremonies. He is flanked by Billy Cobham (left) and Brian Auger.

350 MEMBERS PARTICIPATE

S.F. NARAS Chapter Awards Own Awards

By JIM KELTON

SAN FRANCISCO—The local chapter of NARAS has successfully broadened its influence in the Bay Area by expanding its Grammy night festivities to include home-grown entertainment and the first San Francisco awards.

More than 350 persons attended the Feb. 19 affair, which featured music by Merlin, the Rowans and John Handy and was hosted by San Francisco Chronicle columnist John Wasserman and entertainer Scott Beach.

Rock impresario Bill Graham and record producer David Rubinson—who were instrumental in organizing the event along with the local NARAS staff headed by Beverly Sommerfield, Marty Albertson and Vance Frost—took two of the top awards. Graham won the Ralph Gleason award for the most notable contribution to the San Francisco music industry and Rubinson was voted best local producer. Fred Ca-

tero, a Rubinson associate, was chosen best local engineer.

The large turnout, new location (Bimbo's nightclub), more elaborate format and heavyweight participants—artists Maria Muldaur, Larry Graham of Graham Central Station and Brian Auger were among the guest presenters—accorded the ceremony a more official and glamorous aura than previous productions.

Two San Francisco Grammy banquets in the past consisted mainly of dinner followed by a telecast of the national awards show. The producers attributed this year's gala coming-out to early and enthusiastic commitments by Graham and Ru-

(Continued on page 19)

DJ's Foresight Brings Scranton Radio Disco

By RADCLIFFE JOE

NEW YORK—A Scranton, Pa., radio/disco deejay has succeeded in creating a viable interaction between radio stations and discos in that area.

According to "Donn-K" Klems head of Disco Record Review, Scranton was, until just over a year ago, a town whose major radio stations—WICK-AM, WEJL-AM, WARM-AM, and WARD-AM—programmed a format ranging from Top 40 to big band. Few played any soul or r&b music, and none played disco.

Klems, who at the time worked as a mobile disco deejay, recognized

(Continued on page 92)

ASCAP, Indie Stations Petition Court For Interim Rate

By DICK NUSSER

NEW YORK—ASCAP and independent radio station owners were to meet in Federal Court here Friday (4) on a petition asking the court to set an interim rate while negotiations toward a new contract continue.

Monday (7) the full negotiating committee for both will meet for the first time. A preliminary meeting disclosed ASCAP asking for a hike in its blanket licensing fees from 1.725% of the gross to 2%, the cut ASCAP had received prior to its

1972 agreement, which expired March 1.

The All-Industry Radio Music Licensing Committee, representing some 1,400 broadcasters, countered by asking for a reduction in the rate to 1.3%, according to one source.

The interim fee arrangement is provided for under an earlier mandate, stemming from a 1950 court decision, giving a judge from the Federal Court, Southern District of New York, power to establish rates while negotiations are in progress.

Ward Chain Will Push Disk/Tape Sales Emphasis

By JOHN SIPPET

LOS ANGELES—Montgomery Ward will add greater emphasis to its more than 400 record/tape departments across the country, reveals Al Geigel, newly elevated to the new corporate position of national retail sales manager for records and tapes.

Geigel, here for the NARM convention, was for the last 15 years chief buyer for the national retail chain's record departments. His new buyer is Dave Birkett.

The move by Ward is seen as counterbalancing the recent decision by the JC Penney chain to avoid records and tapes in all new stores opening in mid-year 1977.

In addition, store managers have been told they now have the authority to delete already established record/tape/book departments from existing stores.

The move by Ward means greater national exposure for new product from a major national retailer, one whose identity as a family center for products is continually being promoted through radio-television and print media advertising.

Geigel's ascendancy to the new corporate position indicates a greater awareness and appreciation for recorded music as a turn-over salable commodity.

RCA Buys Teldec's German Co. Shares

By STEPHEN TRAIMAN

NEW YORK—The acquisition of Teldec's minority shares in RCA Schallplatten by RCA GmbH in Germany is an important step in the evolution of the label's overseas division.

This division produced more than 50% of revenues for the first time in 1976.

The acquisition gives RCA its 11th company owned international operation. There is also a joint venture with JVC in Japan plus 40 international licensees.

Acquisition of Teldec's 49% in the German venture by RCA GmbH was announced jointly in Hamburg Feb. 28, as exclusively reported in Inside Track (Billboard, Feb. 26, 1977).

RCA Schallplatten now becomes a wholly owned subsidiary of RCA GmbH, with H.G. Baum continuing as managing director, and headquarters remaining in Hamburg.

"The evolutionary transition period that began with our German joint venture in May 1973 is over and we're ready to go it alone," Robert Summer, division vice president, RCA Records International, maintains.

"The mix of sales between domestic and imports in any given market has become very unpredictable. The only way to assure a growing market share is to participate fully in all segments of the market, and they're

very few companies in this situation."

Acknowledging that the German RCA/Teldec venture had only a 3%-4% share of chart action, he points out that catalog sales—which don't translate into chart share—are far more important to RCA in Germany and elsewhere.

Summer also cites RCA representation abroad of such current hot artists as Abba (Atlantic), Mary Macgregor (Ariola America), Donna Summer (Casablanca) and Al Stewart (GRT). "It's all happened very quietly," he notes, "but wherever there's a record 'happening,' we've got a piece of it."

Emphasizing that licensee representation is still very successful in principle, and that RCA is well satisfied with most of its 40 agreements, Summer doesn't forestall other takeovers "in the interest of our total network performance if any measurable market shows a performance deficiency."

RIAA Headliners

NEW YORK—Perry Como and the Ray Charles Singers will headline the RIAA ninth annual cultural award dinner March 23 at the Washington, D.C., Hilton.

Recipient of this year's award is Sen. Hubert H. Humphrey of Minnesota.

companies the ASCAP license contract.

The intervention of the court has become, one observer claims, "standard operating procedure."

Broadcasters not represented by the committee have received letters from ASCAP outlining the situation. They have been advised to sign and return an extension agreement in order to allow them to use ASCAP tunes under the present rate.

However, when the new rates are established, the stations are subject to retroactive adjustment.

MARCH 12, 1977, BILLBOARD

PAYOLA PROBE

WOL Music Logs Lacking, FCC's Told

By BORIS WEINTRAUB

WASHINGTON—WOL disk jockey Raymond Bethel testified that his logs of music played on the air were something less than thorough at his appearance before the FCC's hearings into payola here last week.

Bethel, known on the air as Raymond St. James, said: "I fill them out for my own use, not the station's."

The logs are critical to the FCC investigation because they might show whether Bethel and other WOL disk jockeys who formed a concert production firm called DJ Productions Inc., had heavily promoted through airplay and announcements the records of groups whose concerts these deejays were presenting.

Bethel said the purpose of the logs was to keep him from repeating the same program the following day and to keep the disk jockey who follows him on the air from doing the same.

Bethel said under questioning from FCC attorney Keith Fagan that he usually makes three copies of his music sheets at the end of a shift—one for the station, one for the next deejay and one for himself.

But he said that he sometimes doesn't pay too much attention to the task, often quickly scribbling out a list of what he played during his last hour on the air and handing it to his successor.

He said the lists frequently were lost or mislaid and that he throws his copies away as soon as they begin to clutter his desk. Since the station sometimes runs out of the forms, he often writes the logs on a piece of Xerox paper or whatever is available.

Bethel also testified that he erroneously filled out the station's "DJ Weekly Reports" designed to tell the

(Continued on page 20)



EXECS IN SCHOOL—Lou Simon, executive vice president and general manager of Polydor Inc.; Bruce Lundvall, president, CBS Records division, and Jerry Rubinstein, chairman of the board, ABC Records, join Ron Zalkind (far left) at a New School class in New York as part of a 90-minute panel dealing with marketing techniques, finding creative talent and the future of the record industry.

WBLS PROGRAM DIRECTOR

Crocker: One Year In Jail And \$1,000 Fine

NEWARK—Frankie Crocker, program director for New York radio station WBLS, was sentenced to one year in jail and fined \$1,000 for his conviction on charges he lied to a federal grand jury investigating payola in the record industry.

Michael Pollack, Crocker's attorney, says the jail term will be appealed. Crocker remains free on bail pending the appeal.

U.S. District Court Judge Frederick B. Lacey, in sentencing Crocker in Newark Monday (28), said he could not ignore the serious nature of the conviction.

"What troubles about a case such as this is that a very prominent figure in the world in which he was so successfully engaged went before a grand jury and by virtue of the jury verdict has been determined to have lied. There are few crimes more serious than this," Lacey said.

Crocker told Lacey he voluntarily appeared before the grand jury in 1974 to testify about payola. He said he never accepted money to play records on the airwaves.

"It's the people who (have) the bad records who have to pay for a

record to be played," Crocker said.

"If it's a good record any program director worth his salt will pick up a good record, an honest record, and will play it because that means listeners, that means commercials for him and it means his reputation."

Crocker said he built the reputation of WBLS-FM by playing only those records he thought were good.

During the trial last December, the government charged that Crocker lied to the grand jury when he denied accepting cash to play specific records.

The government called several record promoters who testified they gave Crocker money to play their product.

Charles Bobbit, James Brown's manager, testified he began paying Crocker about 10 years ago to play the soul singer's records.

"My feeling is that, and I have to say it, is Mr. Bobbit was forced into saying something and he lied because we didn't have anything," Crocker said. "Mr. Bobbit has given me money, but Mr. Bobbit has paid me for working for James Brown."

Korvette's Finds In-Store Promo Tapes Spur Buys

By NAT FREEDLAND

LOS ANGELES—Dave Rothfeld, vice president of the 58-outlet Korvette's department store chain based in New York, says his firm's first three weeks with the Soundaround programmed in-store play tape system in all stores has clearly created a substantial increase in impulse sales.

"We are seeing an immediate reaction on a wide spread of product exposed on Soundaround," says Rothfeld. "All stores are reporting strong album sales increases over the same three-week period last year."

Korvette's record customers are also staying in the departments longer and checking through bins as they listen to the new product being played in-store on Soundaround, Rothfeld has found. Korvette's, which previously operated its own in-store play system with a much more limited range of product being exposed, has a special one-year contract to play Soundaround tapes throughout selling hours.

As reported exclusively in Billboard, Feb. 19, 1977, Soundaround sent its first in-store tapes to 4,781 record retail outlets on a first-come, first-served basis at the end of last month.

The L.A.-based company was started last fall with a claimed six-figure investment by Martin Dane, Boyd Berlind and Chris Whittaker, using WATS phone sales and computer information printouts.

"Programmed tapes for in-store play, sponsored by record companies, have been widely used in England and Germany for the past years and participating record dealers report sales increases of as much as 20%," says European businessman Dane. "It's an obvious way to spur impulse buying and we feel its time has come for the U.S."

Top Manilow Promo

NEW YORK—Arista Records concludes what it calls its largest advertising and promotional campaign Friday (11) for Barry Manilow which was run in conjunction with his ABC-TV special on Wednesday (2).

Focal points for the campaign were Manilow's hit single "Weekend In New England," his platinum LP "This One's For You," and Manilow's first television special. The campaign was run through tv, radio and trade and consumer press.

Executive Turntable

L. Joseph Bos, chairman of the board of United Artists Music and Record Group Inc., Los Angeles, also assumes the post of president and chief executive officer of United Artists Music Publishing companies, replacing Mike Stewart. Also at U.A. Records, Los Angeles, Joe Carbone named vice president of sales. He joined the firm in 1976 as Western regional sales manager and was national sales manager prior to his new appointment. ... Ira Derfler has been transferred to New York to become district manager, Capitol Records, replacing Renny Martini, who has been named director of special markets for the label. Derfler has been district manager of Capitol's branch in the Washington/Baltimore area. At Capitol Records, Chicago, Alex Wilson promoted to classical regional manager for the Midwest. He has been a salesman in the Los Angeles branch office. Ron Hughbanks has been promoted to district manager, Washington. He has been a salesman for the past five years in the Chicago area. ... Brian Shepherd has been promoted to executive manager, European operations, Holland. He was manager of international a&r and promotion in the Los Angeles office. Gilles Gauthier joins the label as manager, international promotion, Los Angeles. ... Steve Popovich becomes president and Stan Snyder and Sam Lederman become vice presidents of the new Cleveland International label. Popovich will be headquartered in Cleveland while Snyder and Lederman remain in New York. All three come from CBS Records where Popovich was vice president of a&r at Epic; Snyder was vice president, national accounts, marketing, CBS Records; Lederman served as assistant to the vice president, a&r Epic Records. ... John Leethan appointed to newly created post of North American general sales manager for Pickwick Records, Canada, based in Woodbury, N.Y. He will be responsible for U.S. sales and premium export and Canadian sales. Brian Sherman, former marketing manager for Pickwick has been appointed regional sales manager, reporting to Leethan. ... Susan Blond appointed director, national publicity, Epic Records and Associated Labels and Portrait Records, New York.



Carbone



Wilson



Gauthier



Edwards



Derfler



Hughbanks



Blond



Rosenberg

She was associate director, press and public information, Epic and Associated Labels. ... At WEA, Chicago, Randy Edwards moves into the post of branch marketing coordinator. For the past 2½ years he was assistant national advertising director for J. L. Marsh. ... In a move to expand its publicity department Warner Bros. Records has named Liz Beth Rosenberg director of New York

publicity operations. She formerly worked as senior publicist in the label's New York office. In the same office, Gary Kenton moves into the associate director of publicity post and in Burbank, Calif., Julian Coleman assumes the position of press representative, special markets. ... At Arista Records, New York, Andy McKaie named associate director, national publicity. He comes from Solters & Roskin. Also at Arista, Howard Fritson promoted art director/designer. He was a production artist. ... At Millennium Records, New York, Don Jenner joins as national promotion director. He was director of national promotion for C.A.M.-U.S.A. ... Charlie Shaw joins Word Records Inc., Los Angeles, as a sales representative. He will specialize in secular retail outlets in the Los Angeles area. Shaw formerly worked for the Tower retail record chain, Los Angeles. ... Ramon Hervey, formerly with Motown Records in the publicity department has joined Rogers & Cowan p.r. firm, Los Angeles.

Jackie Stiles appointed director of administration for Soutastic Productions' Hopewell Music Inc. (BMI), and Cool Publishing Inc. (ASCAP), Memphis. Stiles was head of administration for East Memphis Publishing. ... Tammy Jennings joins Roger Miller Music Organization, Nashville, as director of creative development and artist relations. ... Terry Rhodes, former vice president and West Coast Chief of the Paragon Agency, joins International Creative Management, Los Angeles, as an executive in the concert department. He will handle the Midwest for concerts and talent acquisition. ... Greg Mundy rejoins the David Forest Co. Ltd., Los Angeles, as executive vice president. He will be responsible for artist management, publishing and concert production. ... Glen Knight, formerly with Associated Booking Corp., now with Queen International, New York, heading the college department. ... Lou Rich has been named general manager of Trans World Music, Albany, N.Y., the rackjobber and retail chain firm. ... Veteran songwriter and composer Don Kirkpatrick joins Starhill, the new jungle and marketing division of Deep South Recording Studios Inc., Baton Rouge, as vice president and creative director. ... Joyce Jurnow named director of artist relations/promotion for CAM Productions/Publishing. She was a freelance journalist, publicist. ... Harvey R. Markowitz, vice president, director of Playboy Enterprises Inc., has resigned.

John P. Kuehn named chief engineer of Audio Dynamics Corp., New Milford, Conn. He was chief engineer for Pickering & Co. ... Jerry Hughes joins Ramart Printing Corp. as vice president, director of administration, Islip, N.Y. He was general manager of Viewflex, A&B Duplicators Ltd. ... Richard A. Daunoras, vice president and controller of North American Philips Corp., New York, elected senior vice president.

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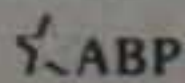
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Portrait Of New NARM Chairman George Souvall Of Phoenix Credits Tarr As Motivator

By JOHN SIPPEL

LOS ANGELES—NARM's new chairman of the board, George Souvall of Alta Industries, credits Irwin Tarr with proselytizing him to record/tape/accessory rackjobbing.

Sometime in 1956, Tarr, then an RCA marketing executive, visited with Souvall and his brother, Sam, now vice president and president, respectively, of the nine-state rack operation in their original base, Salt Lake City.

"I have to consider Tarr kind of the father of rackjobbing. We were in non-food racking, cosmetics and hair care supplies since 1946. He convinced us to try records and tape," Souvall remembers.

Tarr did such a selling job that Souvall moved his family to Phoenix, where he still supervises Alta Distributing, a combination rack, one-stop and independent label distribution point.

Souvall recalls that Salt Lake City and Phoenix combined did \$91,000 in the last five months of 1956 in recorded product. In 1957, that gross rose to \$357,000. In 1976, the firm topped \$20 million. And, Souvall, who is justly optimistic, looks for another 10% increase.

People like Leon Weimar, now operations manager and his assistant; Bob Jones, sales manager and Kevin Jensen, warehouse chief, joined Alta, Phoenix, during that first 18 months. Alta's primary target accountwise were drug stores and supermarkets. Today's 120 employees dwarf that original three-employee



George Souvall: "NARM is the industry's best forum."

force. Phoenix and Salt Lake City serve more than 900 accounts.

In 1965, Arden-Mayfair took over the company in a stock exchange. The deal never jelled. The Souvalls bought back the music portion in 1969. By early 1970, the Souvall brothers and John Price acquired control of Salt Lake Hardware, which had long been a record distributorship as well as a pioneer hardware wholesaler. Today there are three divisions: Alta Distributing, Salt Lake Hardware and Steelco, a steel wholesaler. Alta Industries is traded over the counter in Salt Lake City.

Souvall's optimism is founded on faith in the leaders of the industry. "I

don't think the labels want to lose outlets and exposure. It's a negative thing to go backwards.

"In 1956, the early racks introduced impulse buying through the ease of buying. It has helped keep business viable. New store accounts are always opening. I'm not happy with the gross profit. Neither was Penneys. The per-square-foot dollar sales were satisfactory. We need a little more margin and we've got them forever," Souvall says.

Souvall feels an ideal functional is 10%, but he'd settle for 6%. Alta is in the throes of going into full computerization sometime before product coding becomes standard in the record/tape industry. Right now an IBM computer does invoices, accounts receivable, sales analyses and payroll.

As far as the rack wing of Alta Industries goes, Souvall feels he will about stick with what he's selling today from his 37,000 square-foot Arizona warehouse and the 24,000 square feet in Utah, plus a satellite in Santa Ana, Calif.

Souvall and his wife, Lois, celebrate their 31st anniversary this year. Mrs. Souvall helped out the first couple years in establishing the Phoenix link. Their daughter, Patty, works in Alta's indie label distributorship with Margo Grover, Arizona industry veteran who heads that section.

The peak record registration at the 1977 NARM convention heralds a banner year for NARM, Souvall feels. "Ours is still the industry's best forum," Souvall opines.

He is a charter member of NARM. He will work toward holding another mid-year NARM meeting in 1977 because he feels the first held in Chicago last summer was particularly productive.

Letters To The Editor

Dear Sir:

We have been following the recent articles and letters about the rising list prices with great interest. In order to point out some of the more absurd reasoning by the record companies enacting the price hikes, we have compiled a series of excerpts from past issues of Billboard. In presenting these comments from the industry itself we wish to emphasize a desire to maintain a viable retail structure through which everyone can make money and still invite future sales from somewhat discouraged consumers.

Why is there a need to raise prices in the first place? August 21, 1976: "... Elektra/Asylum ... required only four months to exceed projected sales figures for first six months of 1976. ... Capitol Records ... (showed a) 97% increase in income and a 35% increase in sales over fiscal 1975. ..."

Sept. 4: (Headline on front page) "U.S. Music Firms In Robust Shape," "... record sales and earnings ... were noted by the WEA Group, CBS, Capitol, RCA and Arista-Screen Gems." Nov. 13: "Phonogram/Mercury ... reporting record sales for October. ..." headline from same issue: "ABC Music Division Picture Improves."

And still more stories indicated a thriving business. Dec. 4: "Twentieth Century ... October ... largest business month in its history. ..." and December 18, "Casablanca Records reports registering \$4.4 million in billing during November topping its November, 1975 sales by ... 175%. It wiped out a previous monthly sales mark set last March." Dec. 25: (headline) "Gold LP Awards Rise 51% For December." "There are currently 75 gold albums resting on the chart, compared with 52 a year ago." And in

the Jan. 8 issue, page 63, Mo Ostin says they had "the biggest selling year in the company's history. ..."

After such an obvious increase in sales it appears ridiculous to raise prices now. The consumer who purchased 20 to 24 albums last year will surely cut back as the new prices take effect. If anything the new list prices look like an organized effort to bust the current industry boom.

What really hurts is the presentation of higher prices without an accompanying increase in quality. For quite a while retailers have had to suffer along with the record buyer over continual exchanges because of simply poor product. The damage done to consumer relations is almost enough to keep them from buying, but to add insult to injury with higher prices is beyond our comprehension.

There have been printed explanations in previous issues that the price rise was due to inflation. That may well be a factor, but why add to the inflationary spiral when the companies seem fiscally stable to apply some brakes instead of fuel? Their reasoning indicates they made such an increase in business that they lost money. Why else would they see a need to raise prices after a record-breaking year?

While record companies and trade magazines deal with the retailers through the mail and over the phone, we have to deal with the guy on the other side of the counter who can't see why he has to pay more and get less. The record album used to be advertised as the best entertainment value. The value has vanished and the entertainment severely hampered.

Phil Bourne, president and everyone who works at Best Tapes and Records, Columbia, Mo.

Discrimination Bill Reintroduced; To Hit Calif. Discos

By AGUSTIN GURZA

LOS ANGELES—A bill designed to discourage discrimination by private clubs—including members only discos—has been reintroduced in the California assembly with its sponsor, Assemblyman Julian Dixon (D-L.A.), claiming that the chances for its approval this year are better than ever before.

The bill, which was killed in committee when first introduced in 1975, provides for the revocation or suspension of the state liquor license of any club that discriminates in its membership or the use of its facilities on the basis of color, race, religion, national origin or sex.

The growing number of discotheques which limit patrons by setting memberships fees would be subject under the proposed law to scrutiny by the Dept. of Alcoholic Beverage Control if the club sells liquor for profit and if it can be shown to practice discrimination either by express policy or in practice.

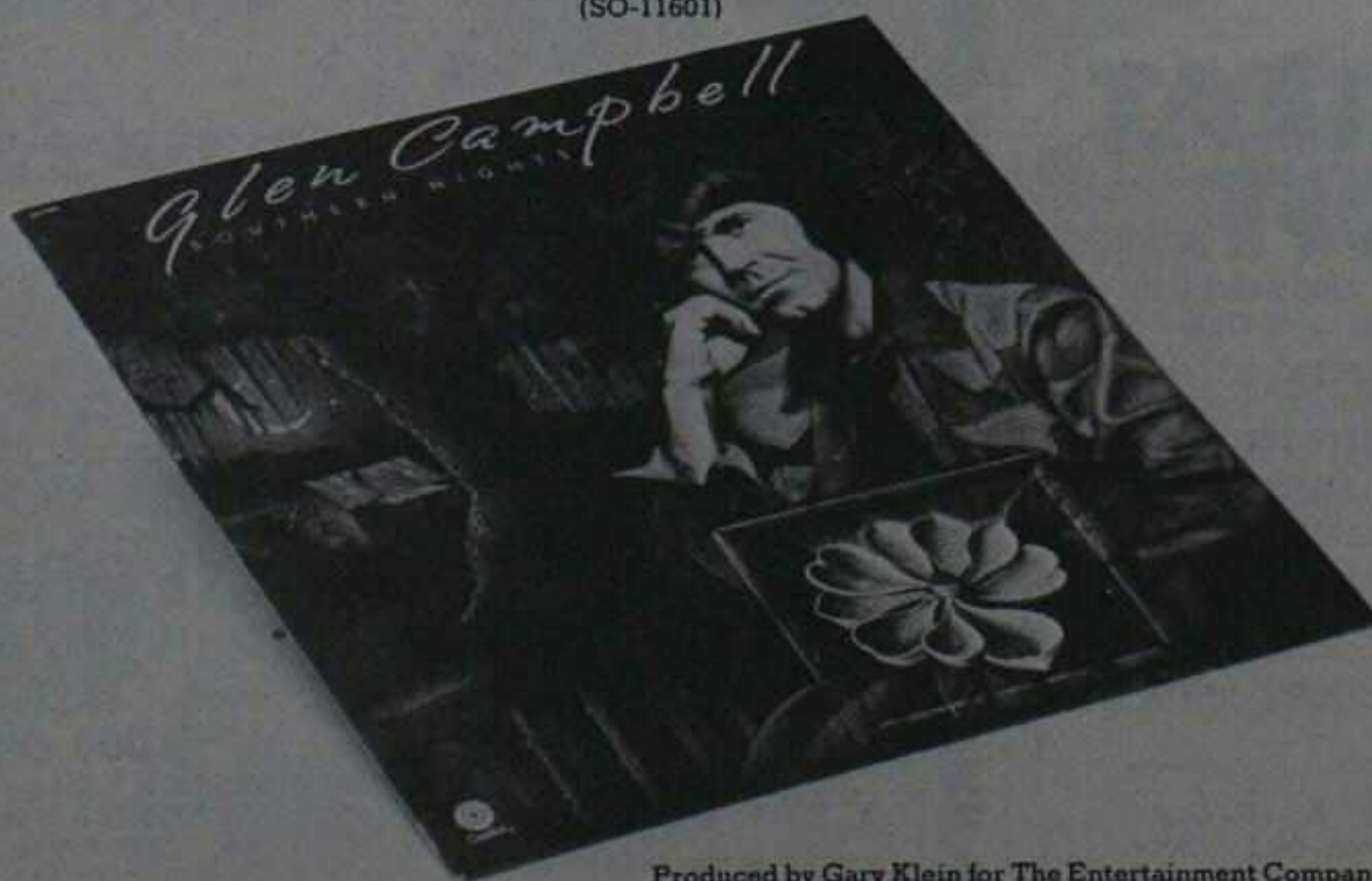
Although the bill deliberately excludes reference to financial discrimination, Dixon explains that in order to apply the law in this context "some relation would have to be shown between the establishment of a membership fee and racial discrimination.

"That aspect would certainly make an interesting lawsuit if the bill is passed," Dixon declares.

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RECORD YEAR FOR CORP.

ABC Music Arms Cut Losses

NEW YORK—With ABC Inc.'s recorded music operations showing much improvement, the parent company reports its highest revenues and earnings ever for the fourth quarter and full year 1976—due mainly to hefty broadcasting gains.

In 1975, the ABC music wings had a combined loss of \$28 million, severely depressing corporate earnings.

"Our recorded music operations overall considerably reduced their loss of the prior year and reported improved total revenues," board chairman Leonard Goldenson and president Elton Rule comment.

"ABC Records, our domestic recorded music company, showed a sales gain for the year, but incurred an operating loss.

"ABC Record & Tape Sales, our wholesale recorded music distribution company, increased sales but profits were held to the break-even level, due principally to a write-down of inventories of CB radios in its electronics distribution division.

"Word, Inc., made substantial revenue gains over the prior year and operating profits improved."

No breakdown of music division figures were provided in the fourth quarter or year-end financial summary, but will be available in the annual report, expected next month, according to a corporate spokesman.

Net income for the full year for ABC Inc. was \$71.747 million, more than quadrupling the \$17.096 million in 1975. Revenues in 1976 rose 26% to more than \$1.342 billion,

from the previous record level of \$1.065 billion the prior year.

Dramatic turnaround was the fourth quarter, buoyed by ABC-TV's ratings lead, with net income of \$24.387 million, versus a \$3.953 million loss for October-December

1975, due mainly to write-downs in the domestic recorded music company and a scenic attraction investment. Fourth quarter revenues hit \$391.228 million, a 21.6% increase from the \$321.752 million in the corresponding 1975 period.

Handleman's 3d Qtr. Net Improves; 9 Mos. Off 4%

DETROIT—The first quarterly net earnings gain since the installation of its computerized retail inventory management system (RIMS), and continued sales increases were reported by the Handleman Co. for the three months ended Jan. 29.

The brighter profit picture can be attributed to both the traditionally strongest sales period of the year and growing impact of RIMS on operational costs.

Although nine-month earnings are still below the prior year's figures, the gap has narrowed significantly, and overall sales for the period are solidly ahead of the 1975-76 period.

For the third quarter, net earnings were \$1.474 million, an increase of \$104,000 or 7.6% over the \$1.37 million from the comparative year-ago period. Sales of \$45.61 million were nearly 12% ahead of the prior year's \$40.857 million.

In the first nine months of fiscal 1977, net earnings of \$2.411 million

were \$92,000 or less than 4% below the comparable 1975-76 total of \$2.503 million. Sales were up a solid 17.7% to \$112.41 million, from \$95.441 million.

MCA Drops In Profits

LOS ANGELES—Sales and earnings of MCA Inc.'s record and music publishing division for the quarter ended Dec. 31, 1976 were down from the prior quarter, marking the fifth consecutive quarterly decline for the division.

For the quarter music division operating income dropped 31.2% to \$7,898,000 from \$11,477,000 for the same period last year. Sales decreased slightly to \$37,233,000, a 4.6% drop from last year's \$39,009,000.

More significant however was a nearly 46% decline in the music division for the year ended Dec. 31. Operating income dipped to \$21,726,000 in 1976 compared to \$40,193,000 the prior year. Sales were off by 18.5% to \$112,378,000 from last year's \$137,921,000.

(Continued on page 105)

K-tel Sees '77 Profits

MINNETONKA, Minn.—With a profitable bottom line for the second quarter ended Dec. 31, 1976 on a 21% sales increase versus a year ago loss, K-tel International Inc. expects another profitable year, according to president Philip Kives.

Net income for the three months was \$164,000, compared with a \$48,000 loss for the similar 1975 period. Sales were \$46.357 million, a 21% increase from the \$38.289 million reported the prior year.

Shipments not reported as sales until the product has been sold to the "ultimate consumer" totaled \$28.45 million at Dec. 31, 1976, Kives notes, an improved situation from the \$30.409 million total the prior year.

As anticipated, a loss of \$1.074 million was reported for the six-month period due to the seasonal nature of K-tel's television marketing business and its cash collection method of revenue recognition. However, this was an approximate 10% improvement over the \$1.143 million deficit noted for the 1975 period, and six-month sales show a significant 22% increase to \$59.612 million, from \$49.047 million the year before.

Kives points out that "despite a similar six-month loss last year, the company ended its 1976 fiscal year with a net profit of \$4.063 million." He also notes an encouraging reduction in cost of sales, and substantially increased second-quarter sales in five new foreign markets. The company's currency translation loss was \$142,000, versus \$588,000 in the 1975 period.

Market Quotations

As of closing, Thursday, March 3, 1977

Table with columns: 1975 High, Low, NAME, P-E, (Sales 100s), High, Low, Close, Change. Lists various companies like ABC, Ampex, Automatic Radio, CBS, Columbia Pictures, etc.

OVER THE COUNTER

Table with columns: P-E, Sales, Bid, Ask. Lists companies like ABKCO Inc., Gates Learjet, GRT, Goody Sam, etc.

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.

Craig Receives \$15 Mil Loan From Bank

LOS ANGELES—Craig Corp. has obtained an unsecured seven-year loan from the Bank of America in the amount of \$15 million at a fixed interest rate. Funds will be used to pre-pay an existing term loan of \$3,700,000. The loan will also be used to reduce short term borrowing requirements.

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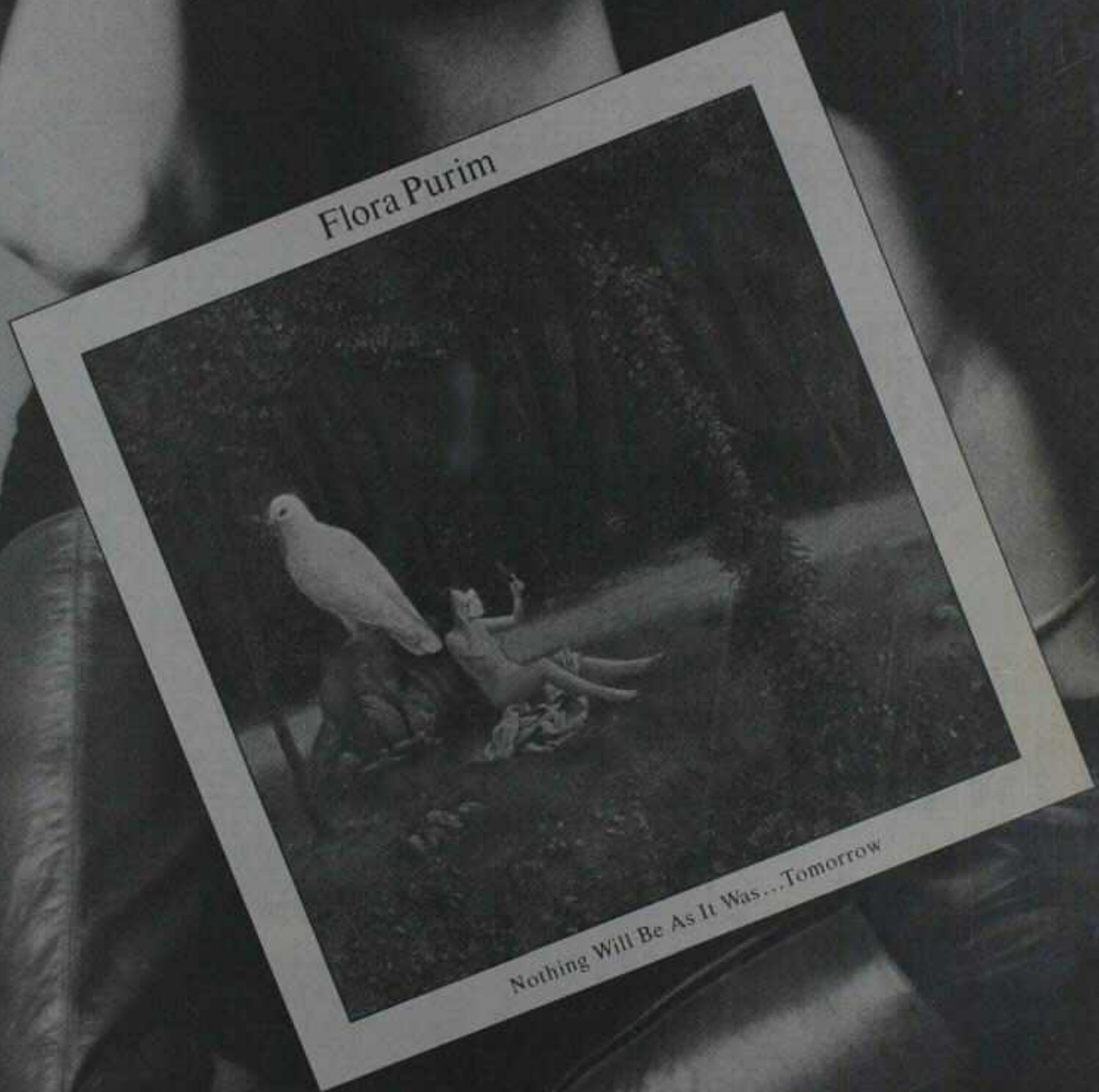
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LEONARD GROSS NEW OWNER

Pirate's Duping Plant Sold

LOS ANGELES—Leonard Gross, founder/owner of Sales Associates International, Santa Monica, a magnetic tape and accessories sales firm, has acquired all physical assets of the duplication plant operated by Rick Taxe, convicted tape pirate.

Gross has formed Custom Duplication Inc., located in the 16,000-square-foot premises occupied by Taxe at 6330 Arizona Circle here.

Working with four duplicating bays, two Electro-Sound, and one Otari and one TTI, Gross expects a production capability on two eight-

hour shifts of between 40,000 and 50,000 prerecorded 8-track albums.

The plant will be a completely self-sustained operation, with services ranging from recording studios, mastering, duplicating and graphics and packaging.

Gross says that most of the plant's personnel remains. He says he has completely replaced front office personnel. The firm will concentrate on 8-track duplication at the start. Gross does not rule out the possibility of eventually duplicating cassettes.

Gross is buying cases and parts from Entex, Boston, and Reynolds Plastics, Anaheim. He will use Audio Magnetics blank tape exclusively unless a custom client prefers and supplies another brand. Gross expects to employ 100 employees during peak periods.

Gross was with Philco from 1944 to 1960, and from 1956 to 1960 was the firm's radio/phono sales chief. He joined Seeburg Corp., Chicago, as executive vice president in 1960, remaining until 1963. He was out of the industry until 1974, when he founded the tape/accessories firm here.



Staller Hilton
JAZZ GRAMMY—The Grammy for the best jazz solo for Count Basie's piano on the "Basie And Zoot" album is accepted by Zoot Sims from Lionel Hampton and Mrs. Louis Armstrong at the New York chapter of the Recording Academy's presentation ceremonies at the Staller-Hilton Hotel.

Heavy Singles Thrust By Image Label

NEW YORK—Audiofidelity Enterprises is stepping up singles releases from its new label division.

Image Records is releasing singles by Mike Douglas and Jimmy Crockett. Crockett's release is from his LP, "Beauty And Soul." Douglas' single will also be performed on the entertainer's syndicated television show.

A new recording of "The Warrior" from the "Ipi-Tombi" original cast LP is being pressed on the Ash-tree label. This makes four cuts to be released as singles from the African musical.

Upcoming singles will also include a new release by Lena Zavaroni on Ashtree.

LATIN LABEL'S SALES SURGE

Expansion Hikes Discolando \$

By AGUSTIN GURZA

LOS ANGELES—Discolando Records, a 10-year-old Latin firm whose U.S. domain was previously limited to the East Coast, has seen a threefold increase in its West Coast sales as a result of recent westward expansion, according to Orlando Bru, the firm's president.

Coming from a position of relative anonymity in this area just a year ago, the firm is receiving substantial airplay for its product which is now available, along with product from the established labels in most Latin outlets, especially throughout California and Texas.

Bru explains that the firm had made a systematic effort to open the Western market in the past. But he concedes that progress was painstakingly slow until the group Los Terricolos took off as one of the biggest selling Latin acts in the country.

"The success of Los Terricolos," explains Bru, "was the key to the West Coast market for us. It gave us the one thing that we lacked and which was holding us back: label recognition."

The toughest part of Discolando's promotional push, says Bru, was convincing California DJs to play product that was unfamiliar to them from an unfamiliar label.

In fact, Discolando never really succeeded in conquering that problem. For as Bru explains it, the popularity of Los Terricolos spread to Western U.S. from Northern Mexico where the group received heavy airplay.

Regardless, from that point on-

ward, Discolando problem was no longer lack of recognition. It became one of catching up with its own success.

The firm then set up offices in Texas and Los Angeles to handle its promotional efforts. And in Los Angeles, it dropped its exclusive distribution relation with Musica Latina, an arrangement that had worked only as long as Discolando's main focus remained in New York.

The move to sell to several distributor/one-stops, claims Bru, gave the firm the ability to cover the entire California market as it had not been able before.

Bru believes his firm has accomplished its growth with minimum investment, avoiding the expense of stocking a West Coast warehouse by filling orders from New York, and avoiding high overhead by having Roberto Alvarez, head of the nine-month-old Los Angeles office, and his Texas counterpart, Yolanda Gonzalez work their new territory from in-home offices.

Now, however, Bru claims his firm has set out a two-point plan to consolidate its western foothold.

First, it plans to arrange personal appearances for its artists, most of whom have never visited the area.

Secondly, it plans to pick up its pace on local productions which have already begun in Texas with norteno acts like Ruben Vela and Pedro Ayala, as well as in California with conjunto-style acts like Northern California's La Corporacion.

A problem that will continue to plague Discolando, which is strong in South American product, is the traditional dominance of Mexican music in the West.

But Alvarez, like many of his colleagues from other labels here, claims he has noticed much greater receptivity from Latin radio DJs to non-Mexican music.

Alvarez, who makes a monthly trek up the state visiting radio stations from Bakersfield to Fresno to Sacramento, claims the personal touch to promotion has made all the difference in gaining valued airplay.

"We have become aware," affirms Bru, "that the Latin public in the U.S. does not limit its musical tastes by nationality so much any more. So unlike other firms which specialize in Mexican or Puerto Rican product, we have tried to build an international catalog of music from many countries."

That policy gives rise to the firm's practice of deliberately eliminating reference on LP covers to the music's country of origin.

"If people like the music, explains Bru, "they'll buy it without being in-

fluenced by any preconceived notions they may have about the country it comes from."

But given this cross-boundary potential, Bru admits his label targets specific product for the pockets of Peruvian or Colombian or Ecuadoran populations in the U.S.

He claims there is more immigration from Central and South America than is generally known, citing the 35,000 strong Honduran community in New Orleans and the 50,000 member Nicaraguan community in San Francisco as examples.

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Buddah, RCA Distribution Tie

NEW YORK—All of Buddah Records future product and Buddah's current catalog will now be distributed in the U.S. by RCA.

The agreement is only for distribution, with Buddah continuing its own manufacturing, promotion, advertising and merchandising.

"There is a certain sense of sadness in leaving many of the independent distributors which we've been dealing with for the past 15 years," says Art Kass, Buddah president.

"We appreciate their efforts on our behalf over the years and cherish their friendship. But we feel this is an opportune moment to go with RCA's distribution system. I am certain that it will play an important role in the future growth and development of our company."

Wanna Buy A Duck?



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Gilly Love Song • Love Will Keep Us Together
Kung Fu Fighting • That's The Way I Like It
Fly • Robin, Fly • Thank, Thank, Thank
December 1982 (Oh What a Night)



IRWIN THE DISCO DUCK DANCE PARTY - Vol. 2

Get Day Will Come • Afternoon Delight
In the Mood (Chuck) Chuck! • Do You Really
Love Me • Smokey Mountain • Car Wash
That's What I Like • Mexican Hat Dance • I Wish
You Were Me (You Really Were)



ALLEY CAT AND CHICKEN FAT WITH IRWIN THE DISCO DUCK

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The Twist • Chicken Fat • Mashed Potatoes
Waltz Queen • Little Rock • Mexican Hat Dance
Square Dance

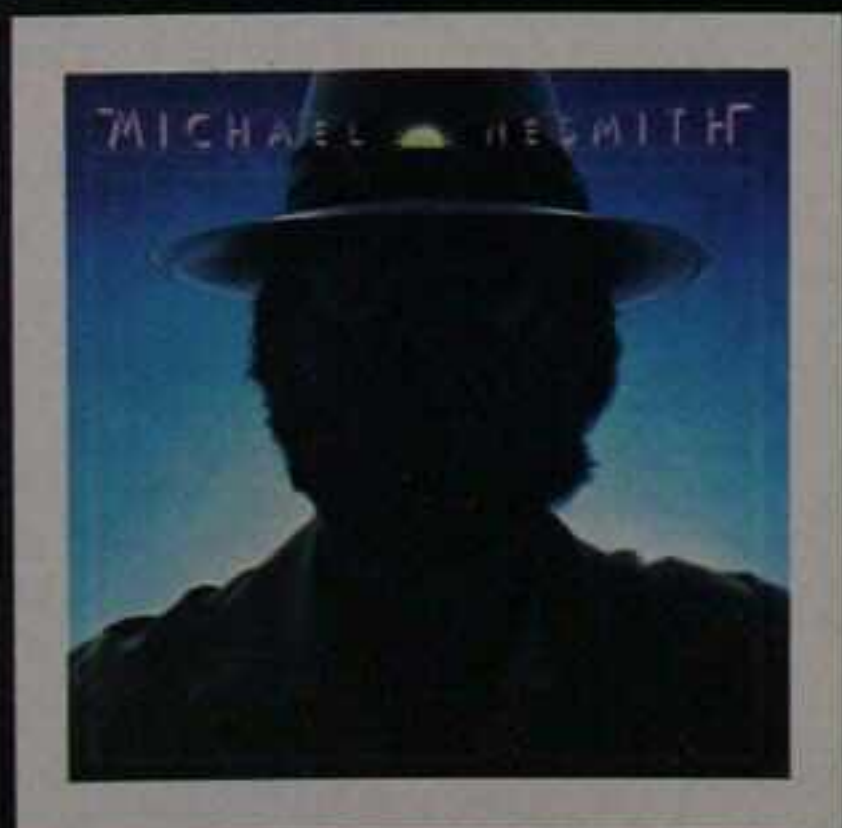
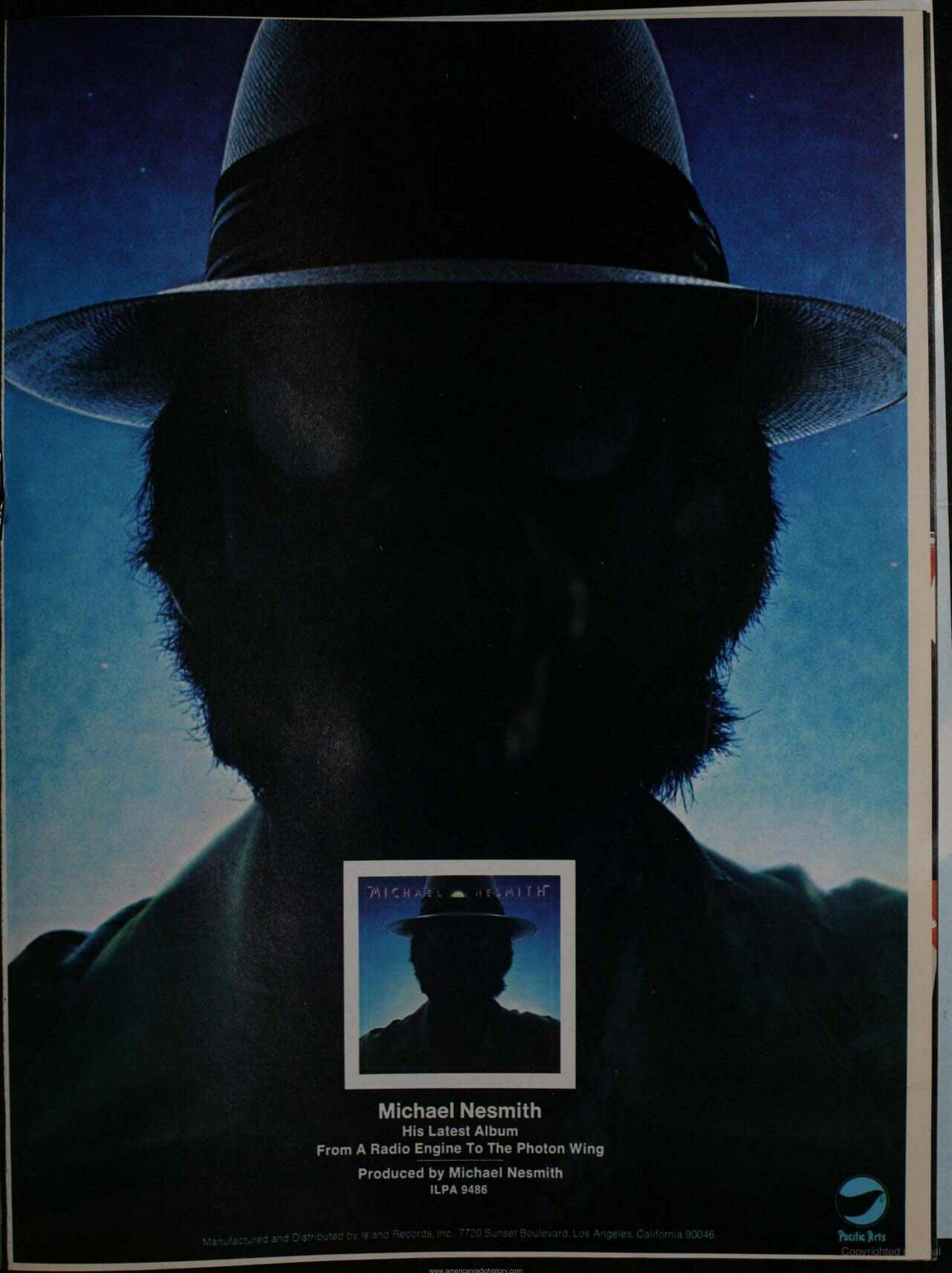


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Two weeks ago, you read about the Elektra/Asylum Expansion Program. We told you how successful we are (80% of our albums on the charts... 20% Top Ten) and we told you how nice and small we are (only 30 "pop" albums released last year). We also described ourselves (with some justification) as warm, kind, stable and efficient. Our warm, kind, stable, and efficient Chairman, Joe Smith, asked you—the Cream of the Wandering Minstrels—to phone him in hopes that you might join our family.

So, while our desk-model switchboard plays Christmas tree, we'd like to invite you to open Elektra/Asylum's hardly-Danish modern glass doors and see for yourself: we may appear to be California chic but deep-down we're really plain old-fashioned folks. Sort of. Use our handy E/A Cutaway Tour Guide and see exactly...what's what, who's who, and maybe...why's why.

A. JoAnn, our receptionist. She says "Elektra/Asylum Records" more than anyone in this or any other Hemisphere. Over 657 times per day without getting hot under the collar. Better yet, JoAnn doesn't carry a pistol. She trusts you.

B. Mrs. Helms is Office Manager and Jacqueline-of-all-trades. Should the system ever fail (and it sometimes does) she welds us all together with her keen sense of common sense.

Mrs. Helms has four full-grown German Shepherds. She is desperately sane.

C. The Upstairs Kitchen. Perfect for Joe's mid-morning hot milk and burnt cinnamon toast.

D. Joe Smith. Or, Chairman Joe. He is well-known in the business as a spry combination incarnation of uptown Will Rogers, hip George Jessel, and a little Rickles for spice. If you don't laugh at his stories, your record won't make it. So learn to chuckle. Guffaws work even better.

E. Joe's John. If he ever uses it, we don't know about it. Real glass fixtures! Wow!

F. Keith Holzman, Production. He makes sure your records are made and made right. Keith flies airplanes because they're cheaper than shrinks. Yet another bastion of sanity in a Gold and Platinum world.

G. Tony Lane and his absolutely-not-T-square graphicohorts have eyes for you. The Art Department has a knack for turning important messages (like this one) into prize-winning advertisements. They'll also turn *you* into a package you can wear with pride.

H. Chuck Plotkin and The Golden E.A.R.s Gang. A&R for short. They sport dark blue studio circles under the eyes. They know how to produce AND listen. 24 hours a day

if necessary. Sometimes they even whistle a happy tune. In tune, of course.

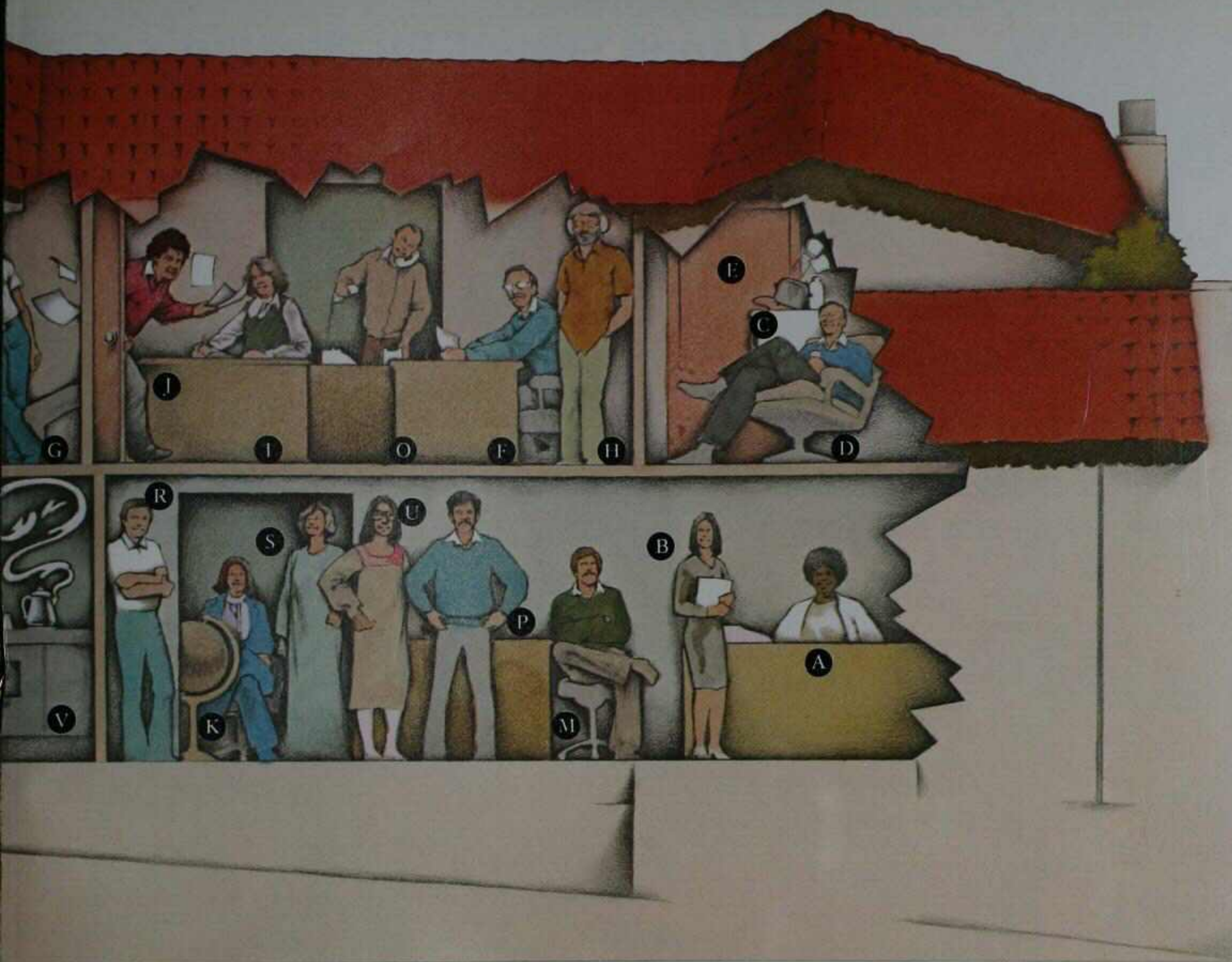
I. Susan Roberts. Business Affairs. You know—contracts with plenty of small print. Sue has a winning way with lawyers and other shrewd types. Don't be afraid. She'll also talk to you. Honest.

J. Tony Sidorski is everywhere in a flash. Among other things, he makes sure your LP gets into a package, out of the factory, onto a truck, and into the WEA branches. Without Tony, you'd be lost in Chicken Falls, Idaho. And Chicken Falls isn't even on the map.

K. Robin Loggie. International. Yes, we do sell records in Patagonia. Robin spends most of her time deciphering foreign telexes. E.G., "Please in 5,000 Jack Browne order in seven times for us thanking you." Get it...?

L. The Mailroom. First class. Go see Chris Miller if you want to know whether your record's going to make it big. The Mailroom is also a storeroom for albums. Learn to fake a requisition and you've got yourself quite a collection.

M. Kenny Buttice runs our legendary "one-on-one" Promotion Force. One promotion man for every artist on the label. He, Freddy DeMann and Burt Stein help account for our enormous amount of airplay and the laryngitis epidemic that hits the first floor every two weeks.



N. Big George Steele ("The Blur") operates the Marketing Department behind dark glasses and a literal, lyrical mind. He knows the words to all the songs on all of our albums...so his campaigns reflect your honest intentions. Not just the old profit motive.

O. Stan Marshall coaches the Sales Team—always celebrating the longest winning streak in its history. Stan has a touch-tone permanently attached to his ear and he can read computer print-outs with his eyes closed. Try it some time.

P. Mel Posner. President. He started in the Mailroom and now poses for photographs whenever our artists go Platinum (which is often). As President, Mel is responsible for getting us where we're going. Not only do we get there, but the ride is smooth. Even fun.

Q. Jack Reinstein. Official title: Treasurer. Function: to make sure we're not spending too much money on Diet Pepsi (we do it, anyway). Jack also takes care of royalties, advances, and financial rewards. His door and his files are always open. You'll like his numbers.

R. Jerry Sharell is Artist Development. More than the unpronounceable French wine you'll find in your suite at the Holiday Inn, Farrell, Pa. Jerry converts artistry into

career. He could never be proud of a one-year flash-in-the-pan, so he sees you in terms of years. And lets you grow.

S. Susan Ostman. Advertising. She makes sure your ads, radio spots, and other commercial pauses go to the right place, at the right time, in the right way. Susan also has the coldest beer and pronouncable French wine in the whole place. She doesn't even touch the stuff.

T. The Patio. On a nice, warm Southern California day, you can take your avocado and sprouts and have a picnic. The Patio offers a fine view of the Standard Station on Holloway.

U. Bryn Bridenthal is responsible for getting your name in print...if not in lights. Her methods are secret but not dangerous. Pick up a paper and you'll find yourself shaking hands with Joe. Name spelled right and a proper smile to boot.

V. The Downstairs Kitchen. You can heat your own sandwich in the oven but the coffee's not so hot. Big deal. Nobody's perfect.

W. Steve Wax is our Executive Vice-President. He has a strategically-placed office right on the Boulevard so he can test new releases on unsuspecting pedestrians. Steve's specialty is *perfect* understanding of your everyday needs as artist or manager. Simple!

X. Bruce Morgan controls the Elektra Sound Recorders Studio. It's equipped with everything you need to make a record. Buttons, dials, knobs, red lights, blue lights, exotic switches, digital clocks, leather chairs, and one hundred rotating Bonsai trees.

Y. Accounting and... Bob Giovannettone. Say it fast, ten times. Bob Bob Bob Bob Bob ... He is the Controller which is to say he has something to do with money which is to say he has something to do with Payroll which is to say that Bob is VERY IMPORTANT!

Z. Sam, the Cat. Sam owns the block but he prefers to live here. We prefer it, too.

And there you have it. The Two Minute E.A.R. Grand Tour. We hope you've enjoyed yourself and please, come again. Stay awhile. Next time, you'll meet some other nice folks. They'll probably say, "hello," even if they don't recognize you. The same will be true when you visit our Chicago and New York offices. We make it a point to restrict our staff to human beings.

So, feel perfectly welcome anytime. Bring an agent. Bring a manager. Bring your friends. Incidentally, don't forget to feed the meter outside. We're a family. But we don't validate.





IN FLIGHT—Pete Sears, bassist and keyboard player for the Jefferson Starship, pilots an old biplane up and down the North California coast, with his copilot Michael Tichacek sitting behind him. Sears tows a banner (lower picture) as he buzzes Bay Area landmarks.

Village Label Uses Promo Concerts To Break Disks

By ALAN PENCHANSKY

INDIANAPOLIS—Village Records, founded here six months ago, is utilizing radio-supported promotional concerts to break its records in Indiana, Illinois and Kentucky.

The small independent has presented all three of its acts on these radio-promoted bills, staged already in Indianapolis, Louisville, Evansville and South Bend. The acts, Roadmaster, Faith Band, and Good Seed, each has an LP on Village.

Key city in the campaign was home-town Indianapolis where, according to label chief Joe Halderman, the tri-bill sold 8,600 seats in conjunction with WNAP. Halderman is a part owner of Sunshine Promotions, a concert organization working in four Midwestern states.

"We could have sold out the hall (16,000 seats) if it hadn't been 16 degrees below zero," Halderman says, in reference to the chilly Indianapolis date.

The tri-bill promotional concerts are planned for Ft. Wayne, Ind.; Dayton, Ohio and Columbus, Ohio, he notes.

Halderman says he founded Village Records after working for a year to try to get each of the acts a major label deal. All are veteran aggregations with established followings in the Midwest.

"Sunshine promotes between 150 and 200 concerts a year, so I've seen the best of them and the worst of them," Halderman notes. "We've got talent here that is better than a lot of nationally touring acts, and

(Continued on page 19)

Springboard Meet

LOS ANGELES—Springboard International Records is holding national sales meetings with regional and branch managers at the NARM convention here.

The parleys cover new releases, including Dionne Warwick's LP and single and the Musicor LP "50 Guitars." Kiddie product and a recent classical acquisition will also be covered, as will plans for radio promotion, merchandising and distribution.

General News

Janus Paced By Stewart's 'Cat' Singer's Hit Provides Impetus For Major Auto Promo

LOS ANGELES—Janus Records, which claims to have doubled its sales in 1976 over the previous year, plans to double that figure this year by tying into an ad campaign with Mercury automobiles.

The label's "Year Of The Cat" LP by Al Stewart is the motor firm's target for its Cougar sports car.

"We're negotiating to tie in with the car company with a promotional campaign which we plan to coordinate through major retail record shops and radio stations. We hope to be able to give eight Mercury Cougars away," says Ed DeJoy, vice president/general manager of the label.

"One of the ways we are considering giving away the cars is to have a major retail chain give them away," he adds.

"We have reason to believe that Mercury may even want to use the tune for its television commercials," says DeJoy.

There will also be a "Year Of The

Cat" symbol for the Cougar. "We are working on a program whereby an Al Stewart tape will be given away with the sale of every Cougar."

DeJoy believes the label's marketing techniques and research used for "Year Of The Cat" LP, which resulted in the firm's first gold LP, will also work for its other acts.

The amount of promotional monies placed behind an artist is predicated on how many copies of its previous record was sold, says DeJoy.

He explains that with Stewart, for example, his first LP, "Past Present Future," sold 65,000 copies, the second LP, "Modern Times," sold 145,000 and the advance orders on "Year Of The Cat" exceeded 75,000.

"In areas where we knew Stewart was hot we threw parties for retailers, inviting buyers and key counter people.

"We feel that we must sell our act to the people who sell the product. If they like the record, they will push it in their stores."

To insure exploitation strength, the label has increased its promotion staff from four to eight. Michael Plummer has moved into the newly created post of national LP promo-

tion director; Louis Newman joined last year as national promotion director; David Greenwald is national secondary promotion man; Chuck Reichenback was promoted to Western regional from Southern California promo director; Jay Hart is covering the Midwest; Ronnie Berger is in the East; Charlie Walker is Southern regional and Tom Holser, who works part-time, handles college promotion.

The firm expanded its artists roster by adding seven new acts: Dickie Goodman, Lightheart, Molkie Cole, Steve Hill, Symbol 8, Charlie and his first r&b act, Mellow Chill and Shock.

Topics Set At NAIRD

CHICAGO—Effective marketing of "esoteric" product through racks and one-stops, radio promotion and advertising, establishing new distributorships—these are among topics scheduled for workshop discussion when the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) holds its eighth annual convention, May 6-8, here at the O'Hare Motor Inn in suburban Shiller Park.

The organization, made up primarily of "non-corporate LP producers in specialist music areas," also has slated a large trade show, business meetings, and an extensive entertainment spread for this year's meet.

Additionally, the organizers say, they expect much business to be conducted in the lively, informal meetings that have traditionally characterized the convention.

Pre-registration fee is \$40 for members, \$50 to non-members. After April 15, fee is \$50 (member), \$60 (non-member). Information from convention chairman, Billie Thomas, Tant Enterprises, 23745 Research Drive, Farmington Hills, Mich. 48024, (313) 478-5620.

RECORDLAND SHOWS SHIP

CHICAGO—Performances by the Ship, an Illinois folk-rock ensemble, highlighted the grand opening Feb. 26 of a Recordland outlet here in suburban Aurora. The outlet, in the Fox Valley Mall, is the 25th in the Cleveland-headquartered Recordland chain, according to Jack Middleton, store manager.

Middleton says the store sold more than 100 copies of The Ship's LP, "Tornado" (Saturday Night Records), since the live appearance.

Musexpo Chooses Miami For Autumn

NEW YORK — International Musexpo '77, the third annual international record and music industry market, will take place Oct. 28 to Nov. 1 at the Doral Hotel in Miami.

In making the announcement, Roddy S. Shashoua, president of International Music Industries, Ltd., the parent company of International Musexpo '77, indicates that participants from 45 countries are expected at this year's get-together.

Musexpo will provide complimentary registration services and special invitations to program directors, general managers and music directors of 7,500 U.S. radio stations, as well as radio stations abroad.

Chicago Distributing Opening Branch

CHICAGO—Progress Record Distributing will open its stocking branch here by March 20, informs Harold Davis, manager for the new independent outlet.

The company, a branch of Progress Distributing, Cleveland, has signed a lease on a 19,000-square-foot building in suburban Elk Grove Village and will have an inaugural staff of 10, Davis says.

The former Phonodisc branch manager would not pinpoint the Progress site, but says it is in close proximity to warehouses here of WEA, ABC, Springboard International and major rack customers.

Lines to be handled by the outlet have not been identified.


L.A. Distrib Expands North

LOS ANGELES — California Record Distributors is expanding its specialty line coverage into Northern California.


Firm, which handles more than 200 small specialty labels, is one of an elite group of distributors handling blues, jazz and nostalgia companies.

The Ray Avery-George Hocutt owned firm has hired Hugh Overton as Bay Area sales and promotion manager, with additional salespeople planned. Overton has been associated in the Bay Area with Eric-Mainland and Pic-A-Tune.

California Record Distributors represents such lines as Concord Jazz, Mark 56, Vox, Glendale, Caedmon, Abattoir, Unicorn, Testament, Revelation and Electric Lemon in Northern California.



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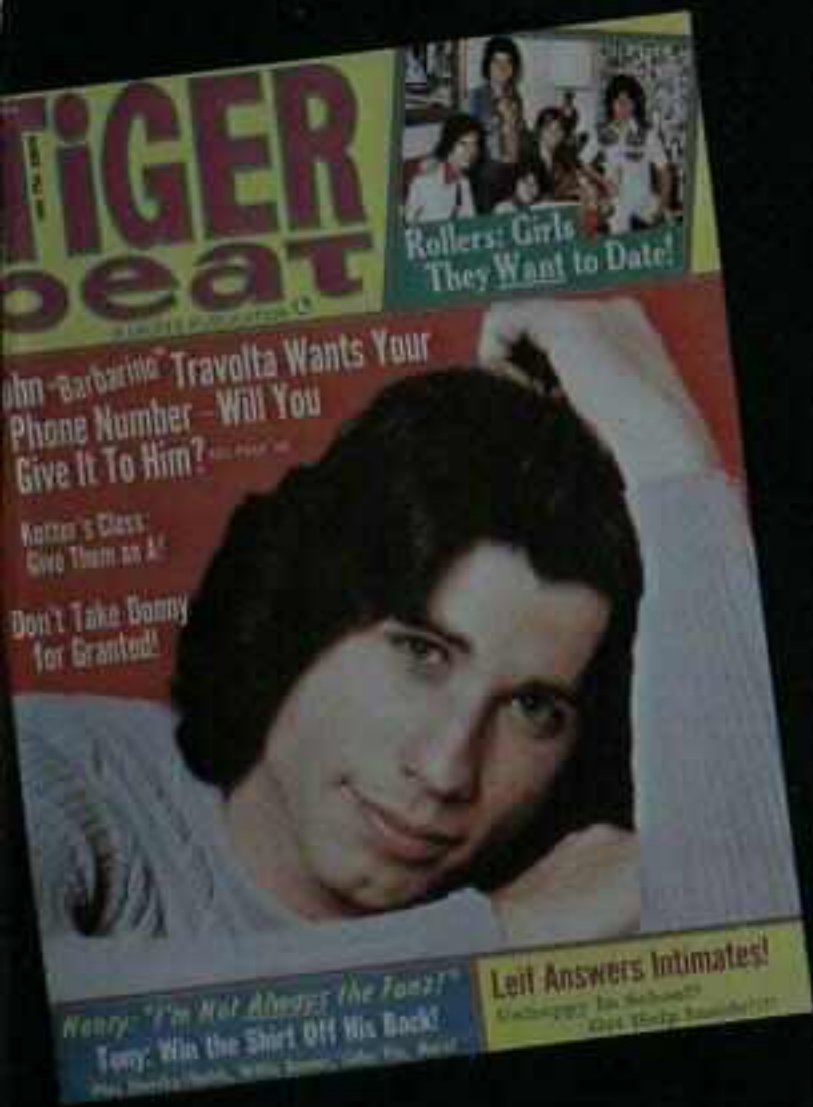
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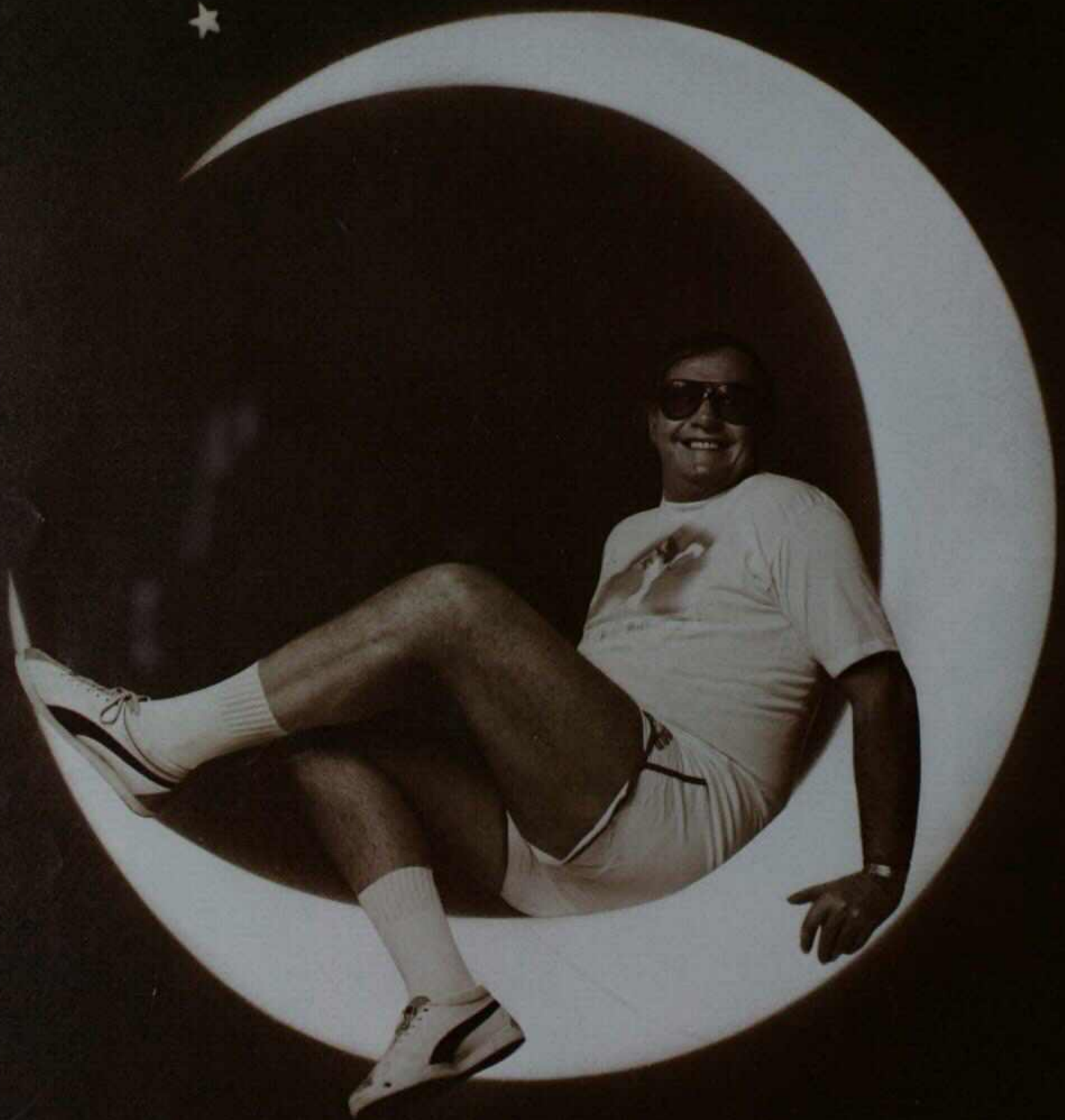
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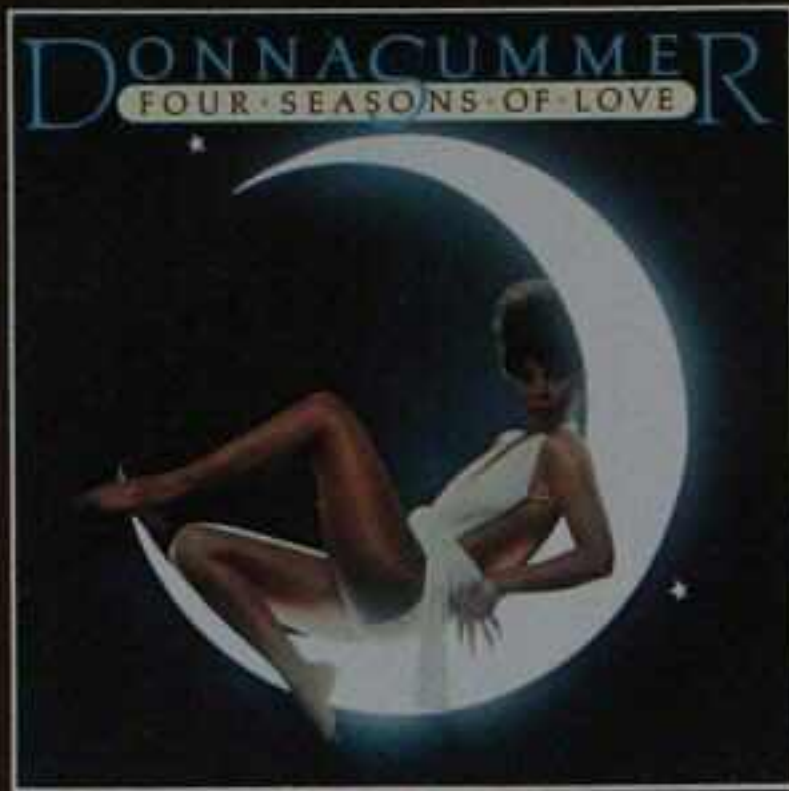


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Cinnamon Flower
THE CHARLIE ROUSE BAND
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Casablanca Record & FilmWorks, Inc.



WILDFLOWERS

THE NEW YORK LOFT JAZZ SESSIONS



NBLP 7045



NBLP 7046



NBLP 7047



NBLP 7048



NBLP 7049

The wildflower grows naturally, developing in its own time according to the laws of its own inner nature. Life outside the greenhouse can be harsh, but somehow it survives, bursting forth with ever renewed vitality and conviction. Jazz is by its very nature a music of improvisation... Therefore of invention... Therefore of ongoing change.

Many of the most important changes of the 1970's are now taking place in the loft performing spaces that have emerged in New York as an alternative to the commercially-oriented clubs and concert halls. Run cooperatively by the musicians themselves, these lofts have become centers of creative activity by providing an environment outside the inhibiting pressures of the music business for the ongoing experimentation that is the life blood of the music.

In the ten years or so since the first lofts opened their doors, the players have used their independence to hone their musicianship, develop their individual voices and distill their music down to a readily communicable essence. In the process, they have attracted a large audience of listeners responsive to the relaxed informality of the loft ambience and give and take between performer and listener, a shared enthusiasm that contributes to the music's characteristic high-energy good feeling and lyricism.

The Douglas WILDFLOWERS Series was recorded at the loft home of saxophonist-composer Sam Rivers during the seven nights of the New York loft jazz scene — a five record collection of 22 performances by over 60 major musicians.

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4 SONGS IN PINK

Mercury To 7-Inch 45 In Parker Push

CHICAGO—Phonogram/Mercury is releasing a four-song seven-inch 45 r.p.m. single in its bid to consolidate the fast growing American popularity of British rocker Graham Parker.

The disk, which contains performances not commercially available before, is the first four-song, large hole 45 ever, Mercury believes. To ensure the disk's special status, the label is pressing the first 20,000 copies on pink vinyl and has dubbed the record, "The Pink Parker."

Included on the 45 are studio versions of the concert highlight, "Hold Back The Night," and a new tune, "(Let Me Get) Sweet On You." The B side contains two cuts from

Parker's "authorized bootleg," the sought-after "Live At Marble Arch." Those are "White Honey" and "Soul Shoes."

Mercury says the pink pressing will be offered in limited quantities of 500 per account on a first come, first served basis. The disk, to carry the \$1.29 list price of ordinary singles, will be pressed in basic black when the supply of pinks is exhausted.

Noting the equivalency in length to recent singles by Queen, Peter Dinklage and Brick, Mercury suggests that jukebox operators may program the record. Its average playing time is approximately six minutes per side.

Calling the disk "an experimental idea for a unique artist," the label says "no future releases of this kind are being planned."

Parker and the Rumour are scheduled to begin a U.S. tour in April.

Ampex Is Sued By Bearsville

LOS ANGELES—Bearsville Records and Albert B. Grossman seek a cumulative \$1.7 million damages from Ampex and Ampex Records in a Superior Court suit filed here.

The suit charges that in 1970 Grossman negotiated with Larry K. Harris and Werner F. Wolfen of Ampex to start a record label in return for which Grossman would get Ampex shares.

The deal never worked out and Grossman alleges he never got the stock.

The three inked a memorandum of understanding, agreeing that the negotiation was dissolved in September 1971. Grossman claims that Ampex never lived up to its part of the dissolution paper, wherein they were to ship an inventory of Bearsville albums and tapes to Warner Bros. Records late in 1971 or to provide final accounting.



ELY HOP—MCA artist Joe Ely hops off a covered wagon that brought him to New York's Lone Star Cafe where he performed for five nights. Onhand to greet him is George Lee, MCA's vice president of East Coast operations.

Indiana Label's Concerts

• Continued from page 14
more professional than half," he says.

The label's Faith Band is the same five-man unit with which Terry Knight perpetrated his infamous "super session" promotion. The group then was called Faith. As Limousine, the quintet had an LP on GSF and before that one on RCA, when it was called Chosen Few. Halderman says the group has a jazz-rock sound. Its LP, "Excuse Me... I Just Cut An Album," was released in February.

Roadmaster is a high energy metallic band, according to Halderman, while Good Seed purveys an MOR rock sound, strong on four-part vocal harmonies.

Rivers, UA \$2 Mil Suit

LOS ANGELES—Johnny Rivers has instituted suit in Superior Court here, seeking damages, totalling almost \$2 million from United Artists Music & Records Group. He charges breach of contract, fraud, conspiracy, inducing breach of contract and breach of fiduciary duty.

The pleading alleges that Rivers is owed \$438,129.63, because of the contract breach, and an additional amount in excess of \$500,000 in respect to foreign distribution.

He also asks for punitive and exemplary damages of not less than \$1 million.

Under terms of his March 1967 five-year pact with Liberty Records, Rivers was to receive a 10% of suggested retail list price on 90% of net domestic retail sales and 50% of net foreign royalties received by the label.

The binder called for UA to pay Rivers \$450,000 from April 1968 to April 1972, which amount was deductible from royalties, payable at \$9,375 monthly.

In a memo agreement in June 1971, Rivers was to provide the label with eight LPs through Dec. 31, 1975. He was to receive \$100,000 for each album and \$10,000 for each single. These were non-returnable advances against royalties.

To defray recording costs, UA was to advance \$50,000 for each album and \$10,000 for each single, recoupable against royalties. Rivers was to get 12% of suggested list on 100% of domestic record sales and 6% of suggested list on foreign sales, according to the suit. To be deducted from retail list price were excise, sales and use tax, and packaging deductions ranging from 85 cents for a \$4.98 LP to \$1.48 for a \$6.98 tape. Rivers was to get \$115,000 on signing of the pact.

On Oct. 26, 1973, Rivers signed a UA release in which he accepted \$175,000 outright, the action reveals.

Song Brings Marks Suit

NEW YORK—E.B. Marks Music Corp., in a suit filed in Federal Court here, claims that Freddy Fender's song "I Love My Rancho Grande" contains "a large amount of material" from a 1927 work entitled "Alla En El Rancho Grande" which Marks owns.

Fender, his manager Huey P. Meaux, Crazy Cajun Music and ABC Records are all named as defendants in the suit filed Feb. 7.

Marks claims copyright infringement and seeks to enjoin the defendants from further sale and distribution of the song in pending court action.

Marks asks for an accounting of all profits from the song recorded by Fender, and leaves it up to the court to assess damages.

"Alla En El Rancho Grande" was written by Silvano R. Ramos and the copyright assigned to Salvador Cabrera in 1927, the suit says. Cabrera assigned it to Marks in 1934, the suit claims and in 1966 Marks secured the renewal and extension and became sole owner.

"I Love My Rancho Grande," published by Crazy Cajun, is credited to Fender.

"Distribution is the big hassle," the executive admits. "We're going to school on the distribution situation." Progress, Cleveland and Commercial, St. Louis are handling the three albums, along with a group of Midwest one-stops.

Halderman says the label ultimately seeks a national distribution deal, and that it would relinquish an act to a major, "if the deal was right and good for the act."

"But we'll retain Village Records," he notes, "to develop new talent."

NARAS In S. F.

• Continued from page 3
binson and they view the proceedings as substantial evidence that the relaxed San Francisco music community is congealing into a solid force.

Among the other winners were Boz Scaggs, best local group; Gene Puerling, best local vocalist; Wally Heider's, best local studio facility; and Gene Puerling, best local arranger. Best studio musician winners were Cal Lewiston in the brass category, Chuck Peterson for woodwinds, Terry Adams for strings, Steve Mitchell for rhythm and Pat Gleason for synthesizer.

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General News

BOXING GROUP

King Co. Entering Business

By RADCLIFFE JOE



HAPPY HOSTS—Skip Hope (left), MS Distributing promotion director, and John (middle) and Milt Salstone, owners of MS, at a party MS threw at Chicago's Faces disco, attended by an estimated 400 of the city's music industry community.

CBS To Distribute Cleveland Intl Line

NEW YORK—CBS Records will distribute the new Cleveland International Records label formed by former CBS Records executives Steve Popovich, Stan Snyder and Sam Lederman (see Executive Turntable).

The agreement with Ron Alexenburg, senior vice president, Epic Records and Associated Labels, calls for a production arrangement exclusively with Epic.

All product for the Cleveland-based label will carry the Cleveland international logo on record labels and jackets.

First release will be a single from Ronnie Spector and the E Street Band, with an LP to follow.

Sponsors Workshop

BATON ROUGE—Starhill Musical Logos, a division of Deep South Recording Studios here, is sponsoring a Creative Songwriter's Workshop as a vehicle for developing new talent.

Starhill Creative director Don Kirkpatrick says he's found two or three potentially marketable composers in the few weeks the project has been in business.

NEW YORK—Don King Productions, the prize fight promotion company that was long associated with Muhammed Ali, is expanding into the music business.

The firm, according to Carl Hunter, one of its directors, has already established a booking agency, management company and public relations arm that will concentrate exclusively on managing established artists, and developing new talent for the music business.

To achieve this, King has retained Ruth Bowen, formerly of Queen Booking, to work with Hunter on mapping directions for the venture.

According to Hunter, King's expertise in the fight business will be coupled with his (Hunter) and Bowen's to "develop, manage and promote a team of prize winning artists."

The first artist on the roster is a soul/blues/disco vocalist named Cory. Cory, currently on Phantom Records distributed by RCA, recently released an album called "Fire Sign" that is already receiving airplay in several markets around the country.

Hunter says the company plans to launch a major promotional drive to get her off the ground. This will include personal appearances around the country, beginning in New York. Cory who is not a music industry unknown, has worked with Jimi Hendrix and Ray Charles and the Band. She claims to have been influenced by Etta James.

As part of its move to facilitate its new push into the music industry, the firm has shifted its base of operations from rented space in Rockefeller Center to its own building on Manhattan's East 69th St.

This is not King's first involvement with the music business. For a while his firm managed Leon Thomas, but Hunter explains that at that time there was not a total commitment to the music industry. "This time around it will be much different," Hunter assures.

Considering the totality of the involvement, Hunter does not rule out the possibility of a Don King record label at some point along the way.

New Companies

JXL Productions formed in New York by John Loesser. Firm will be involved in movie and record productions. An office in Los Angeles will open shortly. Location is 15 E. 48 St., (212) 751-6618.

Twin Trumpet Productions, artist management for England Dan and John Ford Coley, Parker McGee and Vicki Lehning, has moved to new offices at 6430 Sunset Blvd., Los Angeles, (213) 462-6803.

Master Track Records has moved to the ICM Building at 8899 Beverly Blvd., Los Angeles, (213) 274-7576.

CF Group is a new management company formed by producer Robert Sacher to review material from songwriters for placement with publishing companies. Location is 470 Smith St., Farmingdale, N.Y., (516) 694-0555.

Norm Nickin Productions launched in Detroit with Steve Glantz as executive producer. Firm will be mainly involved in concert production. Company can be contacted at 3000 Town Center, Southfield, Mich.

Nicoletti Music Co. formed in Newport Beach, Calif., by Joseph Nicoletti and Cheryl Cammon to handle publishing and production activities. The firm's initial release will be a disco single, "Music Man's Lady," written by Nicoletti. Office address is P.O. Box 2818, (714) 497-3758.

Phil Casey has resigned from Headquarters Talent, Inc. to form Phil Casey Management Co. in Los Angeles. Jazz saxophonist Grover Washington Jr. is the first artist to sign with the firm. Until completion of new office space, Casey can be contacted at 1888 Century Park East, 8th Floor, (213) 550-7484.



Singles

Rose Royce's "Car Wash" on MCA has gone platinum.

Mary Macgregor's "Torn Between Two Lovers" on Ariola America; disk is her first gold single.

The Jacksons' "Enjoy Yourself" on Epic; disk is the group's first gold single.

Albums

Quincy Jones' "Roots" on A&M; disk is his second gold album.

Fleetwood Mac's "Rumours" on Warner Bros.; disk is its fifth gold album.

Pink Floyd's "Animals" on Columbia; disk is its fifth gold album.

Jethro Tull's "Songs Of The Woods" on Chrysalis; disk is its 10th gold album.

Foghat's "Night Shift" on Bearsville; disk is its fifth gold album.

Marilyn McCoo & Billy Davis Jr.'s "I Hope We Get To Love In Time" on ABC; disk is the duo's first gold album.

FCC Probe

• Continued from page 4

station's management whether a disk jockey had received gifts or engaged in outside activities.

"I never really understood what kind of information they wanted from me," he testified. "I thought the forms had to do with disk jockeys involved with a record, like if I had a group who had a record. I had no involvement with any records, so I really didn't take the forms all that seriously."

Fagan asked Bethel about the action of WOL disk jockey Mel Edwards, the head of DJ Productions, in borrowing \$20,000 of corporate funds to promote his own out-of-town productions. Bethel, it turned out, learned of the loan only after it had been made.

Discussion of the loan among the DJ Productions members, Bethel said, concerned the fact that Edwards didn't share the profits of the out-of-town venture with them.

"We thought maybe we should have got a piece of it," he testified. "But Mel did all the work, and we didn't press the issue."

Fagan asked whether Edwards had repaid the loan. He had, Bethel said. "I know he'd be in a lot of trouble with us if he didn't," he added.

When DJ Productions split up in September, under the orders of WOL licensee Egmont Sonderling, the corporation's funds were distributed among the deejays. Bethel testified he received \$3,700.

Fagan asked if he had a record of the payment.

"I might have a bank deposit slip," Bethel said. "I don't know."

"Wasn't that income?" Fagan asked. "I haven't made out my 1976 income taxes yet," Bethel replied.

Bethel denied the charges by Washington rock promoters Jack Boyle of Cellar Door Productions and Bill Washington of Dimensions Unlimited that are at the heart of the hearings the WOL deejays gave special treatment to groups whose concerts they were promoting, and threatened not to play the records of groups promoted by Boyle and Washington unless the deejays were paid off.

He said specifically that the deejays did not give "free publicity" to groups promoted by them.

"It is common practice to tell our audience when a group is appearing," he testified. "When we are about to play a record and that artist is coming to town, we say so, as a public service. We do it regardless of who is promoting the group."

He was asked if the disk jockeys had an extra incentive to advertise artists they were promoting. "I guess it would be logical but I don't do it that way," Bethel replied.

In his testimony which began the hearings, Bill Washington testified he was forced to pay \$14,000 to the WOL disk jockeys to keep them from denying airplay and announcements about a concert by Earth, Wind & Fire he was promoting.

Bethel said it was "common knowledge" that Washington didn't get along with a former WOL deejay, R. Seavy Campbell, known on the air as "Soul Papa" and they argued about a lot of things. Campbell was shot to death last spring and his body was found along a Virginia road. No suspects have been arrested.

Additional WOL disk jockeys are scheduled to appear here this week, the fourth week of open hearings.

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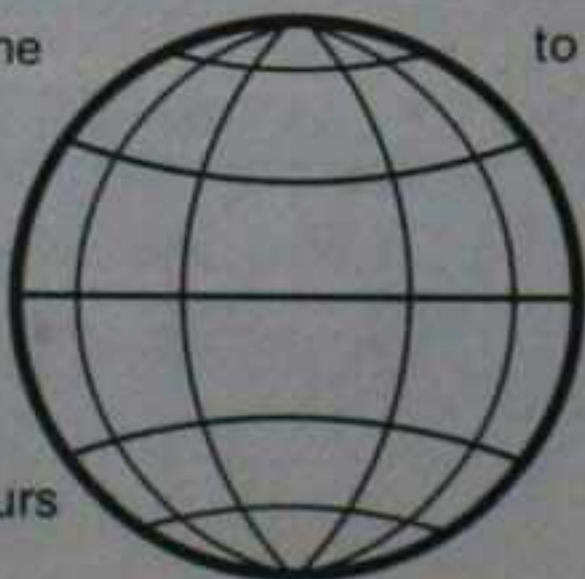
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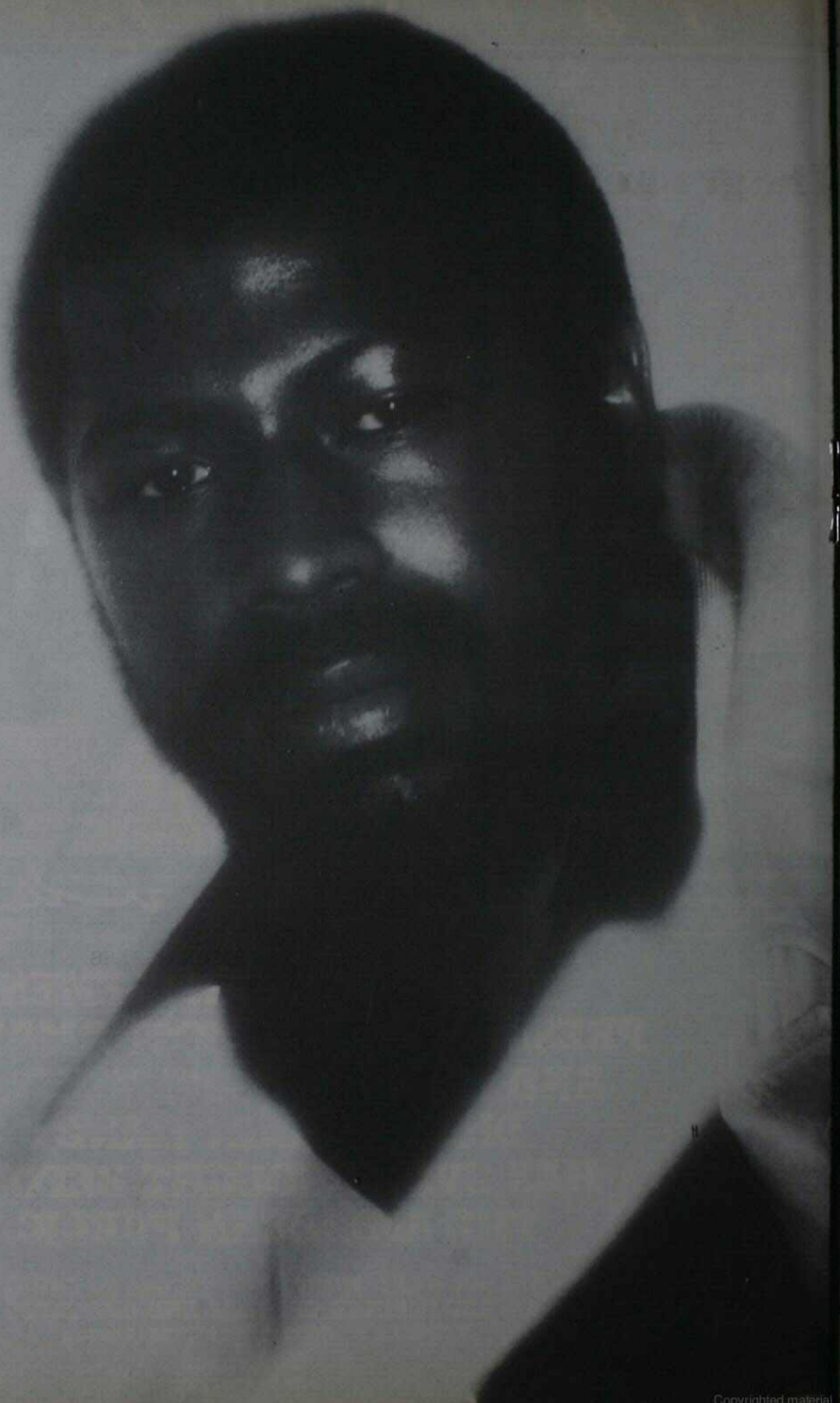
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Throughout his extraordinarily successful association with Harold Melvin & The Blue Notes, Teddy Pendergrass earned industry accolades and countless awards for his work on great hits like "The Love I Lost," "If You Don't Know Me By Now," "Wake Up Everybody" and "Bad Luck," in a career that resulted in a phenomenal 7½-million records sold.

Now, Teddy Pendergrass is on his own, singing sexy, soulful tunes penned by Philadelphia's finest writers and produced by the Gamble/Huff team. His previous S.R.O. solo successes at Radio City Music Hall and the famed Apollo set the stage for the immediate acceptance that Teddy's received with his new album. As soon as it was released, radio stations all over the country jumped on songs like, "I Don't Love You Anymore," "You Can't Hide From Yourself" and "The Whole Town's Laughing at Me," and their phones glowed from listener response. With the release of his first solo album and the buzz of excitement already greeting his March 31st concert at Carnegie Hall, it looks like Teddy Pendergrass' new career has just begun.

TEDDY PENDERGRASS

including:
You Can't Hide From Yourself / Somebody Told Me
Be Sure / I Don't Love You Anymore
The Whole Town's Laughing At Me
The More I Get, The More I Want



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"TEDDY PENDERGRASS."
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the greatest lead singer in
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WABC N.Y. Tops Survey

6 Of 10 'Most Listened To' Stations Located In Gotham

By CLAUDE HALL

LOS ANGELES—WABC in New York again captured honors as the most-listened to radio station in the U.S., according to the American Radio-Fall Report, a study by James H. Duncan Jr. of Gilmore Advertising, Kalamazoo, Mich.

WABC has an average quarter-hour of 209,500 persons 12-plus, Monday through Sunday 6 a.m.-midnight, total survey area.

Following in the top 10 were WOR, New York, 189,000; WGN, Chicago, 148,800; WCBS, New York, 147,900; WLS, Chicago, 136,700; WINS, New York, 129,400; WBLS, New York, 122,900; WRFM, New York, 112,500, tied with WJR, Detroit; and WCCO, Minneapolis, 112,300. WBLS and WRFM are, of course, FM stations. With the exceptions of WCBS and WINS, which program news formats, the stations are music-oriented.

Ranking No. 11 was WHN in New York with 98,500 and No. 12 was WMAQ in Chicago with 95,900. Interestingly, both of these stations are country music-oriented. The remainder of the top 25 stations, in order, were: WPLJ, New York; KDKA, Pittsburgh; KMOX, St. Louis; WBZ, Boston; WBBM, Chicago; KYW, Philadelphia; KABC, Los Angeles; WCBS-FM, New York; WBAP, Fort Worth; KBIG, Los Angeles; WXLO, New York; WMCA, New York; WWSH, Philadelphia.

A similar survey last year showed the top 25 radio stations, in order, as: WABC, WOR, WLS, WGN, WCBS, WJR, WRFM, WBLS, KDKA, WMAQ, WCCO, KABC, WPLJ, KMOX, KBIG, WHN, CKLW in Detroit, WMCA tied with WBBM; WNEW in New York, WXLO, WBAP, and WADO in New York, with last belonging as now to WWSH.

The No. 1 FM station in the nation (it replaced WRFM in New York) is WBLS, New York, a black-oriented station whose ex-program director—Frankie Crocker—has just been sentenced on a payola conviction (see separate story in this issue); this would give credibility to the theory that, in spite of payola, he must have been doing something right in programming.

The Top 10 FM stations in the nation, Duncan discovers, are: WBLS in New York, WRFM in New York, WPLJ in New York, WCBS in New York, KBIG in Los Angeles, WXLO in New York, WWSH in Philadelphia, WLOQ in Chicago, WPAT in New York and WJIB in Boston.

Out of the top 50 FM stations, 19 feature a beautiful music format, 29 are rock ranging from soft rock to progressive, and WQXR and WNCN feature classical music. Fifteen of the stations are automated, 14 of these featuring beautiful music formats (nine from Schulke Radio Productions).

The top 10 stations in cumulative audience, in order, are WABC, New York, 4,476,200; WLS, Chicago; WCBS, New York; WOR, New York; WINS, New York; WGN, Chicago; WMAQ, Chicago; CKLW, Detroit; WXLO, New York; WJR, Detroit.

America's leading stations in 18-34 age adults, in order: WBLS, New York; WABC, New York; WCBS-FM, New York; WPLJ, New York; WKTU, New York; KNX-FM, Los Angeles; WLS, Chicago; WNEW-FM, New York; KLOS, Los Angeles; WDAI, Chicago.

Thirty-three stations of the top 50 that appeal to teens were FM stations. (Continued on page 32)



ROLLING ON—Red Sovine, left, helps all-night personality Bob Cole launch a new interview feature on WIOD, Miami MOR station that broadcasts both country and pop records for Miami's night listeners.

KLYX Switches News For Blues

By MILLIE BUDD

HOUSTON—KLYX has gone from around-the-clock news to black contemporary music. But less than a week before the scheduled Feb. 26 switch, the station had neither a new general manager nor a program director nor a staff nor a definite playlist.

"Basically, we are planning a commercial progressive disco sound," says Gary Hoffman, interim program director who anticipates staying at the station, probably as production manager.

The station, which has an application pending to change its call letters to KMJQ, was a charter subscriber to NBC's News and Information Service. The switch was made July 1, 1975, from a fully-automated commercial progressive sound to 24-hour news.

Hoffman says he is getting 25 reels ready to load on the computer of the "very sophisticated" system. "We will use a combination of live and automation," he adds.

"We will be playing mainly pop, progressive, rhythm and blues, soul or jazz. For instance, records by Ohio Players, Barry White, Marvin Gaye, Stevie Wonder, Earth, Wind and Fire—that kind of sound.

"It's aimed at the black community but the station will be accepted readily by both black and whites. Houston has a 400,000 black population but nobody is programming to the 18-to-34 audience. If we don't do it, someone else will in this market. It's been an instant success elsewhere."

Hoffman says KLYX' sister station, KKSS-FM in St. Louis, made a similar change about a year ago and "it has been well accepted in the

market." The two stations, plus KQTV in St. Joseph, are owned by the Amatore Group. Joe Amatore, president, headquarters at WFTL/WGLO in Ft. Lauderdale, Fla.

Houston has two other black stations but "they don't offer the quality sound we do," Hoffman says. "We will be broadcasting 24 hours a day in stereo and, when the FCC sets the standards, we'll go quad."

To encourage listener sampling, the station will broadcast only eight minutes of commercials per hour, meaning an average of 16 records per hour, Hoffman says.

He adds that the switch will give more blacks the opportunity to get into broadcasting because the station will be staffed and managed by blacks.

Federal Grand Jury Indicts Klein For Alleged Survey Rig

By ELTON WHISENHUNT

MEMPHIS—George Klein, for more than a decade the most popular radio and television personality in Memphis, has been indicted by a federal grand jury on charges he rigged radio survey data to make his radio station the leading one in Memphis.

The four-count indictment charges Klein conspired with postal carrier Robert Neal Wammack to steal survey sheets from the mail, falsify them and return them to the survey firm, Arbitron Research Co. of Beltsville, Md.

The U.S. Attorney's office says the indictment charges that only three survey sheets—known as Arbitron radio diaries—were acted on by the grand jury but that many more were actually stolen which resulted in WHBQ, Klein's former station, being listed as the number one pop station in Memphis.

The number one overall station in the ratings in Memphis is WDIA, a black-oriented station.

The first count of the indictment is a conspiracy charge, claiming the object of the thefts was to "drastically improve" WHBQ's ratings and earn Klein a \$1,000 cash bonus and favorable network recognition.

Klein was with WHBQ for some 15 years but resigned last year in a station/management shuffle. Several months ago he was employed as sales, marketing and public relations director for Libertyland, a theme park in Memphis which opened last year.

Olin Morris, vice president of WREC radio and tv, who is serving this year as president of Libertyland, says: "We have not talked to George yet and are not going to do anything about his job until we've had a chance to talk with him."

Dick French, general manager, of WHBQ, says, "We have cooperated fully with the federal authorities and with Arbitron and we pressed the federal authorities to get to the bottom of the matter. The actions were certainly not approved of nor condoned by this station."

The indictment accuses Klein and postal carrier Wammack with the conspiracy and thefts between February and May 1976, one of two sampling periods per year done by the Arbitron firm in the Memphis area.

A spokesman for the Arbitron firm says during the sampling period in questions 2,849 diaries were mailed to the Midsouth area and about 1,504 "usable" ones were returned. Of that total, 683 were from metropolitan Memphis. The diaries are used by survey participants to record for each day in the survey period which stations are listened to. (Continued on page 32)

Southcott Music Show Slated In 5th Market

LOS ANGELES—"This Is Music," the automated programming service produced by Chuck Southcott here, is set for five stations now as WAYV in Atlantic City began broadcasting the service Tuesday (1) and KCWB in Ballinger, Tex., a new station, hits with the format in May or June.

In the case of WAYV, the music is on tape, but local air personalities will be featured. The same structure applies at KKIS in the San Francisco area. But KCWB may be totally automated, with voice tracks produced here.

Programming Comments

CHARLIE RUSSELL, program director
KMTY, Clovis, N.M.

We are a country station. We are no longer your run of the mill, stereotyped, honky tonkin', cryin' steel guitar, Loretta and Conway, redneck hillbilly country station. We are more like an easy-to-listen-to-with-an-emphasis-on-the-modern-contemporary-country-sound station. The article in Billboard I noted recently on WJJD-FM in Chicago going to the FM-100 programming concept of easy country sounds like what we have been into for the past five months.

Officially, we are KMTY, however we refer to ourselves as K-99. We put out 100,000 watts across the high plains of Eastern New Mexico and West Texas 24 hours a day. Our listeners are spread from Fort Sumner to Hereford, Tex.; from Caprock, N.M., to Logan, N.M.; and all the small towns and communities in between. But we also penetrate Amarillo and Lubbock, Tex. At least, our fan mail indicates that fact.

When I took over the programming here back in September of last year, KMTY was a disorganized mess, the kind of thing that seems to plague most small market stations which haven't gone automated. No record control. No on-air discipline. No flow in the programming. In short, a total disaster.

So, we took a month in analyzing the situation and set up a list of goals which management wanted to accomplish within a year, then we implemented the programming with those goals in mind. It's taken a lot of time and effort, but we got it all flowing by December.

And the concepts that we are working with have been a tremendous success.

(Continued on page 32)



YOU GOTTA HAVE...—KJR afternoon drive personality Gary Lockwood, right, treats his listeners in Seattle to an afternoon of Heart. Visiting in are Ann and Nancy Wilson of the group. Lockwood gave away "Dreamboat Annie" albums and a trip for two aboard the group's private jet to an upcoming concert.

MERCURY ANNOUNCES THE FIRST DOUBLE-SINGLE

Here's another first from Mercury. A single by Graham Parker and the Rumour that contains not two but four different songs. A third of an album for the price of a single. And to make the "Pink Parker" even more appealing, the first 25,000 copies will

be pressed in pink vinyl. So they're sure to become instant collectors' items. Order now because initial quantities are very limited (500 maximum per account). "Pink Parker," it's the biggest single thing to happen in years.



Side 1
"Hold Back The Night"
"(Let Me Get) Sweet On You"

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"White Honey"
"Soul Shoes"

**Graham Parker and the Rumour's
"Pink Parker."
A "45" containing 4 songs.**



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Billboard Singles Radio Action

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

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

TOP ADD ONS - NATIONAL

- EAGLES—Hotel California (Asylum)
- GLEN CAMPBELL—Southern Nights (Capitol)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)

D—Discotheque Crossover

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

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

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

KRIZ—Phoenix

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- ANDREA TRUE CONNECTION—N.Y. You Got Me Dancing (Buddah)
- JENNIFER WARNES—Right Time Of The Night (Arista) 30-17
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 16-7

KTKT—Tucson

- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- JENNIFER WARNES—Right Time Of The Night (Arista)
- HALL & OATES—Rich Girl (RCA) 13-3
- EAGLES—Hotel California (Asylum) EX-23

KQEO—Albuquerque

- QUINCY JONES—Roots Medley (A&M)
- LEO SAYER—When I Need You (W.B.)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 24-16
- WINGS—Maybe I'm Amazed (Capitol) 29-22

KENO—Las Vegas

- WILTON PLACE STREET BAND—Disco Lucy (Island)
- EAGLES—Hotel California (Asylum)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 33-23
- WINGS—Maybe I'm Amazed (Capitol) 29-24

Pacific Southwest Region

TOP ADD ONS:

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- EAGLES—Hotel California (Asylum)

PRIME MOVERS:

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- DARYL HALL/JOHN OATES—Rich Girl (RCA)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)

BREAKOUTS:

- WILLIAM BELL—Trying To Love Two (Mercury)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- ANDREA TRUE CONNECTION—N.Y. You Got Me Dancing (Buddah)

KHJ—Los Angeles

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- HALL & OATES—Rich Girl (RCA) 19-12
- KANSAS—Carry On Wayward Son (Kirshner) 25-18

TEN-Q (KTNQ)—Los Angeles

- WILLIAM BELL—Trying To Love Two (Mercury)
- RUFUS/CHAKA KHAN—Hollywood (ABC)
- EAGLES—Hotel California (Asylum) 23-18
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 30-26

KOAY—Los Angeles

- NO LIST
- NO LIST

KHS—Los Angeles

- NONE
- NONE

KEYZ—Anaheim

- NONE
- DAVID SOUL—Don't Give Up On Us (Private Stock) 35-28
- EAGLES—Hotel California (Asylum) 33-27

KFXM—San Bernardino

- EAGLES—Hotel California (Asylum)
- 10 C C—The Things We Do For Love (Mercury)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 9-1
- KANSAS—Carry On Wayward Son (Kirshner) 14-7

KCBQ—San Diego

- EAGLES—Hotel California (Asylum)
- BOZ SCAGGS—Lido Shuffle (Columbia)
- HALL & OATES—Rich Girl (RCA) 21-12
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 22-14

KAFY—Bakersfield

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 16-6
- DAVID SOUL—Don't Give Up On Us (Private Stock) 22-15

PRIME MOVERS - NATIONAL

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- DARYL HALL/JOHN OATES—Rich Girl (RCA)
- WINGS—Maybe I'm Amazed (Capitol)

KJOY—Stockton, Ca.

- RUFUS/CHAKA KHAN—At Midnight (ABC)
- DEMIECE WILLIAMS—Free (Columbia)
- EAGLES—Hotel California (Asylum) 30-15
- WILLIAM BELL—Trying To Love Two (Mercury) 28-15

KGW—Portland

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- JENNIFER WARNES—Right Time Of The Night (Arista)
- BEE GEES—Boogie Child (RSO) 19-11
- DAVID SOUL—Don't Give Up On Us (Private Stock) 20-13

KING—Seattle

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- SMOKIE—Living Next Door To Alice (RSO)
- BARRY MANILOW—Weekend In New England (Arista) 15-2
- FLEETWOOD MAC—Go Your Own Way (W.B.) 17-7

KIRB—Spokane

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- FLEETWOOD MAC—Go Your Own Way (W.B.) 14-9
- HALL & OATES—Rich Girl (RCA) 15-10

KTAC—Tacoma

- JENNIFER WARNES—Right Time Of The Night (Arista)
- GLEN CAMPBELL—Southern Nights (Capitol)
- JACKSONS—Enjoy Yourself (Epic) 12-7
- FLEETWOOD MAC—Go Your Own Way (W.B.) 15-10

KCPX—Salt Lake City

- KINKS—Sleepwalker (Arista)
- KANSAS—Carry On Wayward Son (Kirshner) 12-7
- OLIVIA NEWTON-JOHN—Sam (MCA) 20-15

KRSP—Salt Lake City

- JENNIFER WARNES—Right Time Of The Night (Arista)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- RUBINOOS—I Think We're Alone Now (Beserkeley) 22-12
- EAGLES—Hotel California (Asylum) 28-19

KTLA—Denver

- GLEN CAMPBELL—Southern Nights (Capitol)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- HALL & OATES—Rich Girl (RCA) 22-14
- ABBA—Dancing Queen (Atlantic) 12-8

North Central Region

TOP ADD ONS:

- EAGLES—Hotel California (Asylum)
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- GLEN CAMPBELL—Southern Nights (Capitol)

PRIME MOVERS:

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- HALL & OATES—Rich Girl (RCA)
- WINGS—Maybe I'm Amazed (Capitol)

BREAKOUTS:

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- WILLIAM BELL—Trying To Love Two (Mercury)
- OLIVIA NEWTON-JOHN—Sam (MCA)

CKLW—Detroit

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 12-7
- ABBA—Dancing Queen (Atlantic) 17-12

WJLB—Detroit

- ARTHUR PRYSOCK—I Wanna Baby (Old Town)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- BAR-KAYS—Too Hot To Stop (Mercury) 29-21
- AL HUDSON/SOUL PARTNERS—Real Love (ABC) 30-30

WTAC—Flint, Mich.

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- STARZ—Cherry Baby (Capitol)
- HALL & OATES—Rich Girl (RCA) 10-5
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 5-1

WGRD—Grand Rapids

- ORLEANS—Reach (Asylum)
- OLIVIA NEWTON-JOHN—Sam (MCA)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 18-6
- HALL & OATES—Rich Girl (RCA) 14-4

Z-96 (WZZM-FM)—Grand Rapids

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 14-4
- HALL & OATES—Rich Girl (RCA) 17-11

WAKY—Louisville

- EAGLES—Hotel California (Asylum)
- KISS—Calling Dr. Love (Casablanca)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 24-13
- GLEN CAMPBELL—Southern Nights (Capitol) 10-5

WBGH—Bowling Green

- EAGLES—Hotel California (Asylum)
- ROSE ROYCE—I Wanna Get Next To You (MCA)
- WINGS—Maybe I'm Amazed (Capitol) EX-24
- BOSTON—Long Time (Epic) EX-26

WGCL—Cleveland

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- GLEN CAMPBELL—Southern Nights (Capitol)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 15-9
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 21-15

WMGC—Cleveland

- SEALS & CROFTS—Goodbye Old Buddies (W.B.)
- GLEN CAMPBELL—Southern Nights (Capitol)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 25-20
- JACKSON BROWNE—Here Come Those Tears Again (Asylum) 35-30

WSM—Cincinnati

- EAGLES—Hotel California (Asylum)
- BOSTON—Long Time (Epic)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 29-18
- KANSAS—Carry On Wayward Son (Kirshner) 12-5

Q-102 (WKQR-FM)—Cincinnati

- NONE
- AL STEWART—Year Of The Cat (Janus) 8-2
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) EX-24

WCOL—Columbus

- WILTON PLACE STREET BAND—Disco Lucy (Island)
- WILLIAM BELL—Trying To Love Two (Mercury)
- EAGLES—Hotel California (Asylum) 34-23
- HALL & OATES—Rich Girl (RCA) 10-6

WCUE—Akron, Ohio

- BOZ SCAGGS—Lido Shuffle (Columbia)
- WILLIAM BELL—Trying To Love Two (Mercury)
- WINGS—Maybe I'm Amazed (Capitol) 32-23
- DAVID SOUL—Don't Give Up On Us (Private Stock) 10-3

13-Q (WKQT)—Pittsburgh

- WINGS—Maybe I'm Amazed (Capitol)
- 10 C C—The Things We Do For Love (Mercury)
- KENNY NOLAN—I Like Dreamin' (20th Century) 19-13
- DEMIECE WILLIAMS—Free (Columbia) 18-14

BREAKOUTS - NATIONAL

- WILLIAM BELL—Trying To Love Two (Mercury)
- OLIVIA NEWTON-JOHN—Sam (MCA)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse)

WPEZ—Pittsburgh

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- KENNY NOLAN—I Like Dreamin' (20th Century) 21-12
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 10-6

WRIE—Erie, Pa.

- EAGLES—Hotel California (Asylum)
- OLIVIA NEWTON-JOHN—Sam (MCA)
- JENNIFER WARNES—Right Time Of The Night (Arista) 29-21
- JOHN TRAVOLTA—All Strung Out On You (Midland Int'l.) 27-20

WIET—Erie, Pa.

- JENNIFER WARNES—Right Time Of The Night (Arista)
- GLEN CAMPBELL—Southern Nights (Capitol)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 25-15
- HALL & OATES—Rich Girl (RCA) 16-8

WYK—Oklahoma City

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- EAGLES—Hotel California (Asylum)
- WINGS—Maybe I'm Amazed (Capitol) 18-13
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) HB-18

KOMA—Oklahoma City

- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- Q—Dancin' Man (Epic)
- ABBA—Dancing Queen (Atlantic) 19-13
- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.) 20-15

KARC—Tulsa

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- GLEN CAMPBELL—Southern Nights (Capitol)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 15-6
- HALL & OATES—Rich Girl (RCA) 23-16

KELI—Tulsa

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- LEO SAYER—When I Need You (W.B.)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic) 17-12
- ELVIS PRESLEY—Moody Blue (RCA) 12-8

WTIX—New Orleans

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- EAGLES—Hotel California (Asylum)
- BOSTON—Long Time (Epic) 20-15
- HALL & OATES—Rich Girl (RCA) 23-18

KEEL—Shreveport

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- ABBA—Dancing Queen (Atlantic) 6-2
- DAVID SOUL—Don't Give Up On Us (Private Stock) 9-6

KILT—Houston

- OLIVIA NEWTON-JOHN—Sam (MCA)
- KENNY ROGERS—Lucille (U.A.)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 30-17
- JENNIFER WARNES—Right Time Of The Night (Arista) 36-27

KRBE—Houston

- DAVID DUNDAS—Jeans On (Chrysalis)
- HALL & OATES—Rich Girl (RCA) 15-9
- FUNKADELIC—Comin' Round The Mountain (W.B.)
- BRICK—That's What It's All About (Bang)
- RUFUS/CHAKA KHAN—At Midnight (ABC) 28-20
- FACTS OF LIFE—Sometimes (Kayvette) 11-7

KLIF—Dallas

- BOZ SCAGGS—Lido Shuffle (Columbia)
- GLEN CAMPBELL—Southern Nights (Capitol)
- HALL & OATES—Rich Girl (RCA) 17-9
- 10 C C—The Things We Do For Love (Mercury) 14-10
- FLEETWOOD MAC—Go Your Own Way (W.B.) 10-5
- ABBA—Dancing Queen (Atlantic) 21-16

KFTZ—Fl. Worth

- NONE
- NONE

KINT—El Paso

- ROD STEWART—The First Cut Is The Deepest (W.B.)
- KENNY NOLAN—I Like Dreamin' (20th Century) 18-11
- 10 C C—The Things We Do For Love (Mercury) 17-12

Midwest Region

TOP ADD ONS:

- GLEN CAMPBELL—Southern Nights (Capitol)
- LEO SAYER—When I Need You (W.B.)
- EAGLES—Hotel California (Asylum)

PRIME MOVERS:

- 10 C C—The Things We Do For Love (Mercury)
- WINGS—Maybe I'm Amazed (Capitol)
- HALL & OATES—Rich Girl (RCA)

BREAKOUTS:

- ROD STEWART—The First Cut Is The Deepest (W.B.)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- AMBROSIA—Magical Mystery Tour (20th Century)

WLS—Chicago

- BAY CITY ROLLERS—Dedication (Arista)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- WINGS—Maybe I'm Amazed (Capitol) 30-22
- HALL & OATES—Rich Girl (RCA) 26-20

WMET—Chicago

- EAGLES—Hotel California (Asylum)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- ABBA—Dancing Queen (Atlantic) 17-11
- WINGS—Maybe I'm Amazed (Capitol) 24-19

(Continued on page 28)

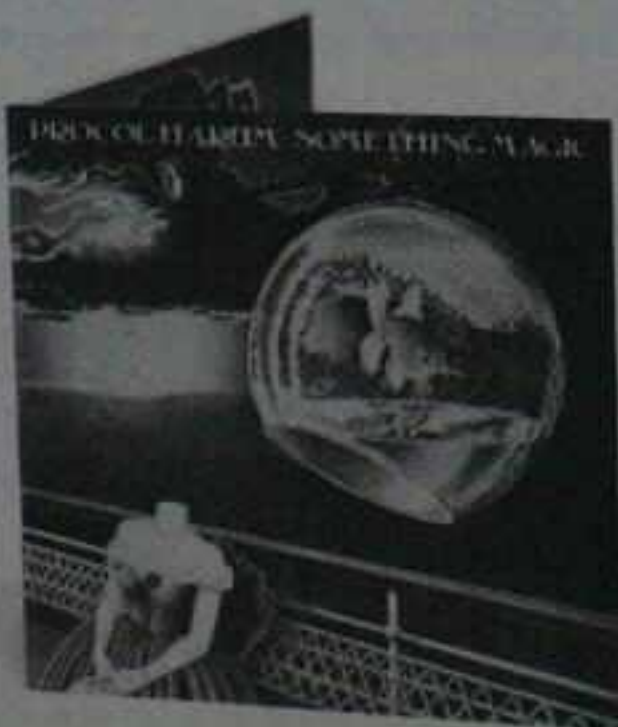
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Billboard Singles Radio Action

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

Playlist Top Add Ons
Playlist Prime Movers

Continued from page 26

WYON—Chicago

- JERRY BUTLER—I Wanna Do It To You (Motown)
- CARL DAVIS—Windy City Theme (Chisound)
- JAMES BROWN—Body Heat (Polydor) 23-10
- NATALIE COLE—I've Got Love On My Mind (Capitol) 10-1

WVDE—Indianapolis

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- GLEN CAMPBELL—Southern Nights (Capitol)
- 10 C C—The Things We Do For Love (Mercury) 26-12

D+ THELMA HOUSTON—Don't Leave Me This Way (Tamil) 30-23

WOKY—Milwaukee

- ROD STEWART—The First Cut Is The Deepest (W.B.)
- LEO SAYER—When I Need You (W.B.)
- HALL & OATES—Rich Girl (RCA) 20-14
- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.) 22-17

WZUU-FM—Milwaukee

- GARY WRIGHT—Phantom Writer (W.B.)
- LEO SAYER—When I Need You (W.B.)
- HALL & OATES—Rich Girl (RCA) 12-7
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 16-11

WIRL—Peoria, Ill.

- GLEN CAMPBELL—Southern Nights (Capitol)
- LEO SAYER—When I Need You (W.B.)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 10-5
- NATALIE COLE—I've Got Love On My Mind (Capitol) 14-11

KSLQ-FM—St. Louis

- GLEN CAMPBELL—Southern Nights (Capitol)
- LEO SAYER—When I Need You (W.B.)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 10-3
- 10 C C—The Things We Do For Love (Mercury) 14-10

KIOA—Des Moines

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- JAMES DARREN—You Take My Heart Away (Private Stock)
- WINGS—Maybe I'm Amazed (Capitol) 23-10
- DAVID SOUL—Don't Give Up On Us (Private Stock) 26-16

KDWB—Minneapolis

- AMBROSIA—Magical Mystery Tour (20th Century)
- AL STEWART—Year Of The Cat (Janus) 22-10
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 24-13

WOGY—Minneapolis

- EAGLES—Hotel California (Asylum)
- BOSTON—Long Time (Epic)
- FLEETWOOD MAC—Go Your Own Way (W.B.) 18-14
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 14-11

KSTP—Minneapolis

- JENNIFER WARNES—Right Time Of The Night (Arista)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- EAGLES—Hotel California (Asylum) 26-13
- AMBROSIA—Magical Mystery Tour (20th Century) 13-8

WHB—Kansas City

- ELTON JOHN—Bike Your Lip (MCA/Rocket) 12-7
- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- WINGS—Maybe I'm Amazed (Capitol) 23-17
- HALL & OATES—Rich Girl (RCA) 18-13

KKLS—Rapid City, S.D.

- RUFUS/CHAKA KHAN—At Midnight (ABC)
- LEO SAYER—When I Need You (W.B.)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 19-4
- 10 C C—The Things We Do For Love (Mercury) 18-9

KQWB—Fargo, N.D.

- OLIVIA NEWTON-JOHN—Sam (MCA)
- GLEN CAMPBELL—Southern Nights (Capitol)
- LEO SAYER—When I Need You (W.B.) 10-15
- 10 C C—The Things We Do For Love (Mercury) 12-4

Northeast Region

TOP ADD ONS:

- GLEN CAMPBELL—Southern Nights (Capitol)
- WILLIAM BELL—Trying To Love Two (Mercury)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)

PRIME MOVERS:

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- HALL & OATES—Rich Girl (RCA)
- KANSAS—Carry On Wayward Son (Kirshner)

BREAKOUTS:

- (D) THELMA HOUSTON—Don't Leave Me This Way (Tamil)
- JOHN TRAVOLTA—All Strung Out On You (Midland Int'l.)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse)

WABC—New York

- KANSAS—Carry On Wayward Son (Kirshner)
- THELMA HOUSTON—Don't Leave Me This Way (Tamil) 17-7
- ABBA—Dancing Queen (Atlantic) 9-6

WBLS—New York

- AQUARIAN DREAM—Phoenix (Buddah)
- SPINNERS—You're Throwing A Good Love Away (Atlantic)
- NONE

WPIX—New York

- NONE
- NONE

WWRL—New York

- SHIRLEY BROWN—Blessed Is The Woman (Arista)
- BAR-KAYS—Too Hot To Stop (Mercury)
- FATBACK BAND—Double Dutch (Spring) 16-11
- WILLIAM BELL—Trying To Love Two (Mercury) 18-13

WPTR—Albany

- JOHN TRAVOLTA—All Strung Out On You (Midland Int'l.)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 29-13
- OLIVIA NEWTON-JOHN—Sam (MCA) 30-20

WTRY—Albany

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- WILLIAM BELL—Trying To Love Two (Mercury)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 28-13
- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.) 24-17

WKDW—Buffalo

- THELMA HOUSTON—Don't Leave Me This Way (Tamil)
- HALL & OATES—Rich Girl (RCA) 19-9
- JOHN TRAVOLTA—All Strung Out On You (Midland Int'l.) 23-16

WYSL—Buffalo

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- TRAMPPS—Disco Inferno (Atlantic)
- GENESIS—Your Own Special Way (A&O) 26-17
- JOHN TRAVOLTA—All Strung Out On You (Midland Int'l.) 22-21

WBBF—Rochester, N.Y.

- FOGHAT—I'll Be Standing By (Bearsville)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- JOHN TRAVOLTA—All Strung Out On You (Midland Int'l.) 20-16
- SEALS & CROFTS—Goodbye Old Buddies (W.B.) 24-20

WRKO—Boston

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- GLEN CAMPBELL—Southern Nights (Capitol)
- HALL & OATES—Rich Girl (RCA) 17-10
- KANSAS—Carry On Wayward Son (Kirshner) 21-17

WBZ-FM—Boston

- CERRONE—Love In 'C' Minor (Columbia)
- WILLIAM BELL—Trying To Love Two (Mercury)
- HALL & OATES—Rich Girl (RCA) 15-7
- LEO SAYER—When I Need You (W.B.) 27-21

WVBF-FM—Boston

- NONE
- NONE

WCRW—Worcester, Mass.

- JENNIFER WARNES—Right Time Of The Night (Arista)
- GLEN CAMPBELL—Southern Nights (Capitol)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 13-8
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 15-10

WDRW—Hartford

- GLEN CAMPBELL—Southern Nights (Capitol)
- ANDREW GOLD—Lonely Boy (Asylum)
- THELMA HOUSTON—Don't Leave Me This Way (Tamil) 16-10
- KANSAS—Carry On Wayward Son (Kirshner) 25-19

WPRO—Providence

- RUFUS/CHAKA KHAN—At Midnight (ABC)
- SMOKIE—Living Next Door To Alice (RSO)
- KANSAS—Carry On Wayward Son (Kirshner) 22-11
- DAVID SOUL—Don't Give Up On Us (Private Stock) 23-15

WQXI—Atlanta

- EAGLES—Hotel California (Asylum)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- JENNIFER WARNES—Right Time Of The Night (Arista)

PRIME MOVERS:

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- GLEN CAMPBELL—Southern Nights (Capitol)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)

BREAKOUTS:

- HOT—Angel In Your Arms (Big Tree)
- LEO SAYER—When I Need You (W.B.)
- WINGS—Maybe I'm Amazed (Capitol)

WQXI—Atlanta

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- WINGS—Maybe I'm Amazed (Capitol)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 20-6
- KENNY NOLAN—I Like Dreamin' (20th Century) 25-12

2-93 (WZGC-FM)—Atlanta

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- HALL & OATES—Rich Girl (RCA)
- GLEN CAMPBELL—Southern Nights (Capitol) 28-16
- WILLIAM BELL—Trying To Love Two (Mercury) 18-9

WBBQ—Atlanta

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 24-17
- WILLIAM BELL—Trying To Love Two (Mercury) 28-23

WFIL—Philadelphia

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- MARILYN McCOO/BILLY DAVIS JR.—Your Love (ABC)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 24-17
- 10 C C—The Things We Do For Love (Mercury) 17-12

WFBG—Philadelphia

- OLIVIA NEWTON-JOHN—Sam (MCA)
- NONE

WIFI-FM—Philadelphia

- DENIECE WILLIAMS—Free (Columbia)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- DENIECE WILLIAMS—Free (Columbia) 10-10
- KENNY NOLAN—I Like Dreamin' (20th Century) 9-3

WPGC—Washington

- BOZ SCAGGS—Lido Shuffle (Columbia)
- MARILYN McCOO/BILLY DAVIS JR.—Your Love (ABC)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 13-5
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 24-16

WOL—Washington

- ISAAC HAYES/DIONNE WARWICK—By The Time I Get To Phoenix (ABC)
- ASHFORD & SIMPSON—So So Satisfied (W.B.)
- HALL & OATES—Rich Girl (RCA) 14-8
- WILLIAM BELL—Trying To Love Two (Mercury) 5-3

WGH—Washington

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- STEVIE WONDER—I Wish (Tamil) 13-4
- FLEETWOOD MAC—Go Your Own Way (W.B.) 16-12

WCAO—Baltimore

- DENIECE WILLIAMS—Free (Columbia)
- WILLIAM BELL—Trying To Love Two (Mercury)
- WINGS—Maybe I'm Amazed (Capitol) 19-13
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 16-12

WYRE—Baltimore

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- DONNA SUMMER—Winter Melody (Casablanca)
- HALL & OATES—Rich Girl (RCA) 22-11
- DAVID SOUL—Don't Give Up On Us (Private Stock) 18-8

WLEE—Richmond, Va.

- LEO SAYER—When I Need You (W.B.)
- JACKSON BROWNE—Here Come Those Tears Again (Asylum) 15-10
- DAVID SOUL—Don't Give Up On Us (Private Stock) 17-12

WQED—Atlanta

- LEO SAYER—When I Need You (W.B.)
- JACKSON BROWNE—Here Come Those Tears Again (Asylum) 15-10
- DAVID SOUL—Don't Give Up On Us (Private Stock) 17-12

WQXI—Atlanta

- EAGLES—Hotel California (Asylum)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- JENNIFER WARNES—Right Time Of The Night (Arista)

PRIME MOVERS:

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- GLEN CAMPBELL—Southern Nights (Capitol)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)

BREAKOUTS:

- HOT—Angel In Your Arms (Big Tree)
- LEO SAYER—When I Need You (W.B.)
- WINGS—Maybe I'm Amazed (Capitol)

WQXI—Atlanta

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- WINGS—Maybe I'm Amazed (Capitol)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 20-6
- KENNY NOLAN—I Like Dreamin' (20th Century) 25-12

2-93 (WZGC-FM)—Atlanta

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- HALL & OATES—Rich Girl (RCA)
- GLEN CAMPBELL—Southern Nights (Capitol) 28-16
- WILLIAM BELL—Trying To Love Two (Mercury) 18-9

WBBQ—Atlanta

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 24-17
- WILLIAM BELL—Trying To Love Two (Mercury) 28-23

WFIL—Philadelphia

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- MARILYN McCOO/BILLY DAVIS JR.—Your Love (ABC)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 24-17
- 10 C C—The Things We Do For Love (Mercury) 17-12

WFBG—Philadelphia

- OLIVIA NEWTON-JOHN—Sam (MCA)
- NONE

WIFI-FM—Philadelphia

- DENIECE WILLIAMS—Free (Columbia)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- DENIECE WILLIAMS—Free (Columbia) 10-10
- KENNY NOLAN—I Like Dreamin' (20th Century) 9-3

WPGA—Savannah, Ga.

- GLEN CAMPBELL—Southern Nights (Capitol)
- LEO SAYER—When I Need You (W.B.)
- KANSAS—Carry On Wayward Son (Kirshner) 12-5
- TOM JONES—Say You'll Stay Until Tomorrow (Epic) 18-11

WQAM—Miami

- EAGLES—Hotel California (Asylum)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- ABBA—Dancing Queen (Atlantic) 18-12
- KENNY NOLAN—I Like Dreamin' (20th Century) 20-16

Y-100 (WHYI-FM)—Miami

- KANSAS—Carry On Wayward Son (Kirshner)
- 10 C C—The Things We Do For Love (Mercury)
- BAY CITY ROLLERS—Dedication (Arista) 14-8
- HALL & OATES—Rich Girl (RCA) 12-5

BJ 105 (WBIV-FM)—Orlando

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- EAGLES—Hotel California (Asylum)
- ROD STEWART—The First Cut Is The Deepest (W.B.) 21-16
- WINGS—Maybe I'm Amazed (Capitol) 25-20

Q-105 (WRBQ-FM)—Tampa/St. Petersburg

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- GLEN CAMPBELL—Southern Nights (Capitol)
- KANSAS—Carry On Wayward Son (Kirshner) 13-6
- DAVID SOUL—Don't Give Up On Us (Private Stock) 18-12

WOPD—Lakeland, Fla.

- CERRONE—Love In 'C' Minor (Columbia)
- STARZ—Cherry Baby (Capitol)
- JOHN TRAVOLTA—All Strung Out On You (Midland Int'l.) 35-19
- DENIECE WILLIAMS—Free (Columbia) 38-22

WQED—Atlanta

- LEO SAYER—When I Need You (W.B.)
- JACKSON BROWNE—Here Come Those Tears Again (Asylum) 15-10
- DAVID SOUL—Don't Give Up On Us (Private Stock) 17-12

WQXI—Atlanta

- EAGLES—Hotel California (Asylum)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- JENNIFER WARNES—Right Time Of The Night (Arista)

PRIME MOVERS:

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- GLEN CAMPBELL—Southern Nights (Capitol)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)

BREAKOUTS:

- HOT—Angel In Your Arms (Big Tree)
- LEO SAYER—When I Need You (W.B.)
- WINGS—Maybe I'm Amazed (Capitol)

WQXI—Atlanta

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- WINGS—Maybe I'm Amazed (Capitol)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 20-6
- KENNY NOLAN—I Like Dreamin' (20th Century) 25-12

2-93 (WZGC-FM)—Atlanta

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- HALL & OATES—Rich Girl (RCA)
- GLEN CAMPBELL—Southern Nights (Capitol) 28-16
- WILLIAM BELL—Trying To Love Two (Mercury) 18-9

WBBQ—Atlanta

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 24-17
- WILLIAM BELL—Trying To Love Two (Mercury) 28-23

WFIL—Philadelphia

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- MARILYN McCOO/BILLY DAVIS JR.—Your Love (ABC)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 24-17
- 10 C C—The Things We Do For Love (Mercury) 17-12

WFBG—Philadelphia

- OLIVIA NEWTON-JOHN—Sam (MCA)
- NONE

WIFI-FM—Philadelphia

- DENIECE WILLIAMS—Free (Columbia)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- DENIECE WILLIAMS—Free (Columbia) 10-10
- KENNY NOLAN—I Like Dreamin' (20th Century) 9-3

WTMA—Charleston, S.C.

- ENCHANTMENT—Gloria (U.A.)
- JENNIFER WARNES—Right Time Of The Night (Arista)
- FLEETWOOD MAC—Go Your Own Way (W.B.) 24-12
- DAVID SOUL—Don't Give Up On Us (Private Stock) 26-16

WROD—Spartanburg, S.C.

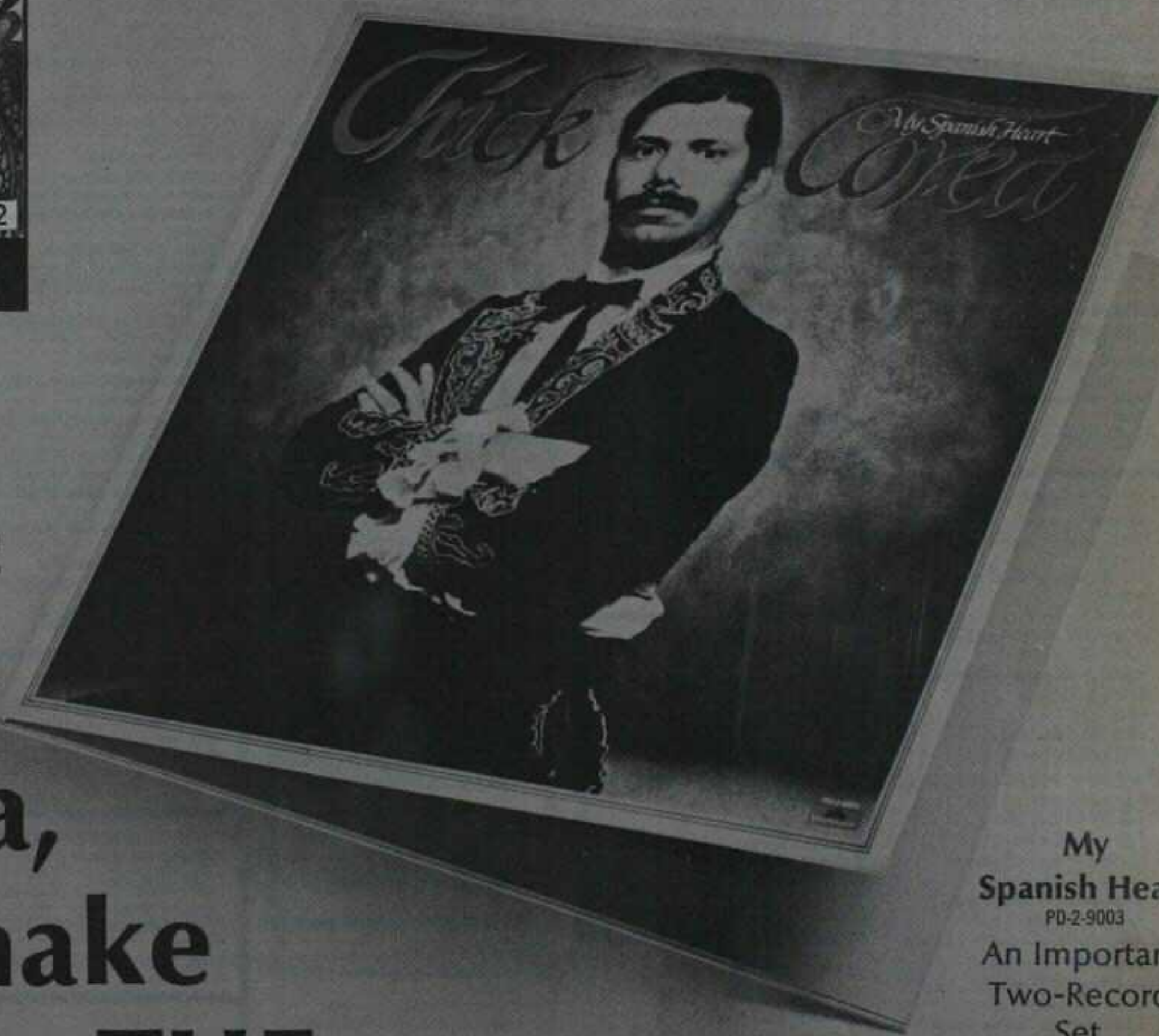
- JAMES DARREN—You Take My Heart Away (Private Stock)
- FREE BEER—Queen Of The Purple

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Billboard Album Radio Action

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

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

Top Add Ons-National

- AMERICA—Harbor (Warner Brothers)
- JUSTIN HAYWARD—Songwriter (Doram)
- FOREIGNER—(Atlantic)
- ELLIOT MURPHY—Just A Story From America (Columbia)

Top Requests/Airplay-National

- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- PINK FLOYD—Animals (Columbia)
- KINKS—Sleepwalker (Arista)

National Breakouts

- NILS LOFGREN—I Came To Dance (A&M)
- GARLAND JEFFRIES—Ghost Rider (A&M)
- PROCOL HARUM—Something Magic (Warner Brothers)
- JOE BECK—Watch The Time (Polydor)

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

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

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

- KPBI-FM—Denver (Jean Valdez)**
- AMERICA—Harbor (Warner Brothers)
 - FOREIGNER—(Atlantic)
 - JOAN ARMATRADE—(A&M)
 - WANGELIS—Albedo 0.39 (RCA)
 - THE BABYS—(Chrysalis)
 - POUSETTE DART BAND—Amnesia (Capitol)
 - EAGLES—Hotel California (Asylum)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - AL STEWART—The Year Of The Cat (Jama)
- KISW-FM—Seattle (Lee Michaels)**
- POUSETTE DART BAND—Amnesia (Capitol)
 - AMERICA—Harbor (Warner Brothers)
 - KENNY RANKIN ALBUM—(Little David)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - BACHMAN-TURNER OVERDRIVE—Freeways (Mercury)
 - BARCLAY JAMES HARVEST—Octoberon (MCA)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - GEORGE BENSON—In Flight (Warner Brothers)
 - PINK FLOYD—Animals (Columbia)

- KMYR-FM—Albuquerque (Judy McNair)**
- GENE CLARK—Two Sides To Every Story (RSD)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - JOE BECK—Watch The Time (Polydor)
 - BLONDIE CHAMPLIN—(Asylum)
 - HOO DOO RHYTHM DEVIIS—Safe In Their Homes (Fantasy)
 - PETER GABRIEL—(Arista)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - PINK FLOYD—Animals (Columbia)
 - KINKS—Sleepwalker (Arista)
 - JETHRO TULL—Songs From The Wood (Chrysalis)
- WYOE-FM—New Orleans (Scott Seagraves/Jim White)**
- AMERICA—Harbor (Warner Brothers)
 - BACHMAN-TURNER OVERDRIVE—Freeways (Mercury)
 - EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
 - UTOPIA—Ra (Bearsville)
 - HUBERT LAWS—The San Francisco Concert (C.T.I.)
 - TAJ MAHAL—Music Fuh Ya (Warner Brothers)
 - GEORGE BENSON—In Flight (Warner Brothers)
 - PINK FLOYD—Animals (Columbia)
 - KANSAS—Leftoverture (Karbner)
 - JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)

- WCOL-FM—Columbus (Bob Gooding)**
- JETHRO TULL—Songs From The Wood (Chrysalis)
 - KIM CARNES—Sailor (A&M)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
 - LOAD—Praise The Lord (Owl)
 - MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
 - PINK FLOYD—Animals (Columbia)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - KANSAS—Leftoverture (Karbner)
 - KINKS—Sleepwalker (Arista)
- WDVE-FM—Pittsburgh (Pat Sullivan)**
- FLAME—Queen Of The Neighborhood (RCA)
 - RICHARD TORRENCE—Bareback (Capitol)
 - KANSAS—Leftoverture (Karbner)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

- WCHI-FM—PL Lauderdale (Gary Granger)**
- SEA LEVEL—(Capricorn)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - JOE BECK—Watch The Time (Polydor)
 - POUSETTE DART BAND—Amnesia (Capitol)
 - GARY WRIGHT—The Light Of Smiles (Warner Brothers)
 - KINKS—Sleepwalker (Arista)
 - STARCASTLE—Fountains Of Light (Epic)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
- WOFI-FM—Orlando (Bill McGehee)**
- GEORGE BENSON—In Flight (Warner Brothers)
 - BRIAN AUGERS OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)
 - HENRY GROSS—Show Me To The Stage (Jama)
 - PETER GABRIEL—(Arista)
 - JOE BECK—Watch The Time (Polydor)
 - BACHMAN-TURNER OVERDRIVE—Freeways (Mercury)
 - JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - GENESIS—Wind & Wuthering (Arista)

- WLIR-FM—New York (Dennis MacNameis)**
- COUNTRY JOE McDONALD—Goodbye Blues (Fantasy)
 - HENRY GROSS—Show Me To The Stage (Jama)
 - AMERICA—Harbor (Warner Brothers)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - ELLIOT MURPHY—Just A Story From America (Columbia)
 - PROCOL HARUM—Something Magic (Warner Brothers)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - PETER GABRIEL—(Arista)
 - PINK FLOYD—Animals (Columbia)
- WOUR-FM—Utica (Seymour Jeff Chard)**
- DELBERT McCLINTON—Love Ruffler (ABC)
 - FOREIGNER—(Atlantic)
 - STEVE GIBBONS BAND—Buller On (MCA)
 - BRUCE COCKBURN—In The Falling Dark (Island)
 - ELLIOT MURPHY—Just A Story From America (Columbia)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - STANLEY BROWN GROUP—If The Lights Don't Get You The Hubbs Will (Sire)
 - PETER GABRIEL—(Arista)
 - POUSETTE DART BAND—Amnesia (Capitol)
 - JETHRO TULL—Songs From The Wood (Chrysalis)

Western Region

- TOP ADD ONS:**
- AMERICA—Harbor (Warner Brothers)
 - POUSETTE DART BAND—Amnesia (Capitol)
 - FOREIGNER—(Atlantic)
 - BACHMAN-TURNER OVERDRIVE—Freeways (Mercury)

- TOP REQUEST/AIRPLAY:**
- FLEETWOOD MAC—Rumours (Warner Brothers)
 - PINK FLOYD—Animals (Columbia)
 - EAGLES—Hotel California (Asylum)
 - KINKS—Sleepwalker (Arista)

- BREAKOUTS:**
- FOREIGNER—(Atlantic)
 - NILS LOFGREN—I Came To Dance (A&M)
 - PROCOL HARUM—Something Magic (Warner Brothers)
 - RICHARD TORRENCE—Bareback (Capitol)

- KOME-FM—San Jose (Dana Jang)**
- PROCOL HARUM—Something Magic (Warner Brothers)
 - NILS LOFGREN—I Came To Dance (A&M)
 - MIRNIE RIPPERTON—Stay In Love (Epic)
 - AMERICA—Harbor (Warner Brothers)
 - RICHARD TORRENCE—Bareback (Capitol)
 - BACHMAN-TURNER OVERDRIVE—Freeways (Mercury)
 - KINKS—Sleepwalker (Arista)
 - PINK FLOYD—Animals (Columbia)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - JETHRO TULL—Songs From The Wood (Chrysalis)

- TOP REQUEST/AIRPLAY:**
- FLEETWOOD MAC—Rumours (Warner Brothers)
 - PINK FLOYD—Animals (Columbia)
 - EAGLES—Hotel California (Asylum)
 - KINKS—Sleepwalker (Arista)

Southwest Region

- TOP ADD ONS:**
- AMERICA—Harbor (Warner Brothers)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - UTOPIA—Ra (Bearsville)
 - PETER GABRIEL—(Arista)

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

- BREAKOUTS:**
- UTOPIA—Ra (Bearsville)
 - MICHAEL NESMITH—From A Radio Engine To The Photon Wing (Island)
 - BACHMAN-TURNER OVERDRIVE—Freeways (Mercury)
 - NILS LOFGREN—I Came To Dance (A&M)

- KNOD-FM—Tulsa (Leisa Johnson)**
- SEA LEVEL—(Capricorn)
 - JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
 - KINKS—Sleepwalker (Arista)
 - PABLO CRUISE—A Place In The Sun (A&M)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - BACHMAN-TURNER OVERDRIVE—Freeways (Mercury)
 - JETHRO TULL—Songs From The Wood (Chrysalis)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
 - EAGLES—Hotel California (Asylum)
 - MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)

- TOP REQUEST/AIRPLAY:**
- FLEETWOOD MAC—Rumours (Warner Brothers)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - EAGLES—Hotel California (Asylum)
 - PETER GABRIEL—(Arista)

Midwest Region

- TOP ADD ONS:**
- NILS LOFGREN—I Came To Dance (A&M)
 - ELLIOT MURPHY—Just A Story From America (Columbia)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - BACHMAN-TURNER OVERDRIVE—Freeways (Mercury)

- TOP REQUEST/AIRPLAY:**
- FLEETWOOD MAC—Rumours (Warner Brothers)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - EAGLES—Hotel California (Asylum)
 - PETER GABRIEL—(Arista)

- BREAKOUTS:**
- R.E.O. SPEEDWAGON—You Get What You Pay For (Epic)
 - AMERICA—Harbor (Warner Brothers)
 - NITE CITY—(20th Cent.)
 - FLAME—Queen Of The Neighborhood (RCA)

- WZMF-FM—Milwaukee (Steve Stevens)**
- ANGEL—On Earth As It Is In Heaven (Casablanca)
 - ALESSI—(A&M)
 - NITE CITY—(20th Century)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - AMERICA—Harbor (Warner Brothers)
 - BACHMAN-TURNER OVERDRIVE—Freeways (Mercury)
 - EAGLES—Hotel California (Asylum)
 - QUEEN—A Day At The Races (Elektra)
 - GARY WRIGHT—The Light Of Smiles (Warner Brothers)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

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

Southeast Region

- TOP ADD ONS:**
- POUSETTE DART BAND—Amnesia (Capitol)
 - RICHARD TORRENCE—Bareback (Capitol)
 - PETER GABRIEL—(Arista)
 - JOE BECK—Watch The Time (Polydor)

- TOP REQUEST/AIRPLAY:**
- FLEETWOOD MAC—Rumours (Warner Brothers)
 - JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)

- BREAKOUTS:**
- GARLAND JEFFRIES—Ghost Rider (A&M)
 - NILS LOFGREN—I Came To Dance (A&M)
 - FLORA PURIM—Nothing Will Be As It Was Tomorrow (Warner Brothers)
 - PROCOL HARUM—Something Magic (Warner Brothers)

- WNCN-FM—Raleigh (Frank Lester)**
- JOHN MILES—Stranger In The City (London)
 - AMERICA—Harbor (Warner Brothers)
 - VANGELIS—Albedo 0.39 (RCA)
 - JETHRO TULL—Songs From The Wood (Chrysalis)
 - JOAN ARMATRADE—(A&M)
 - MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
 - JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)

- TOP REQUEST/AIRPLAY:**
- FLEETWOOD MAC—Rumours (Warner Brothers)
 - PINK FLOYD—Animals (Columbia)
 - KINKS—Sleepwalker (Arista)
 - JETHRO TULL—Songs From The Wood (Chrysalis)

Northeast Region

- TOP ADD ONS:**
- JUSTIN HAYWARD—Songwriter (Doram)
 - ELLIOT MURPHY—Just A Story From America (Columbia)
 - AMERICA—Harbor (Warner Brothers)
 - FOREIGNER—(Atlantic)

- TOP REQUEST/AIRPLAY:**
- FLEETWOOD MAC—Rumours (Warner Brothers)
 - PINK FLOYD—Animals (Columbia)
 - KINKS—Sleepwalker (Arista)
 - JETHRO TULL—Songs From The Wood (Chrysalis)

- BREAKOUTS:**
- HALL & OATES—No Goodbyes (Atlantic)
 - NILS LOFGREN—I Came To Dance (A&M)
 - GARLAND JEFFRIES—Ghost Rider (A&M)
 - JOE BECK—Watch The Time (Polydor)

- KSAN-FM—San Francisco (Don Potoczak)**
- NILS LOFGREN—I Came To Dance (A&M)
 - PROCOL HARUM—Something Magic (Warner Brothers)
 - DOUG KERSHAW—Flip, Flop & Fly (Warner Brothers)
 - FOREIGNER—(Atlantic)
 - POUSETTE DART BAND—Amnesia (Capitol)
 - ALBERT KING—Live (Utopia)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - UTOPIA—Ra (Bearsville)
 - PETER GABRIEL—(Arista)
 - KINKS—Sleepwalker (Arista)

- KLOS-FM—Los Angeles (Dabar Horebeka)**
- AMERICA—Harbor (Warner Brothers)
 - FOREIGNER—(Atlantic)
 - JENNIFER WARNES—(Arista)
 - KINKS—Sleepwalker (Arista)
 - STARCASTLE—Fountains Of Light (Epic)
 - JOURNEY—Next (Columbia)
 - QUEEN—A Day At The Races (Elektra)
 - PINK FLOYD—Animals (Columbia)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EAGLES—Hotel California (Asylum)

- KFG-FM—Fresno (Welen Malena)**
- POUSETTE DART BAND—Amnesia (Capitol)
 - RICHARD TORRENCE—Bareback (Capitol)
 - ANGEL—On Earth As It Is In Heaven (Casablanca)
 - JOE BECK—Watch The Time (Polydor)
 - PHOENIX—(Columbia)
 - R.E.O. SPEEDWAGON—You Get What You Pay For (Epic)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - JETHRO TULL—Songs From The Wood (Chrysalis)
 - PABLO CRUISE—A Place In The Sun (A&M)
 - PINK FLOYD—Animals (Columbia)

- KGB-FM—San Diego (Steve Capie)**
- KINKS—Sleepwalker (Arista)
 - NEIL DIAMOND—Love At The Greek (Columbia)
 - BACHMAN-TURNER OVERDRIVE—Freeways (Mercury)
 - AMERICA—Harbor (Warner Brothers)
 - MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
 - RICK WAKEMAN—White Rock (A&M)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - AL STEWART—The Year Of The Cat (Jama)
 - BOSTON—(Epic)

- KBC-FM—Phoenix (J.D. Freeman)**
- BARCLAY JAMES HARVEST—Octoberon (MCA)
 - MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
 - AMERICA—Harbor (Warner Brothers)
 - KALEPANA—(Arista)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - GARY WRIGHT—The Light Of Smiles (Warner Brothers)
 - JACKSON BROWNE—The Pretender (Asylum)
 - EAGLES—Hotel California (Asylum)

- KZEW-FM—Dallas (Charlie Kendall)**
- AMERICA—Harbor (Warner Brothers)
 - PETER GABRIEL—(Arista)
 - NILS LOFGREN—I Came To Dance (A&M)
 - MICHAEL NESMITH—From A Radio Engine To The Photon Wing (Island)
 - BACHMAN-TURNER OVERDRIVE—Freeways (Mercury)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - PINK FLOYD—Animals (Columbia)
 - JETHRO TULL—Songs From The Wood (Chrysalis)
 - UTOPIA—Ra (Warner Brothers)

- KXEL-FM—San Antonio (Tary Dale)**
- KENNY RANKIN ALBUM—(Little David)
 - AMERICA—Harbor (Warner Brothers)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - UTOPIA—Ra (Warner Brothers)
 - JOAN ARMATRADE—(A&M)
 - GEORGE BENSON—In Flight (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - AL STEWART—The Year Of The Cat (Jama)
 - BOSTON—(Epic)

- KLSJ-FM—Austin (Steve Smith)**
- AMERICA—Harbor (Warner Brothers)
 - MIRNIE RIPPERTON—Stay In Love (Epic)
 - MICHAEL NESMITH—From A Radio Engine To The Photon Wing (Island)
 - JOHN MAYALL—Lots Of People (ABC)
 - CHILLWACK—Dreams, Dreams, Dreams (Woodhouse Records)
 - DELBERT McCLINTON—Love Ruffler (ABC)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - PINK FLOYD—Animals (Columbia)
 - EAGLES—Hotel California (Asylum)
 - JETHRO TULL—Songs From The Wood (Chrysalis)

- WABE-FM—Detroit (Jim Owens)**
- R.E.O. SPEEDWAGON—You Get What You Pay For (Epic)
 - NILS LOFGREN—I Came To Dance (A&M)
 - ELLIOT MURPHY—Just A Story From America (Columbia)
 - BACHMAN-TURNER OVERDRIVE—Freeways (Mercury)
 - JETHRO TULL—Songs From The Wood (Chrysalis)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - ZZ TOP—Tejas (London)
 - FLEETWOOD MAC—Rumours (Warner Brothers)

- WJL-FM—Elgin (Chicago (Tom Marker/Trudy Fisher)**
- NILS LOFGREN—I Came To Dance (A&M)
 - ELLIOT MURPHY—Just A Story From America (Columbia)
 - FLORA PURIM—Nothing Will Be As It Was... Tomorrow (Warner Brothers)
 - NITE CITY—(20th Century)
 - BRUCE COCKBURN—In The Falling Dark (Island)
 - TERUO NAKAMURA—Rising Sun (Polydor)
 - PETER GABRIEL—(Arista)
 - KINKS—Sleepwalker (Arista)
 - UTOPIA—Ra (Bearsville)
 - HEARTSFIELD—Collectors Item (Columbia)

- WVNS-FM—Cleveland (Shelly Styles)**
- FLAME—Queen Of The Neighborhood (RCA)
 - ELLIOT MURPHY—Just A Story From America (Columbia)
 - MARTIN MULL—I'm Everyone I've Ever Loved (ABC)
 - MIRNIE RIPPERTON—Stay In Love (Epic)
 - NILS LOFGREN—I Came To Dance (A&M)
 - AL STEWART—The Year Of The Cat (Jama)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - PETER GABRIEL—(Arista)

- WWS-FM—Washington D.C. (David Emshain)**
- FLORA PURIM—Nothing Will Be As It Was... Tomorrow (Warner Brothers)
 - KATE & ANNA McGARRIGLE—Dancer With Broken Shoes (Warner Brothers)
 - NILS LOFGREN—I Came To Dance (A&M)
 - RICHARD TORRENCE—Bareback (Capitol)
 - MIRNIE RIPPERTON—Stay In Love (Epic)
 - GARLAND JEFFRIES—Ghost Rider (A&M)
 - SEA LEVEL—(Capricorn)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
 - VALERIE CARTER—Just A States Throw Away (Columbia)
 - JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)

- WHEN-FM—New York (Tom Morra)**
- DELANE BRAMLETT—Delane & Friends Close Reunion (Prodigy)
 - TELEVISION—Margate Motel (Elektra)
 - FOREIGNER—(Atlantic)
 - DOLLY PARTON—New Harvest First Gathering (RCA)
 - ELLIOT MURPHY—Just A Story From America (Columbia)
 - NITE CITY—(20th Century)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - PINK FLOYD—Animals (Columbia)
 - BRUCE SPRINGSTEEN—Born To Run (Columbia)

- WHOF-FM—New York (Wag Griffin)**
- DELBERT McCLINTON—Love Ruffler (ABC)
 - KATE & ANNA McGARRIGLE—Dancer With Broken Shoes (Warner Brothers)
 - HALL & OATES—No Goodbyes (Atlantic)
 - DAVID SANCHOIS—(Chelsea)
 - JOE BECK—Watch The Time (Polydor)
 - FLORA PURIM—Nothing Will Be As It Was... Tomorrow (Warner Brothers)
 - DEAN FRIEDMAN—(Jama)
 - FLAME—Queen Of The Neighborhood (RCA)
 - SIRI HANLTON—Arista (ABC)
 - KINKS—Sleepwalker (Arista)

- WNCN-FM—Philadelphia (Marie Starnes)**
- FOREIGNER—(Atlantic)
 - NILS LOFGREN—I Came To Dance (A&M)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - SANTANA—Festiva! (Columbia)
 - MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
 - ROBERT PALMER—Some People Can Do What They Like (Island)

- WVNS-FM—Providence (Tracy Branch)**
- GARLAND JEFFRIES—Ghost Rider (A&M)
 - THE STANLEY BROWN GROUP—If The Lights Don't Get You The Hubbs Will (Sire)
 - PABLO CRUISE—A Place In The Sun (A&M)
 - RICHARD TORRENCE—Bareback (Capitol)
 - HOO DOO RHYTHM DEVIIS—Safe In Their Homes (World Records)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - JELLY—(Real Story (Asylum)
 - KINKS—Sleepwalker (Arista)
 - JETHRO TULL—Songs From The Wood (Chrysalis)

- WHOF-FM—Buffalo (Eric Traver)**
- BRUCE COCKBURN—In The Falling Dark (Island)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - GARLAND JEFFRIES—Ghost Rider (A&M)
 - MOLKIE COLE—(Jama)
 - ELLIOT MURPHY—Just A Story From America (Columbia)
 - JOE BECK—Watch The Time (Polydor)
 - PINK FLOYD—Animals (Columbia)
 - JETHRO TULL—Songs From The Wood (Chrysalis)
 - QUEEN—A Day At The Races (Elektra)
 - KINKS—Sleepwalker (Arista)

- WNCN-FM—Baton Rouge (Beverly Wink)**
- AMERICA—Harbor (Warner Brothers)
 - DENICE WILLIAMS—This Is Money (Columbia)
 - VALERIE CARTER—Just A States Throw Away (Columbia)
 - HALL & OATES—No Goodbyes (Atlantic)
 - CHILLWACK—Dreams, Dreams, Dreams (Woodhouse Records)
 - STEVE GIBBONS BAND—Buller On (MCA)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - POUSETTE DART BAND—Amnesia (Capitol)
 - KINKS—Sleepwalker (Arista)

- WHOF-FM—Nashville (Jack Crawford)**
- PABLO CRUISE—A Place In The Sun (A&M)
 - MAMA'S PRIDE—Upbeat & Lowdown (Atco)
 - POUSETTE DART BAND—Amnesia (Capitol)
 - RICHARD TORRENCE—Bareback (Capitol)
 - UTOPIA—Ra (Bearsville)
 - DEAN FRIEDMAN—(Jama)
 - EAGLES—Hotel California (Asylum)
 - PINK FLOYD—Animals (Columbia)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)

- WHOF-FM—Nashville (Jack Crawford)**
- AMERICA—Harbor (Warner Brothers)
 - PETER GABRIEL—(Arista)
 - NILS LOFGREN—I Came To Dance (A&M)
 - JUSTIN HAYWARD—Songwriter (Doram)
 - PINK FLOYD—Animals (Columbia)
 - GENESIS—Wind & Wuthering (Arista)
 - FLEETWOOD MAC—Rumours (Warner Brothers)

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MARCH 12, 1977, BILLBOARD

Vox Jox

By CLAUDE HALL

LOS ANGELES—Stoney Richards, air personality at WKYS, Washington, has been doing standup comedy work at places like Catch A Rising Star in New York and the Paragon near the Univ. of Maryland in the Washington, D.C. area. "I like to do humor on the air, but with formats being what they are, you're sort of robbing your audience by rapping on the air when they've tuned in to hear music. So, the place to do humor, obviously, is in a nightclub. It works out well for the radio station, since it gets me out into the community."

Dave Diamond is back in Los Angeles "hanging out," as we say. Friends can call him at 213 384-1362. ... Big speculations about what's going to happen at KRTH, Los Angeles, and WFYR in Chicago abound. Rumor is that rock is eminent at both RKO Radio stations with live personalities on hand. ... Greg Collins, wherever you are, I have a letter of commendation for you for winning at the regional level in the 1976 annual air personality of the year competition. Call or write me.

Bill Dodd is new program director of KOGO in San Diego; he'd been assistant program director of KSFO in San Francisco the past two years. ... Lineup at WINR, Binghamton, N.Y., now includes music director Chris Dixon 5:30-10 a.m., production manager Bruce Coleman 10 a.m.-3 p.m., program director John K. Scott 3-7 p.m., Mike McCoy 7 p.m.-1 a.m. Tom Daniels and Don Morgan do weekends. Station did a

cash call that gave listeners prizes even if they just answer hello.

Peter McLane, program director of KIOA, Des Moines, is the new program director of KFJZ in Fort Worth. Program director of KFJZ-FM will be Gary Mack, program director at KLLQ in Wichita, Kan. General manager of the two radio stations is Richard F. Marcellan. ... KOLY, 118 E. Third St., Moberge, S.D. 57601, needs MOR records, reports Chuck (Chuck Taylor) Hertz. Station also plays some rock music, so he'd like that, too. Says to say

hello to J. Parker Antram, "wherever he is."

Talked to Dan Ingram, afternoon personality at WABC, New York; nobody watches his quality standards, he says. And that's probably true. Dan is undoubtedly the best Top 40 air personality in the nation, undoubtedly the highest paid, undoubtedly the most-listened to, undoubtedly the best. ... WKND is a 500-watt daytime station in Windsor, Conn., and program director Bob Scott says he's looking for a gospel air personality to do 10-11 a.m. Right now, Scott does the morning

show on the "soul music station. Mack J. Pettigrew does 11 a.m.-3 p.m., Vinny Brown does 3-signoff. Scott credits Ron Baskin, operations manager, as the mastermind behind the format, which is sort of Q-oriented, uptempo soul. "We boogie all the time." Station plays 40 singles, plus 25 LP cuts and adds five singles and five albums a week. This includes crossover material.

Staff at KWIP in Merced, Calif., features operations manager Kent Hopper 6-10 a.m., Bob Lee 10 a.m.-2 p.m., Jerry Daniels 2-6 p.m., Mark Stevens evenings and weekends. Hopper says the station has just bought new jingles from William B. Tanner "and they sound great. In addition, we are bringing in talent to the area and promoting them—Jean Shepard, Wynn Stewart, Roy Drusky."

Craig Mollison, program director of WSPD, Toledo, Ohio, writes: Jack "Mitchell in the Morning" Mitchell continues as our morning man from 5:30-10 a.m. Jack, who came to Toledo from Indianapolis some three years ago, has done tremendous things as far as capturing this market is concerned. From 10 a.m.-3 p.m., Mike Shepherd joins our staff. He had been working on weekends. Paul Smith does 3-6 p.m.; he has been doing very well in the afternoon drive slot since I came off the air and took the program manager's post last April. Ron Tindall moves from midday to the 6-midnight shift. Ron is a veteran in this market (some 10 years at WSPD) and brings a strong adult-oriented personality into a difficult daypart. The program will feature a mixture of music, guests and telephone talk. Midnight-6 a.m. features Ed Burns, whose unique delivery and following is a natural for deviating from the regular playlist and including a lot of crossover country material. WSPD is really coming along in attracting younger listeners to what had been a very conservative general services format.

Jonathan Warner, 201 992-0802, has a first ticket and for the past two years has been doing morning at his present station, among other things. He's currently working at WASA in Havre De Grace, Md. ... Charlie Van has joined the McLendon Co., Dallas, as executive director of McLendon Programming Services. He'd been at KONO and KITY in San Antonio. ... Red Schwartz, one of the nation's first blue-eyed soul jocks back in Philadelphia years ago and later a record promotion executive with Roulette Records and other labels, has joined Executive Car Leasing Co., Los Angeles, as vice president of sales.

Mark Blinoff, program director of KMPC in Los Angeles, is now teaching a 12-week course Thursday nights at UCLA in Los Angeles. The course is called "All About The Business Of Radio Broadcasting" and tuition is only \$80 and you still have time to register for the first March 31 session. One of the things that the course will deal with is "How To Choose A Staff" and I suppose that he'll try to explain how KMPC got Robert W. Morgan and that might be worth the tuition price itself. Anyway, guest speakers will include record promoters, music directors, promotion directors, sales managers and program directors. The lecture series is presented in co-

operation with the Southern California Broadcasters Assn. and its president Robert M. Light.

Lee Douglas is the new program director of WPEZ, Pittsburgh; he'd been with WXLO, New York. Douglas replaces Charles Lake, who has left to join Bartell. ... Rick Sklar has been promoted to vice president of ABC AM and FM radio and ABC network. It's a promotion long overdue. ... Dick Whittington back with KGIL in the San Fernando Valley section of L.A. after a stint with KFI in downtown Los Angeles.

Dan MacLean, program director, CFOX, Montreal, writes: "I read with interest Billboard's recent review of the music scene in Quebec. The article on 'Broadcast And Print' was especially interesting, but I was mystified that no mention was made of CFOX, the only station in greater Montreal licensed to the predominantly-English West Island suburbs.

"How soon they forget. Seven short years ago, CFOX was the only station in town playing the hits. After a disastrous experiment with country music, we went back to the hits in 1975 and haven't stopped since. Lest anyone think we rolled over and died somewhere along the line, I submit for your inspection our current hit list. You will please note that every tune is a legitimate AM radio hit, no local disco bypes, album cuts, etc. I suppose on that basis we could still claim that we're the only station in town playing the hits, but pressing the issue would only make enemies. Furthermore, an important fact is that Kent Burkhart is our consultant."

WABC N.Y. Tops Survey

Continued from page 24

tions; all were some form of rock in format.

Thirty-two of the top 50 stations which appeal to 18-34 age adults were rock, though the kinds of rock include soft-rock formats such as KNX-FM in Los Angeles.

This may be considered a strong trend toward FM by younger generations. And the trend is highly dramatized when you count the number of FM stations among the top 50 stations listened to by adults 35-64 years of age; there were only 15 FM stations in the group and all of them were beautiful music operations.

You have to make a few assumptions to determine the most-listened to morning air personality in the nation—that is, associate him with his station's ratings. But it seems that John Gambling at WOR in New York is the top morning man, fol-

lowed by Wally Phillips, WGN, Chicago.

Best FM market in the nation is Melbourne area of Florida; worst are McAllen and Brownsville areas of Texas.

The most popular format of radio is rock/contemporary with 34.31% of the listeners. Beautiful music is second with 18.04%, MOR with 16.32%, news and talk with 10.92%, country with 7.96%, soul music with 6.59%, classical with 1.87%, Spanish with 1.64%. But most of the rock listeners are on FM today with even more of the beautiful music listeners on FM. In MOR and talk, nearly all of the listeners are on AM radio.

Best rock market is Akron where 56% of listeners are tuned primarily to rock stations, followed by Louisville with 54%, Columbus with 52.9%, Philadelphia with 49.8% (which includes WIP, though as a contemporary station), Charlotte with 48.6%, Providence with 47.8%.

Best beautiful music markets, in order: Tampa, Fla. 32.6%; Fort Lauderdale, Fla. 30.7%; Akron 28.3%; Cleveland 27.6%; Spokane 26.7%.

Best MOR markets, in order: Syracuse 47.3%; Minneapolis 41.5%; Buffalo 41.3%; Cincinnati 37.5%; Fort Wayne 34.5%.

Best country music markets: Chattanooga 31.8%, Des Moines 30.6%; Huntington 27.5%, Dallas-Fort Worth 22.5%, Oklahoma City 21.5%; Wichita 20.9%; Jacksonville, Fla. 20.5%.

American Radio-Fall Report is based on Arbitron survey data and includes information mostly from markets surveyed in October/November. The others are the April/May figures. It is printed with permission of Arbitron and copyrighted by both Duncan and Arbitron. Copies are available from Duncan in Kalamazoo.

Jury Indicts Klein

Continued from page 24

during which hours and for what periods of time.

French says WHBQ's rating for the period in question was number two in Memphis, behind WDIA and number one among pop stations. The diaries were later reprocessed to give a more accurate picture of the market's audience.

U.S. District Judge Bailey Brown issued summonses for Klein and Wammack and said he would release both on their own recognizance.

Each count of the indictment carries a maximum penalty, on conviction, of five years in prison and/or a \$2,000 fine on the mail theft charges and/or \$5,000 on conspiracy.

Programming Comments

Continued from page 24

After the traditional hectic Christmas period, the hectic pace didn't let up and January was very good in sales and we have been close to soldout most of the time in February. The other stations in Clovis (three AM stations and an automated FM) have not been as fortunate.

The music we play is not necessarily what is selling like gangbusters nationwide, but rather product that fits our overall sound. If it sounds good, and fits our sound, we will get it on the air. And if it doesn't fit, no matter who the artist, it won't get on the air.

And we are giving a lot of albums a lot of air time. We average playing three or four cuts per hour throughout a 24-hour cycle.

We also have a permanent rotation set up for the oldies that we update each week, adding a few and deleting a few but always having around 1,500 to 1,700 selections in the rotation. I guess I was influenced by what I heard on KNX-FM in Los Angeles prior to my coming to New Mexico. It seemed like they were playing so much music. You didn't hear the same few songs over and over and over. Well, that same kind of concept is being practiced here.

The air staff features Rick Tragic 6-9 a.m., Dale Miller 9 a.m.-1 p.m., John Stewart 1-5 p.m., Charlie Russell 5-8 p.m., J. Anthony Blake 8 p.m.-1 a.m., and Mike Neal 1-6 a.m., with Jim Mark, Sammy Cain, and Richard Odom on weekends.

THE ELECTRIC WEENIE, RADIO'S MOST RESPECTED PERSONALITY HUMOR SHEET, DOES IT AGAIN!

At the recent Billboard Radio/Music convention the DJs and Stations where the Weenie is a regular, who were finalists are as follows. Top 40 ... Dr. Don Rose KFRC; MurphyInTheMorning WOKY; Chip Stanley KVSL; Greg Thomas WCVS; WPIX, CHAB; WKLO; WDOT; KFMB FM.

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

COUNTRY ... Tom Allen KBOX; Bob Wise REED; Bob Barry WEMP; Deano Day WDEE (Last Years CW Major Mkt Winner); Mike Carta WVOJ; KNEW; KJJ; And R&B JJohnson KDAY.

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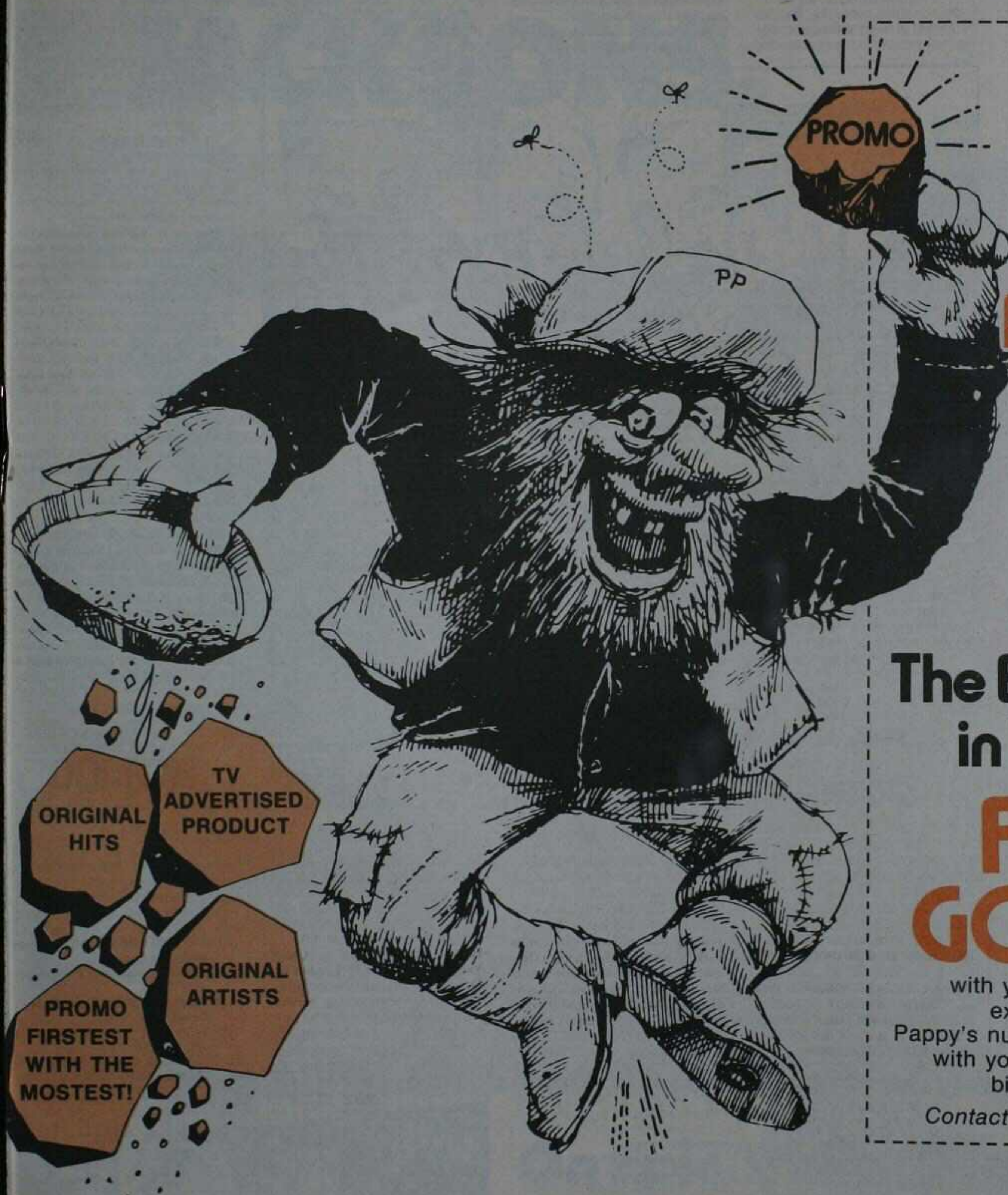
Bubbling Under The HOT 100

- 101—I TRIED TO TELL MYSELF, Al Green, Hi 2322 (London)
- 102—DR. FUNKENSTEIN, Parliament, Casablanca 875
- 103—RIGOR MORTIS, Cameo, Chocolate City 005 (Casablanca)
- 104—FIESTA, Gato Barbieri, A&M 1885
- 105—MY LOVE IS FREE, Double Exposure, Salsoul 2012
- 106—YOU TURNED ME ON TO LOVE, Johnny Bristol, Atlantic 3301
- 107—SPRICE AGE, Jimmy Castor Bunch, Atlantic 3375
- 108—THEME FROM ROCKY (Gonna Fly Now), Current, Playboy 6058
- 109—EVERY LITTLE TEARDROP, Gallagher & Lyle, A&M 1904
- 110—HEARTBREAK, Runaways, Mercury 73890 (Phonogram)

Bubbling Under The Top LPs

- 201—FIDDLER ON THE ROOF/ORIGINAL CAST, Zero Mostel, RCA LSO 1093
- 202—BARRY MANILOW I, Arista AL 4007
- 203—JOHNNY GUITAR WATSON, Ain't That A Bitch, DJM DJLPA 3 (Amherst)
- 204—DEREK & THE DOMINOS, Layla, RSO RS-2 3801 (Polydor)
- 205—ENGELBERT HUMPERDINCK'S GREATEST HITS, Parrot PAS 71067 (London)
- 206—WILD CHERRY, Epic/Sweet City PE 34195
- 207—MARTIN MULL, I'm Everyone I've Ever Loved, ABC AS 997
- 208—LETTA MIBULU, There's Music In The Air, A&M SP 4609
- 209—BRAINSTORM, Stormin', Tabu BQL 1-2048 (RCA)
- 210—RACING CARS, Downtown Tonight, Chrysalis CHR 1099

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Confab Sessions Concentrating On Flow Of Black Ink

• Continued from page 1

Indie distributors were exhilarated Friday (4) when three label presidents, whose experience included branch versus indie distribution, spoke to their workshop, chaired by Gene Silverman, Music Trends, Detroit. Neil Bogart, Casablanca, Artie Mogull, UA, and Terry Ellis, Chrysalis, have seemingly benefited in the changeover from branch to indie distribution.

Mogull is the only one at the leadership level whose actual recent business experience has not included a transfer of the line from a company branch distribution to indie distributors.

He was, however, with both MCA and Capitol, which use branches, and came to UA about a year ago, not too long after that label split with Phonodisc, the branch distribution arm of the Polygram Group.

Indie distributors today compete directly in a growing number of areas with discount one-stops, like the Lenny Silver operations and Ed Portnoy's Record Shack, which is opening in Texas (Billboard, March 5, 1977). These low-ball one-stops sell at a price slightly above distributor price and retailers in the region can buy all product and get the one resultant invoice, making it easier for the small store to deal with a one-stop.

Freight and warehouse salaries, which have been elevating through union activities, are another cause for furrowed brows. Silverman expected spirited discussion over warehousing and inventory control after a slide presentation by Ira Heilicher of Heilicher Bros.

Racks, too, have their own serious concerns. Early word on the Capitol \$1 list price increases on Angel and key artist pop product albums (Billboard, March 5, 1977) is that the price schedule will copy

WEA's recent wholesale price formula, wherein tape prices went down, while LP prices increased.

Jay Jacobs, Knox Records, Knoxville, like other racks contacted feels racks must go up on \$6.98 LP prices to their accounts. For he notes that to battle giveaway retailers, racks must offer their accounts

Lou Lavinthal and Stan Jaffe, announced a return to racking about May 1 (Billboard, Feb. 5, 1977) there is speculation about the financial involvement of the Fred Meyer chain of discount stores as a possible step-up profitwise.

Dave Sibert of Siebert's, now a division of Handleman, finds busi-

ness is still "fantastic." But he points to innovative concepts like their own fleet of six semi-trailers which guarantee prompt delivery and help maintain shipping costs.

He attacks a recent price change like the ABC-Dot universal whole-

sale cost of \$2.94, providing him

with no functional when he sells that important country catalog.

"We sell 60% of our albums on record, so when they raise LP prices and lower tape, the rack is hurt most," Brown adds.

Pau David, Stark Record Service, N. Canton, Ohio, is one of those rare birds who wear retailer, rack

what we have to do to stay afloat. Actually, the consumer will tell us all if it's right. But the first releases at \$7.98 have not sold as well as expected. Our unit volume is down," David continues.

"Look at blank tape sales. They've doubled for us. Defective LP returns are up. Is the customer taping the LP and returning it? Is he taping the LP for the whole block? Cutthroat retail pricing is chasing good, solid outlets like Penneys out of the market.

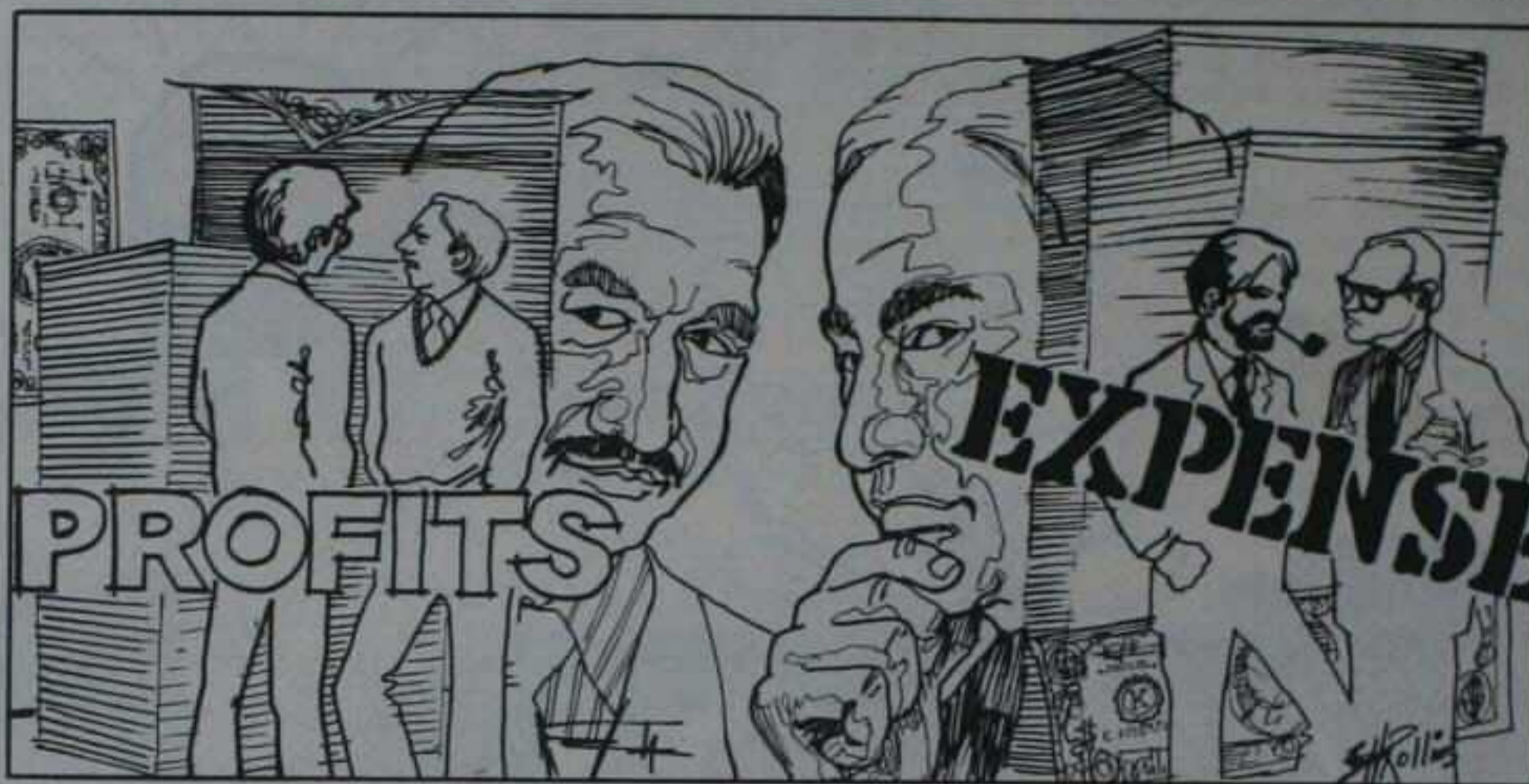
"Is this the vanguard of a move to discard records and tapes? I'm not happy to see a competitor as strong as Penneys go. Eventually who will be left? Are we causing a musical nuclear holocaust?"

"In such mutual destruction there are no winners, all losers. And don't overlook our primary customer, the young people who have less dollars each year. It wasn't long ago that they bought two LPs for \$10 and got change," David notes.

Retailers are also concerned about lagging store security, ballooning payrolls, skyrocketing long term demands from new mall builders and the spiralling freight charges. As in the case of all three facets represented at NARM, the recent instructions to ship returns back to central warehouse facilities, often over 1,000 miles from their bases, has added significantly to these costs.

All of the three segments of marketing are manifesting their beefs at the afternoon sessions with label and accessory suppliers during the four days of the convention begun Friday (4).

Ad allowances, discount programs, dating and a plea for help in freight charges are bound to come up. And label national credit managers already have full schedules of talks for the four-day convention.



Rising costs of doing business and narrowing profit margins are constant concerns for executives faced with producing a rich bottom line return.

competitive specials, which further erode profit margins.

He sees Penneys' turnoff on record/tape departments (Billboard, Feb. 12, 1977) as an imprudent move, as do his peers in racking. He wonders if an alternative might have been for a Penneys to actually buy out a major racker.

Regional racks, such as Knox, Western Merchandisers, and Alta, for example, run into less loss-leader album specials. But even in more isolated, sparsely-populated territories like the Northwest, where

and leased department hats simultaneously. "We price, ship from a central warehouse, take returns. We can't prosper at the prices we are paying. I wonder where the edge is. Is it in ad allowances?," Davis asks.

"We don't like the new pricing. Of course, I can't sit in a manufacturer's chair. But coming on the heels of the recently published record profits from some labels, it doesn't jive. The new prices have actually taken some of our gross."

"We are being gouged. We will do

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"We are being gouged. We will do

FAR FEWER TODAY THAN 5 YEARS AGO

Indie Distributors Boast Of Healthy State; Cite Promo Skills

By ALAN PENCHANSKY

CHICAGO—Having endured a trial by fire that was stoked with WEA's formation in 1972, independent distribution today claims it is healthier than ever. It should be noted at the outset that far fewer independents are here to make that claim than existed in 1972, but the mood amongst those remaining is bright and expansionary.

"I would like to think that the reason labels are remaining with and reverting to independent distribu-

tion is the super-aggressive promotion job we're doing," says Gene Silverman of Music Trends, Detroit, summarizing one widely-held opinion amongst independents.

"There's nothing to compare with a knowledge of the market, but many branches are run by people who grew up elsewhere," says Silverman, whose firm handles A&M, TK, BASF, Ode and Sceptor, among others.

Silverman points to another ad-

Billboard photo by Bonnie Tiegel

vantage of the independent: "Frequently, manufacturers want to know what's happening in the field. When they turn to independent distribution they get input from a larger number of outlets, a broader base of information."

Silverman says he does not endorse the trend toward super-independents covering a very broad geographical area. Such a move would counteract the independent's advantage of on-the-scene strength, he believes.

"I don't feel that one man covering a five-state geographical area can do as good a job as five distributors covering those states," the independent says.

Music Trend's answer to the need for expansion instead has come through product diversification. The firm is a Panasonic subdistributor with 10% of its business in this line, according to Silverman, who says the percentage is growing. The company also handles accessories, but no sheet music or folios.

Silverman notes a trend toward label-employed promotion and marketing personnel working through the independent distributor. Among other things, he says, it is held forth as an inducement for acts to sign with independents.

Noticing the money spent by branch distributors to emphasize their dominance, Silverman says independent labels and distributors

should unite and create their own public relations arm, "to get the message across that we have grown tremendously too." The idea has been discussed, but no action taken, says Silverman.

For Hot Line Record Distributors, Memphis' largest independent, the need for growth has been met with separately run rack, retail and one-stop operations. Manager Jim Crudgington says these supplements were necessary to the firm's

continuation after it lost Atlantic, Stax, RCA and MGM, all in 1972.

"We would not have been able to endure as a distributor," he observes, estimating that two thirds of Hot Line's distribution billing was represented in those four lines. The rack operation, RDM, was formed in 1972.

Crudgington agrees that the industry pendulum now has swung back toward the independent. "I

(Continued on page 52)



Jack Lawerke, Record Merchandising co-owner in L.A., goes over an order with some of his employees.

THE JACKSONS.



We're proud to announce a new Jacksons' single, "Show You the Way to Go," from their album "The Jacksons."

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ONE-STOP APPRAISALS

National Survey Indicates Increased Wholesale Costs Affecting Own Profitability

By ROMAN KOZAK

NEW YORK—One-stops around the country are generally conceding that the price squeeze caused by increased wholesale prices and less dealer purchasing because of their increased costs is cutting into their profits.

Some are more vocal than others in assigning blame and some are hit harder than others.

Sam Billis, owner of City One-Stop in Los Angeles, who serves over 2,000 accounts in 11 Western States including Alaska and Hawaii blames the record companies for the price squeeze and calls WEA's recent wholesale price increase on \$7.98 list product, "an insult to my integrity."

"Not only did they raise the list price to \$7.98, they added another 11 cent increase on our price. So before where we had to pay \$3.84 for a \$7.98 product, now we had to pay \$3.95. Sure Warners said that they dropped the tape price down a nickel, but who cares about that."

Billis says that he charges \$4.45 for \$7.98 records, \$3.60 for \$6.98

He says that people come to the warehouse to fill their own orders, though it would be impractical to set up listening facilities for them. However, he says, music is piped in all the time.

City carries no schlock items, although Billis says that he may move into that when he increases his warehouse space. Nor does he carry any imports. But City One does carry blank tapes, (75% Memorex) and such accessories as needles, cases and cleaning cloths.

doing all they can" to rectify the situation.

Sarenpa says he sells his \$7.98 records at \$4.55 and \$6.98 product goes for \$3.65. But he says the recent wholesale price rises should force his own prices up shortly.

LPs form the bulk of the business. All Records sends to its 600 accounts, but Sarenpa says that "tape is creeping up" and now accounts for 35% of business. He, too, says singles sales are down.

All Records has no salesmen as

He says his staff sends out a "tremendous amount of information" to his clients giving them news of releases and chart standings of the product.

He also reports a strong demand for in-store and promotional material, which he supplies to his clients, stressing that his firm is very service oriented, sending all orders received before noon out to the dealers the same day.

Jerry Adams, general manager of Music Peddlers in Detroit, says that

house. Adams says the firm also does weekly mailings.

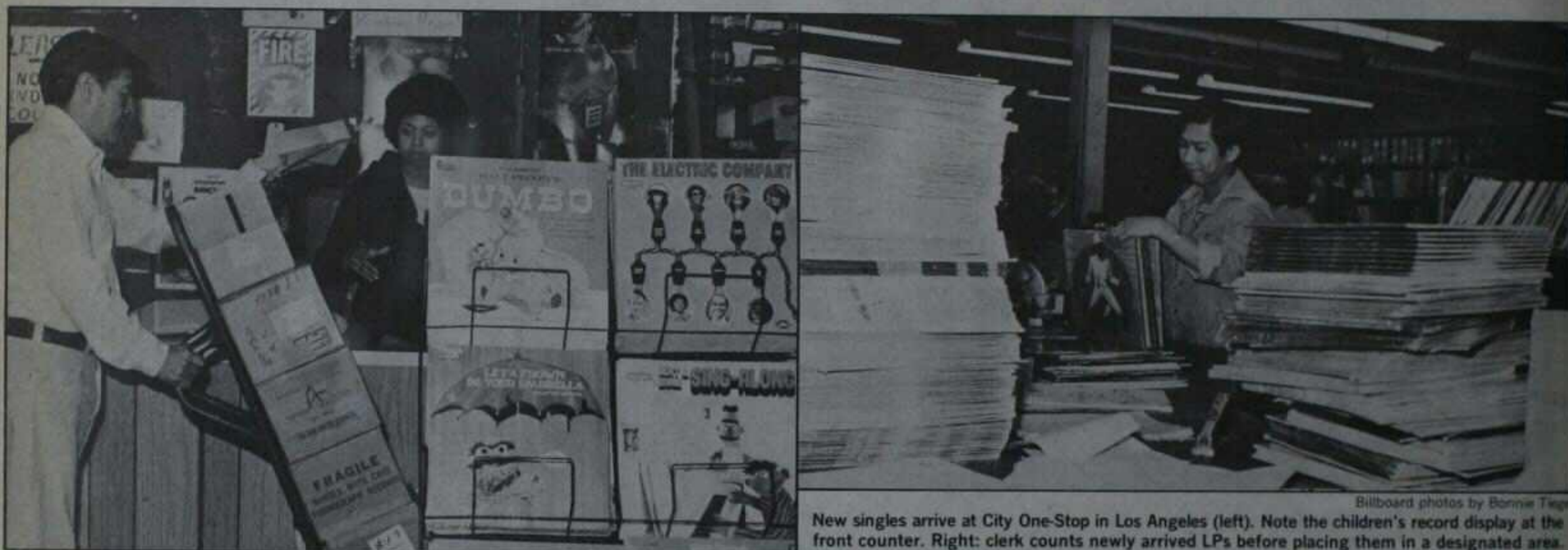
According to Adams, Music Peddlers carries a full line of products including imports, classical, jazz and a limited amount of cutouts.

He also carries Le Bo accessories, the DiscWasher line of record cleaners and Memorex, Capitol Music and TDK blank tapes.

He says advertising rebates are divided proportionately to all his dealers, since "you have to be fair to all your accounts, no matter how small." He says he also devotes a complete section of his warehouse for in-store merchandising aids.

"Our business is good," says Chet Kajeski, president of Martin & Snyder in Detroit. "Nowadays a jukebox operator is diversified and sells peanuts and cigarettes as well as the new Elton John singles. We are a full-service one-stop, where the operators can get all of that."

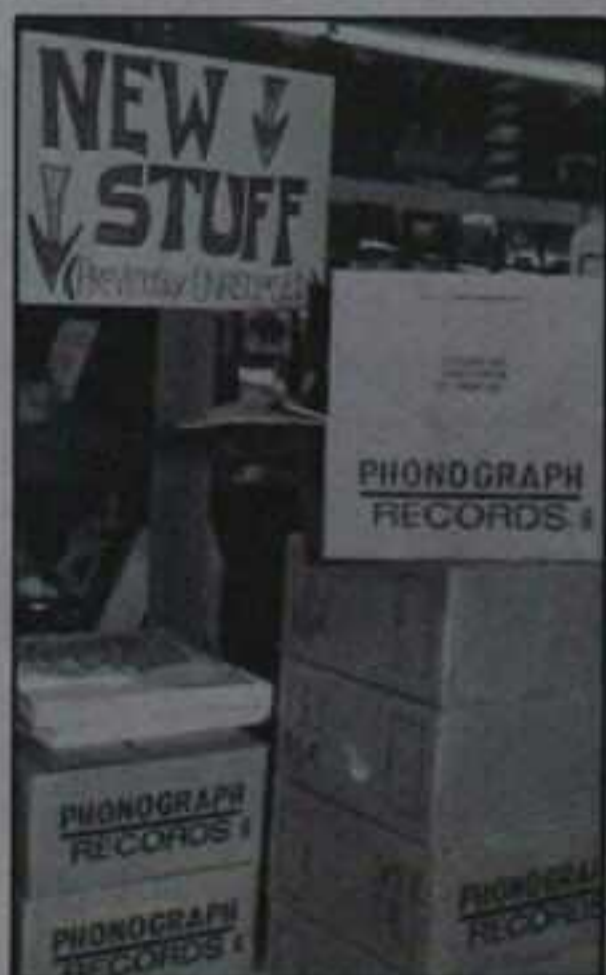
Kajeski says that he serves 252 operators in Michigan and northern Ohio as well as racking singles for the local Korvettes and Chatham's Plus chains. Although he sells



Billboard photos by Bonnie Tegner
New singles arrive at City One-Stop in Los Angeles (left). Note the children's record display at the front counter. Right: clerk counts newly arrived LPs before placing them in a designated area.



Checking what's in the boxes against what's on the inventory slip: a key job for a one-stop handling employee.



New releases are flagged for impulse buying in a one-stop warehouse.



New LP releases in the aisle fill vacant space adjacent to single bins at an L.A. one-stop.

product and 65 cents for singles with various prices for product listed below \$6.98. He says that despite the recent wholesale price rises he has not raised his own price. He also says that despite the squeeze he had a 25% upturn in business last year.

Billis says that 52% of his business is in LPs, 37% in tapes and 11% in singles and accessories, with singles sales weakening.

Billis says that most of his sales are made via the telephone, with eight to 10 calls going out at all times informing accounts of new releases and schedules. He says all orders are pulled the same day and that because of his huge inventory

He says there is a big demand for in-store merchandising items which he provides for his accounts, and that any advertising allowance he gets he "tries to divide equally among our accounts."

All Record Service Inc. in San Francisco covers about the same territory as City One on the West Coast, and Bob Sarenpa, co-owner, says that the price squeeze is hurting the wholesaler, the retailer and the subdistributor, since "The big retailers are still giving the stuff away, while operating costs, insurance, freight, phones and all that, are still going up."

While not voicing specific complaints, Sarenpa says that the

such, but its key people visit accounts. Most of the business is handled on the phone. The great bulk of its merchandise is shipped out but Sarenpa says about 20% of his customers pick up their own merchandise.

Sarenpa says he stocks no schlock and no classical, though he does stock Transcriber diamond needles, Watts cleaners and Maxell and GRT blank tape.

Sarenpa says that the division of his advertising allowance is determined by the amount of volume, the type of business and the adver-

there is a price war in Detroit as everywhere else, and "Korvettes recently extended it here by advertising LPs at \$2.99. But we're in competition."

Adams, who declines to give out his prices, says that he has not yet passed on the recent wholesale price increase imposed by CBS and WEA.

He says his one-stop services about 100 clients in Michigan, Ohio and Indiana, as well as owning a chain of record retail shops, but he does no racking per se.

He says he has one salesman doing the rounds, who takes orders, but half of his sales are customers

directly to some dealers, 90% of his one-stop business is the jukebox operator.

He says most of his business is on the phone, with no traveling salesman. "For some of our accounts we make up an order for them every two weeks. We do their buying," he says.

Kajeski sells his singles at 75 cents each and also stocks Capitol, Memorex and Scotch blank tape.

Phil Berlingame, president of Phil's Records Distributors in Oklahoma City says he has not been greatly hurt by the price squeeze in his area, as he concentrates on singles sales, mostly to jukebox accounts. Out of about 200 accounts

TOM JONES.



"Say You'll Stay Until Tomorrow" first caught on at Country radio stations, but it soon spread to Tom's core audience at Top 40.

And now he's got one of his biggest hits ever, and it's across the board on almost all formats, which indicates once again that Tom Jones is an incomparable superstar with an incredible knack for making hit records. "Say You'll Stay Until Tomorrow."

8-50308 / PE 34468

On Epic Records and Tapes.

THE CUTOUT SITUATION

Once Pejorative In Connotation,
Today the LPs Are Eagerly Sought

By IS HOROWITZ

NEW YORK—If cutouts are still stigmatized as shlock by some, to most in the industry the term long ago lost its pejorative connotation.

It's become a category of recorded merchandise that makes up a vital part of the total product mix, eagerly sought by dealers and continuing to cushion over-production blues for manufacturers.

It has also spawned a fiercely competitive group of wholesaler specialists to serve as middlemen in distributing the product.

Those engaged in the traffic say they have little trouble getting "new" stock, with estimates of availability ranging from "fair" to "never better."

What is no longer disputed is the value of cutouts and overruns to retailers facing ever-sharpening price competition on regular stock. And their desirability is enhanced further where consumer resistance surfaces to the growing number of titles listing at \$7.98.

A longer profit on cutouts and overruns, often unidentified by the

lines and a heavy load of push product on dealers' shelves, observers predict.

No matter the size of the hit, some percentage inevitably remains unsold, is returned to the manufacturer and eventually shunted off as "distress" merchandise.

More attention to inventory control at both the label and distributor levels and a greater reliance on computer technology to match production to demand does tend to reduce over-production. But available marketing techniques are still unable to eliminate totally this overabundance. And no one really expects it ever will.

After all, reason manufacturers, how serious is a 20% or so production excess over current demand on a giant hit. A good deal of this overage will be moved in the next couple of years. And if demand dries up to the point where deletion is necessary, at least a large part of the cost of pressings and covers can be re-

more likely to settle at about \$1.99.

Wells points out the historical price relationship between cutouts and current budget product. He can remember when cutouts sold at no higher than 99 cents, then the going price for some budget lines. Some eight or nine years ago the prices for both categories of product rose to \$1.49. And some five years ago it began to level off at \$1.99.

Surplus, with offices here and in Chicago, resells deletions and overruns at prices ranging from \$1.10 to \$1.75. The latter mostly go into retailers \$2.99 resale mix where they are often clustered with standard long-discount \$4.98 product.

When it comes time for Surplus to unload cutouts that languish in its warehouse they will be dumped at 15 cents to 50 cents. This is common practice with other wholesalers as well.

"More cutouts are available than ever before," says Wells. "All you need is ready cash." He says Surplus enjoyed its best year to that

to the successful industry campaign to reduce tape piracy.

"Every time a pirate is knocked over, the tape cutout business grows," he says.

What the pirate did accomplish, Barsky points out, was to create a market for tape cartridges selling at \$2.99. Now that demand is being filled in part by legitimate cutouts and overruns. Much of this material goes to truck stops and swap meet locations, where the pirate figured strongly in the past.

Average Kester price on disk cutouts ranges between \$1 and \$1.10, with eventual retailer markup to \$1.99.

The \$1.10 figure is also the most prevalent for Countrywide Record & Tape Distributors in Jericho, N.Y. Stanley Sirote, president, sees the current supply of "new" titles as fair rather than exceptional. "But the flow continues steadily," he says.

Sirote notes that there are ebbs and surges in the availability of large dumps, with some manufac-

multi-million cutout sale by MCA Records several months ago, after an absence from the cutout market for a number of years.

The typical retailer importance given to cutouts is underscored by Bernie Bahr, vice president of Pickwick's premium division. His sole concern is securing such merchandise for the company's own giant string of retail stores and rackjobber installations.

"We're spending more time and effort in this area," he says. He finds "plenty of goods available" and buys "from any and every source."

Pickwick at this time is ungrading cutout resale prices for both tapes and disks, says Bahr, with the most prevalent consumer tag varying between \$1.99 and \$2.99. Where conditions are exceptional, at either end of the scale, cutouts will be resold as low as 99 cents or as high as \$3.99.

Multi-disk sets are figuring more in the cutout mix, Bahr notes, with



Cutout tapes are becoming a well received salable item at many retail outlets.



Cutouts, imports, bargain tapes, are all categories of repertoire which dealers find draw increasingly well because of both price and material available.

consumer, enables both the low-ball discounter to set those cellar price tags and other retailers to attempt to meet or approach them.

It's the mix that counts, say merchandisers. Averaging is the name of the game. Make enough on shlock and you can afford to keep markups low on front-line albums. When the profit squeeze presses hardest, more effort is expended to acquire salable cutouts.

It's no wonder then that the cutout has become a standard and essential element in the product mix for all retailers, from the smallest indie store to the largest chain and rack operation.

And for the latter, increasing cutout proportions in record and tape departments has gained new urgency as a way of providing more profits to accounts distressed by the irritating ability of nearby free-standing stores to undersell them at will.

Will the supply ever dry up? Not so long as tonnage remains the goal of manufacturers, with sales strategies calling for a quick fill of nine-

couped via dumps to cutout dealers.

For most consumers a clipped jacket corner or a neat hole in the sleeve under a fresh shrinkwrap imposes no purchase inhibitions.

With cutout prices to the consumer dependent largely on general discount practices, some traders see retail tags dipping somewhat where price wars are rampant. This view, however, is not universal.

Manny Wells of Surplus Record & Tapes, notes that in the New York metropolitan area, where selected current hits are frequently advertised at as little as \$2.99, cutout retail prices are tending toward a high of \$2.49. This still retains some noticeable incentive margin between cutout items and current stock for the bargain hunter, he says.

Yet some of the more desirable cutout titles still sell at \$2.99, and even higher in mixes where they nestle unobtrusively in artist bins with front-line material.

Average cutout resale prices, however, are much lower and are

point in 1975. This was matched last year and 1977 looks still better, he asserts.

Unlike some few who still bemoan cutouts as evidence of the seamier side of the industry, Ed Barsky of Kester Marketing rates such merchandise as a strong support element for the entire business.

The West Coast wholesaler is convinced cutouts are good for the entire record and tape market. "It gets people into the stores, moves more product into homes, and keeps the consumer an active record buyer," he maintains.

Any device that can accomplish such goals can't be all bad.

Barsky estimates that the cutout market overall comprises about 20% of total volume. "And it is still growing," he says. "Product will continue to be available in adequate supply so long as the industry structure permits unlimited returns by volume accounts," he feels.

Kester's experience also indicates a sharp rise in the demand for R-track cutouts, which Barsky ties

to the successful industry campaign to reduce tape piracy. Barsky estimates that the cutout market overall comprises about 20% of total volume. "And it is still growing," he says. "Product will continue to be available in adequate supply so long as the industry structure permits unlimited returns by volume accounts," he feels.

A recent case in point was the

up to four-record packages retailing at \$4.99

At the NARM convention this year, as in past conclaves, cutout traffic is expected to figure strongly as potential buyers and sellers meet to negotiate deals.



Merchandise waiting to be returned to manufacturers create vertical lines of boxes.

WILD CHERRY.



It's new and it's juicy, and it's the follow-up album to their debut platinum disc which contained the platinum single "Play That Funky Music."

It's "Electrified Funk" and it's got those tasty licks that made Wild Cherry the wildest new group of 1976. And definitely one of the hottest new groups in recent memory.

Their new single is called "Hot to Trot" and when it's Wild Cherry doing the trottin' you know it's got to be hot.

**On
Epic/Sweet City
Records and Tapes.**

There's Plenty Of New Music: Are You Hearing It All?

By ELIOT TIEGEL

LOS ANGELES—Today's musical sounds are in evolution and nobody can predict where it all stops. The music you distribute or sell is having the grandest time breaking down barriers and prejudices and melding into homogeneous harmony.

And while that sounds great to some people, there are others who find the amalgamation disconcerting. For the purists in the jazz field, the concept of crossover music is anathema.

For the soul artist blending his funky sounds with the in sound of a disco beat, the fusion means more bucks.

For the country artist leaning on old pop standards for new life on the charts, the enlarged audience for his updated sound ensures greater success.

For the disco artist performing a new or rekindled old evergreen in the style which club disk jockeys can swing and sway an audience with, the old with the new provides a key to new life exposure.

What it all means in the U.S. mu-

Crossover Tries Shoot Down Old Music

sic market is the broadest concept of crossover material observers have found in many years.

"Nothing's standing still," exclaims one producer in a studio in Los Angeles mixing down a crossover jazz LP which features a disco beat with a well orchestrated band behind the lead saxophonist.

Contrast that with a session in Nashville in which there are artists striving to break away from the traditional sound of country music to infuse more of a rock or pop flavor to their music. Some are even updating old Tin Pan Alley titles.

And add still more fuel to the crossover fire by this scene in a New York recording studio where the soul band is striving to add synthesized sounds, a heavy disco beat and lots of vocal harmonies to its music for an avant-garde brand of black soul music.

The reason this is all happening is a liberated feeling of release among the performers who have chosen to take their art steps fur-



Customer checks out the pop/rock LP bins at a Licorice Pizza location in Los Angeles. Billboard photos by Bonnie Tiegel

ther than their predecessors ever imagined.

And the interesting thing about it all is that there are radio stations which accept this aggressiveness and which allow experimentation and expansion to occur.

Jazz radio plays Grover Washington and George Benson, the two leading proponents of dollars and cents-oriented crossover jazz. Soul stations play some of the more hardened untraditional sound/funk/crazy bands. Country stations are even programming pop records in a number of instances, because they claim their audiences are requesting this kind of entertainment.

George Benson's three recent Grammy triumphs in the pop and r&b fields for his fine, relaxed singing and guitar playing are ample proof that crossover is the way to go. It shows the potential for the right material. Benson hit the top with "This Masquerade" which won record of the year.

What does all this shifting around, playing around with traditional boundaries or preconceived notions about what constitutes pop, jazz, r&b, country music, do to the retailer and distributor?

It affects them on the educational or inside trade level. The astute store owner and his help have to know the sound of the music they order. Merely taking an allocation by a new act which has a breakout single or LP these days is not enough if the dealer wants to do right by his customer.

The dealer and his staff have to know the difference, the subtle nuance—or not so subtle nuances—of one group as it stacks up against the others who may look similar but sure as hell kick up a different kind of storm.

Years ago pop meant one thing, jazz another, blues another and country, well that was in a class by itself.

Today, the lines separating rock from some of the more assertive, searching brands of country music are indeed almost invisible.

The lines separating sweet pop music from some of the saccharine quasi-jazz crossover songs are also fading away.

So when a distributor receives a new shipment of records and doesn't take the time to listen to what's happening with that act, he falls behind in his knowledge of what's "in" in the market.

There are some major distributors or racks who, associates claim, haven't opened an LP jacket and listened to the music in years. And while this situation, as sad as it is, was an irritation several years ago

(Continued on page 65)

MARCH 12, 1977, BILLBOARD

2T-24-3

3T-30-4

CAROUSEL
U.S. PATENT #230229

7T-24-3

3T-24-4 SECURITY

SPINNER

R&T CENTER

TABLE W/BASE

5512

5558-24C

3T-24-8T

DISPLAY CASE

WRITE FOR FREE BROCHURE
Display Equipment Mfg. Co.
 711 South Orchard • Seattle, Washington 98108



12-inch disco singles rate their own display bin at Wallich's Music City in Hollywood.

ROLLING STONE®

America's biweekly consumer guide to the rock culture ... PEOPLE

Rolling Stone, the newspaper for rock lovers ... BOSTON EVENING GLOBE

Unequaled in its influence over the rock scene. MONTREAL STAR

Probably the biggest and best known publication for musicians and people who are just interested in music. BALTIMORE NEWS AMERICAN

The music world reads it religiously in search of new trends and fresh talent ... the authoritative journal of rock ... NEWSWEEK

Rolling Stone goes gold
26 times a year!
500,000 circulation
with 3 million readers.
The platinum audience!

Throbbing to the beat of rock music news and criticism ... L.A. TIMES

The bible of rock. TIME

So that every kid that was interested in buying an album had to have Rolling Stone because Rolling Stone was basically an in-depth trade paper. And that's what it remains. RECORD WORLD

The Wall Street Journal of pop music. MIAMI HERALD

Rock music's best-known publication ... OAKLAND TRIBUNE

The most successful bi-weekly in the United States. COLUMBIA JOURNALISM REVIEW

We want you to know that — without your support — we wouldn't be the #1 magazine in music ... and we're very grateful. We hope we'll see you at NARM!



JOE ARMSTRONG



JACK FORD



DON WELSH



JEANNE THEIS



KENT BROWNRIDGE



MARION BERNSTEIN

Print Music Has Brilliant Future With Top Songbooks

By STEPHEN TRAIMAN

NEW YORK—The burgeoning print music business continues to grow in both units and dollars. But it's in the new speciality product areas for both the pop contemporary market and the educational/religious field where much of the potential lies.

Both are experiencing moves in new directions, and the latter, in particular, will be affected by the new Fair Use provisions of the revised Copyright Act that go into effect Jan. 1, 1978.

Among some of the high points and trends:

- Sales of sheet music are expected to top \$200 million for the first time at retail, when 1976 figures are tabulated, after rising 13% to nearly \$198 million in 1975.

- The educational print business will generate nearly \$3 million in royalties to publishers this year, with nearly 25% of that figure coming from the leading publisher of marching band arrangements.

- Pop music is finding its way into the school market, where sales have been depressed as more com-

munities cut back on instrumental music programs in the overall trimming of budgets in the nationwide reaction to escalating property taxes.

- The major educational music associations and publisher groups have just come up with guidelines amplifying the new Copyright Law's Fair Use provisions and will aim to halt the giant rip-off of unauthorized duplication by churches and schools.

- Controlled Sheet Music Service, one of the largest rack distributors of print music, is getting excellent response from its recently launched Music Of The Month program—actually the most extensive "print one-stop" to date.

- Chappell Music has abandoned its rep distribution operation for a joint venture with Theodore Presser in sales, shipping, billing and collections, and with Charles Hansen in an already expanded test of racking special-category print packages in Sears outlets.

He notes a new Leonard program that combines ground instruction



Billboard photos by Bonnie Tegel

Wallichs Music City's large music section in Hollywood encompasses traditional categories and a warning not to duplicate scores.

- Columbia Pictures Publications is expanding its 12 by 12-inch AlbumMusic songbook folios overseas and the first product to include oversize posters has made a breakthrough into bookstores possible—with Waldenbooks taking 2,000 copies of Stevie Wonder's "Songs In The Key Of Life."

- Warner Bros. Music publications division has begun working exclusively with major book store chains with specially prepared folio offerings. This is the first dent by this major print operation to augment its record store exposure by offering book stories songbooks.

The American Music Conference tabulated 1975 sheet music sales at \$197.75 million, with the 13% gain continuing the annual increase since figures were collected in 1968.

The strong gains in sheet music and accessories didn't offset the decline in piano and organ sales that account for 40% of industry volume, dropping total volume 4%. But an increased sales trend late in 1975, extending into 1976 indicates a projected retail gross last year topping the prior high of \$1.8 billion in 1974.

Theodore McCarty, AMC president, notes that the expanding

amateur music market helped the industry weather the economic doldrums that beset many other fields during 1975. String instruments hit an all-time high in units and dollars, with one reason cited as the growing interest in the violin for contemporary pop music.

Band instruments suffered a decline in 1975 due in part to school budget cutbacks, but the AMC survey notes a trend toward smaller, less expensive amplifiers—part of the growing crossover market from professional to semi-pro home recording. The combined retail sales for sound systems and amplifiers were out at about \$103 million and are expected to show a substantial rise last year.

The \$3 million that Keith Mardak of Hal Leonard Publishing projected in royalty payments by the educational print business to publishers is an indication of the continuing growth of the field as more persons take up music study, he believes.

Leonard does the majority of all marching band arrangements, Mardak claims, but the success of educational print companies depends on continued efforts to improve the quality of instructional materials and to come up with newer concepts of arranging.

with take home cassettes, as one example. He also points to the figure of 1.5 million students who annually start music education in schools, acknowledging that the growing wave of program cutbacks at the primary and secondary levels could affect the market greatly.

While Al Berman, head of the Harry Fox Agency, isn't that close to the print field, he notes that 1975 was the biggest year for mechanical royalty income from record companies, as well as for the educational print royalties.

"Personally, I think that publishing companies are beginning to realize that print is an area for specialists," he says. "In the old days, every publisher had his own print operation. Now it's more common for a publisher to give rights, mostly on a non-exclusive basis, to an organization that deals primarily in print with no other interests."

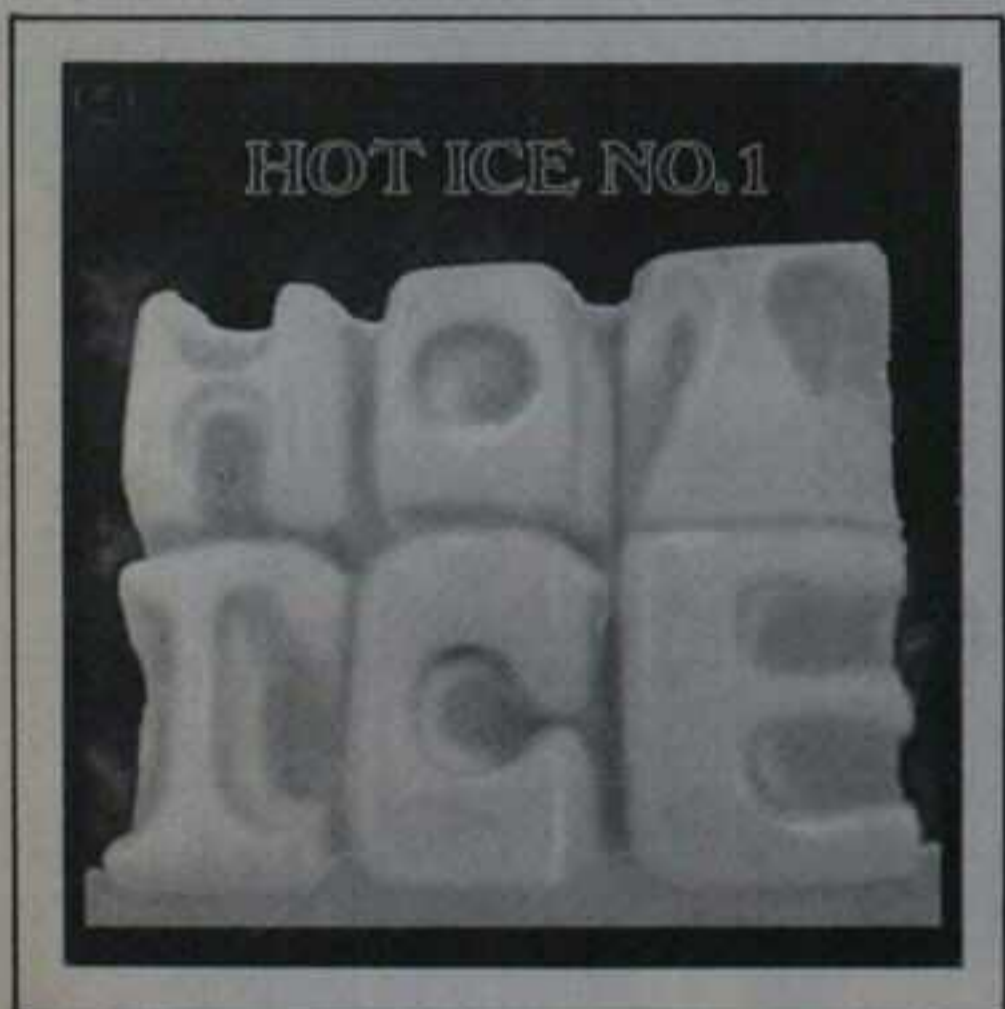
Standard publishers like Famous Music also see educational print operations as a boon to business, particularly in times of economic downturns.

President Marvin Kane notes, "If you have a substantial catalog of standard repertoire, the educational print people can do a good job for you. Of course, as with all

(Continued on page 64)

HOT ICE

The hot New Act already has half the nation dancing with their New Album



RHL 022

Contains their Hit disco single "Dancing Free," nominated for

"Most Played Disco Single."

RAGE RECORDS

19826 Wadely Ave. Carson, Calif. 90746
(213) 321-6823



Modernistic sign tilted in an offbeat fashion heralds the songbook sec-



Ed Silvers, Warner Bros. Music president, studies his product which is provided customers in a special rack display shown on the right. Cheri Kammerer

MARCH 12, 1977, BILLBOARD

Tangerine Dream: once you're caught up in it, there's no escape.

Tangerine Dream – the band that's racked up three gold albums and a following of millions all across Europe, sold-out concerts in places like France's Rheims Cathedral, England's York Minster and Paris's Palais des Sports, the recorded sound track for "The Sorcerer," William Friedkin's big "Exorcist" follow-up.

Obviously, this is no ordinary band we're talking about.


Now Tangerine Dream bring their synthesizer sorcery to the States, with their American debut album "Stratosfear," and a spectacular now-in-progress tour with Laserium – the first time this incredible live laser-beam light show has ever gone on the road.

Tangerine Dream. "Stratosfear." It could be the most dangerous music you ever listened to. It's definitely some of the best.

**On Virgin
Records and Tapes.
Be warned...**

Tangerine Dream Tour Dates

- 3/29 Riverside Theatre—Milwaukee
- 3/31 Ford Auditorium—Detroit
- 4/1 Aragon Ballroom—Chicago
- 4/2 Cleveland Center Music Hall—Cleveland
- 4/4 Lisner Auditorium—Washington, D.C.
- 4/5 Avery Fisher Hall—N.Y.
- 4/6 Tower Theatre—Philadelphia

 Distributed by CBS Records.

PZ34427

© 1977 CBS INC.

DREAM FEAR

Product

	TAPE	
	RPLUS	SINGLES
	TAPE	NEW OLDIES
9	\$2.99	\$.94 \$.94
9	3.99	1.15
9	2.99	.88 .88
		.99 1.19
9	.99	.99
9	1.99	.99
9		1.10 1.10
0		.99 .99
9		1.17 1.17
		.99
9	4.98	1.00 1.19
0	3.00	1.19 1.29
9	2.99	.99 .99
5		.98
9	2.99	.99 1.25
9	2.99	.95 1.29
	2.50	
	ND PRICED	
	1.99	2.99
		.99 1.25
		.89 .99
0	2.99	.96 .96
0	1.99	.96
		.94 .94
		.99 .99
	2.99	.98 1.17
	2.99	.95 .95
	2.99	.96 1.29
	2.99	.96 1.12

compiled by John Sippel



customer into a computer terminal.



New releases are put in their bins at a Tower outlet in L.A.

Credits

Illustrations and cartoons by Bernie Rollins; photography by Bonnie Tiegel; section edited by Eliot Tiegel.

NARM And Market Condition

Print Music Has Brilliant Future With Education, Religious Markets B

By STEPHEN TRAIMAN

NEW YORK—The burgeoning print music business continues to grow in both units and dollars. But it's in the new speciality product areas for both the pop contemporary market and the educational/religious field where much of the potential lies.

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amateur music industry weakens drums that began during 1975, an all-time high with one reason being interest in pop music.

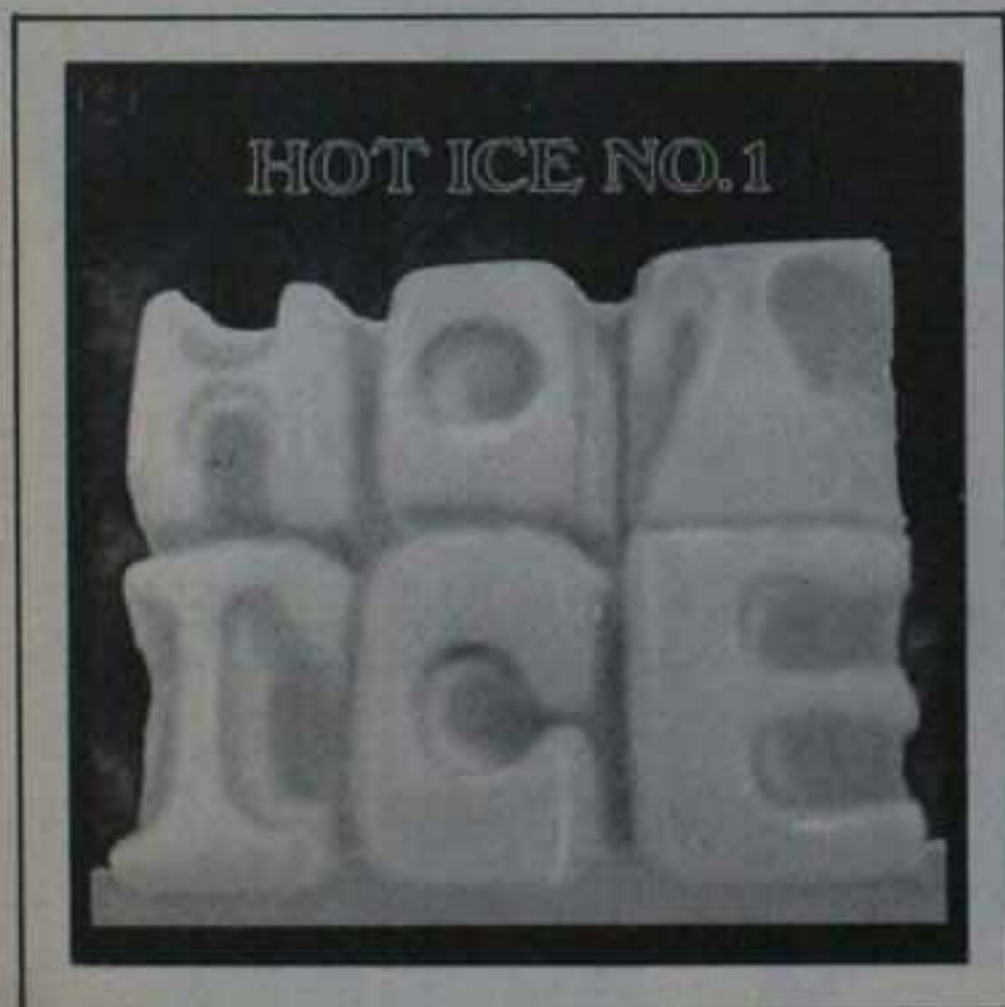
Band instrument sales declined in 1975, budget cutbacks. A survey notes a less expensive the growing of professional recording. The sales for sources were out and are expected a substantial rise.

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Ed Silvers, Warner Bros. Music president, studies his product which is provided customers in a special rack display shown on the right. Cheri Kammer

GERINE DREAM STRATOSFEAR

Product

TAPE

	RPLUS	SINGLES	
	TAPE	NEW	OLDIES

9	\$2.99	\$.94	\$.94
9	3.99	1.15	
9	2.99	.88	.88
		.99	1.19
9	.99	.99	
9	1.99	.99	
9		1.10	1.10
0		.99	.99
9		1.17	1.17
		.99	
9	4.98	1.00	1.19
0	3.00	1.19	1.29
9	2.99	.99	.99
5		.98	
9	2.99	.99	1.25
9	2.99	.95	1.29
	2.50		
	ND PRICED		
	1.99	2.99	
)		.99	1.25
		.89	.99
0	2.99	.96	.96
0	1.99	.96	
9		.94	.94
		.99	.99
	2.99	.98	1.17
	2.99	.95	.95
	2.99	.96	1.29
	2.99	.96	1.12

compiled by John Sippel



customer into a computer terminal.



New releases are put in their bins at a Tower outlet in L.A.

Credits

Illustrations and cartoons by Bernie Rollins; photography by Bonnie Tiegel; section edited by Eliot Tiegel.

Print Mus

By STEPHEN TRAIMAN

NEW YORK—The burgeoning print music business continues to grow in both units and dollars. But it's in the new specialty product areas for both the pop contemporary market and the educational religious field where much of the potential lies.

Both are experiencing moves in new directions, and the latter, in particular, will be affected by the new Fair Use provisions of the revised Copyright Act that go into effect Jan. 1, 1978.

Among some of the high points and trends:

- Sales of sheet music are expected to top \$200 million for the first time at retail, when 1976 figures are tabulated, after rising 13% to nearly \$198 million in 1975.

- The educational print business will generate nearly \$3 million in royalties to publishers this year, with nearly 25% of that figure coming from the leading publisher of marching band arrangements.

- Pop music is finding its way into the school market, where sales have been depressed as more con-

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Ed Silvers, Warner Bros. Music president, studies his product which is provided customers in a special rack display shown on the right. (Chart)

How U.S. Retail Chains Special, Shelf-Price Product

NAME	NO. OF STORES	RECORDS						TAPE					
		6.98		7.98		8.98		7.98		SURPLUS		SINGLES	
		SPECIAL	SHELF	SPECIAL	SHELF	SPECIAL	SHELF	SPECIAL	SHELF	LP	TAPE	NEW	OLDIES
MUSIC SCENE	9	\$3.84	\$4.80	\$4.97	\$5.97	\$5.44	\$6.77	\$5.27	\$5.97	\$1.99	\$2.99	\$.94	\$.94
BRASS EAR	7	4.79	5.99	5.79	6.99	6.49	7.29	5.79	6.99	2.49	3.99	1.15	
EVERY BODY'S	6	3.88	4.66	4.77	5.88	6.11	6.66	4.88	5.88	2.49	2.99	.88	.88
KORVETTE'S	58	3.99	5.79	4.98	6.79			5.99	6.99			.99	1.19
DAVEY'S LOCKER	5	3.99	4.99	5.99	6.19			4.99	5.99	1.99	.99	.99	
MAD CAT	8	4.99	5.98	6.99	7.19			5.99	6.98	1.99	1.99	.99	
RECORDLAND	24	3.99	5.99	4.99	6.99	5.99	7.77	5.99	7.98	2.49		1.10	1.10
CAVAGES	12	3.99	5.77	4.99	6.77	5.99		5.99	6.95	2.50		.99	.99
HARMONY HOUSE	6	3.99	5.94	4.97	6.94	5.94	6.94	4.97	6.94	1.99		1.17	1.17
EVOLUTION	14	3.99	4.49	4.99	5.49	5.99	5.99	4.99	5.49			.99	
DISC RECORDS	32	4.99	5.98	5.99	6.49	6.98		5.98	6.98	2.19	4.98	1.00	1.19
CAMELOT	59	4.50	6.05	5.50	6.99	5.99	7.99	6.99	7.29	2.40	3.00	1.19	1.29
L.P. GOOD BUY	6	3.69	4.59	4.69	5.59	5.99	5.99	4.99	5.99	1.99	2.99	.99	.99
FLIP SIDE	5	3.99	4.99	4.99	5.99	5.99	6.99	4.95	5.95	2.25		.98	
SPEC'S	9	4.49	5.59	5.49	6.49	5.99	6.99	5.59	6.99	2.49	2.99	.99	1.25
RECORD BAR	90	3.99	5.99	4.99	6.99	6.99	7.49	5.99	6.99	2.49	2.99	.95	1.29
PIPE DREAMS	3	3.99	4.79	4.99	5.69	5.79	6.29	4.99	5.99		2.50		
BUDGET RECORDS & TAPE	56	STORES ARE INDIVIDUALLY FRANCHISED, OWNED AND PRICED											
1812 Overture	5	3.88	4.98	5.98	5.78	5.58	6.48	5.58	5.99		1.99	2.99	
HASTINGS BOOKS & RECORDS	10	4.99	5.57	5.99	6.57	5.99	7.17	5.99	6.77	1.99		.99	1.25
MUSIC PLUS	15	3.69	3.99	4.59	4.99	5.49	5.99	4.99	5.49	1.97		.89	.99
WAXIE HAXIE		3.99	5.79	4.99	6.79	7.49		4.99	5.49	2.00	2.99	.96	.96
RECORDS UNLTD.	(3)	4.59	5.70	5.99	6.39	7.39		4.99	6.98	2.50	1.99	.96	
RECORD RENDEVOUS	4	3.99	5.79	4.99	6.98	4.99	6.98	4.99	7.98	1.99		.94	.94
RECORDLAND		3.99	5.50	4.99	6.49	5.99	6.99	4.99	6.49			.99	.99
NATL RECORD MART	55	3.99	5.49	4.99	6.49	5.99	6.99	4.99	6.49	1.99	2.99	.98	1.17
DJ'S SOUND CITY	14	4.69	5.99	5.88	6.99	6.88	7.99	5.88	7.29	1.99	2.99	.95	.95
FRANKLIN MUSIC, ATLANTA	3	3.99	5.49	4.99	6.69	5.99	7.67	4.99	6.79	1.99	2.99	.96	1.29
SOUND WAREHOUSE	17	3.88	4.98	4.99	4.99	4.99	5.99	4.88	5.99	1.99	2.99	.96	1.12

Survey compiled by John Sippel

New Releases, New Sales Orders



New releases are put in their bins at a Tower outlet in L.A.



WEA employe inputs an order from a customer into a computer terminal.

Credits

Illustrations and cartoons by Bernie Rollins; photography by Bonnie Tiegel; section edited by Elliot Tiegel.

Overt, Covert Methods Stabilize Pilferage Problem For Retailers

By ED HARRISON

LOS ANGELES—Pilferage has stabilized at the retail level due to a wide range of overt and covert security methods, a survey of major record/tape retailers reveals.

While annual rip-offs account for nearly 2% of gross sales, keener employe awareness towards the problem has prevented that figure from reaching further heights.

According to the survey, the most common types of theft deterrents are alarms, antitheft mirrors, foot pedal alarms, controlled entrance and exits, guardrails, perceptive vantage points and in some outlets, uniformed security guards.

Some retailers are convinced that more low key precautionary techniques are effective hindrances.

"We treat our customers right and don't challenge them," says Joe Bressi, of the 58 store Camelot chain. "We low key it with everything out in the open. Pilferage is part of the cost of doing business."

Steve Libman, of the nine Music Scene stores in the South, and the Oz store in Atlanta, says that he's had minimal theft problems due to controlled exits and plainclothes security guards, except at Oz where there's a uniformed guard at check-out.

less profits and charging the customers more," he says.

Hard line prosecution of shoplifters remains the most forceful deterrents against theft. Sam Shapiro, of the National Record Mart, with 50 stores in the Midwest, feels that publicizing the fact that shop-



Halting theft on the retail and distribution levels is a basic concern for company owners.

"The antitheft mirror is a tremendous deterrent. It creates a psychological feeling that the customer is being watched," Libman says.

At Music Plus, in Los Angeles, Lou Fogelman says the chain keeps a low profile when it comes to security. "Our stores are set up so people have to walk by the register to go in and out. It's done on a subconscious level with no security guards," says Fogelman.

Other retailers feel that store location and size is directly related to how much will be pilfered. Stores situated in suburban small communities were less likely targets than branches in downtown metropolitan communities.

Morty Barnett, of Record and Tape Outlet, with five stores in Baltimore, says that demographics are related to rate of theft. "Our 18-35 year old record buying audience is more affluent. It's different from the tough teenage oriented stores. Downtown stores worry more about pilferage."

Barnett adds that his employes are oriented towards security problems and feels he maintains a sufficient amount of "eyes" on the floor in the way of staff. "There's a

psychological effect of having guards that encourages it," he says.

And Gary Barnard, of the 14 store Evolution Chain in Houston, says theft hasn't been of major concern because of the size of his stores. "Our shops are small, mostly 1,000-2,000 square feet with one to three employes. We don't have theft problems found in larger stores," he says.

Hutch Carlock, of the five store Music City chain in Tennessee, and Music City Record Distributor one-stop, says that theft this year was no higher than last depending on the neighborhood, although he admits "security has been beefed up."

"A bad neighborhood was messing up one store which increased our pilferage rate." While his stores are too small to accommodate guards, Carlock says, "an employe might occasionally let someone get away with shoplifting to prevent creating a disturbance."

Neighborhood location has also been a problem for Al Daulberger, of the five 1812 Overture stores in Milwaukee. "Theft has increased in certain locations. We're making

lifters will be fingerprinted and prosecuted will curtail the problem.

Grover Sayer, of the 250 store Musicland chain, trains his employes in effective ways of policing customers. "We have a standing rule that all shoplifters are prosecuted," he says. "I think word gets around quickly that our stores prosecute."

Retailers reported that usually during holiday sales and peak hours of the day, an additional employe or security guard is hired to keep tabs in heavily trafficked stores. "We have extra floor walkers, sales people or uniformed security guards during major sales and peak hours," says Daulberger.

However, Barrie Bergman, of the 75 store Record Bar chain throughout the Southeast, says that during Christmas sales no security guards were hired because they just encourage shoplifting.

"We try to make our employes cognizant and alert to the problem," says Bergman.

Although external forces are responsible for most thefts, internal employe rip-offs are also of concern to retailers. While all surveyed say that employe theft is not a crisis, re-

(Continued on page 63)



WEA Burbank security guard Tom LaCosta checks an incoming shipment of LPs still on the truck prior to their entering the warehouse.

Billboard photo by Bonnie Tipton

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Returns Still Touchy Subject Between Dealers, Labels

By JEAN WILLIAMS

LOS ANGELES—The interval between the time of requests by dealers for return authorizations and the issuing of these credits by manufacturers seems to be a major problem with some dealers.

Several dealers are also complaining about branch operations requesting returns be shipped to a central location, as opposed to the dealers regional distributors.

Al Dulberger, owner of the 1812 retail record chain and Music Man One-Stop Inc., Milwaukee, says, "Salesmen lag for some reason in

expediting RAs promptly. What concerns me most is that I have to get that merchandise back within a 30-day period. I must have the product out of there within 30-days or I have to sit on it.

"The big excuse that the manufacturer gives is 'we are giving you 60 days.' They forget that most retailers don't put in merchandise in 30 days then send it back before the 60-day billing cycle.

"MCA is the worst. Legally, if it leaves my warehouse and hits their warehouse it's no longer mine, it's

theirs. But they won't let me take it off. Some of the record companies threaten you. They say, 'you have to wait for the full cycle of the credit and if you don't wait for the full cycle of the credit, we're going to stop shipping you.'

"WEA and Columbia Records are the most concerned about expediting RAs in the music industry," says Dulberger. "Between the two of them, I do about \$1 million in business annually," he adds.

Andy Anderson, owner of the Record Center retail outlets, Chi-

ago, also feels the lapse between requesting RAs and receiving credit is too long.

think we're headed toward disaster." Dulberger says, "It puts a lot more pressure on us. We have to raise our retail prices." Andy Anderson sees diminished sales and Acevedo says, "It's terrible. We have an inventory of so many dollars and the inflated prices will certainly not bring more business into stores."

ABC Records feels its giving accounts something back by regarding those accounts with low returns.

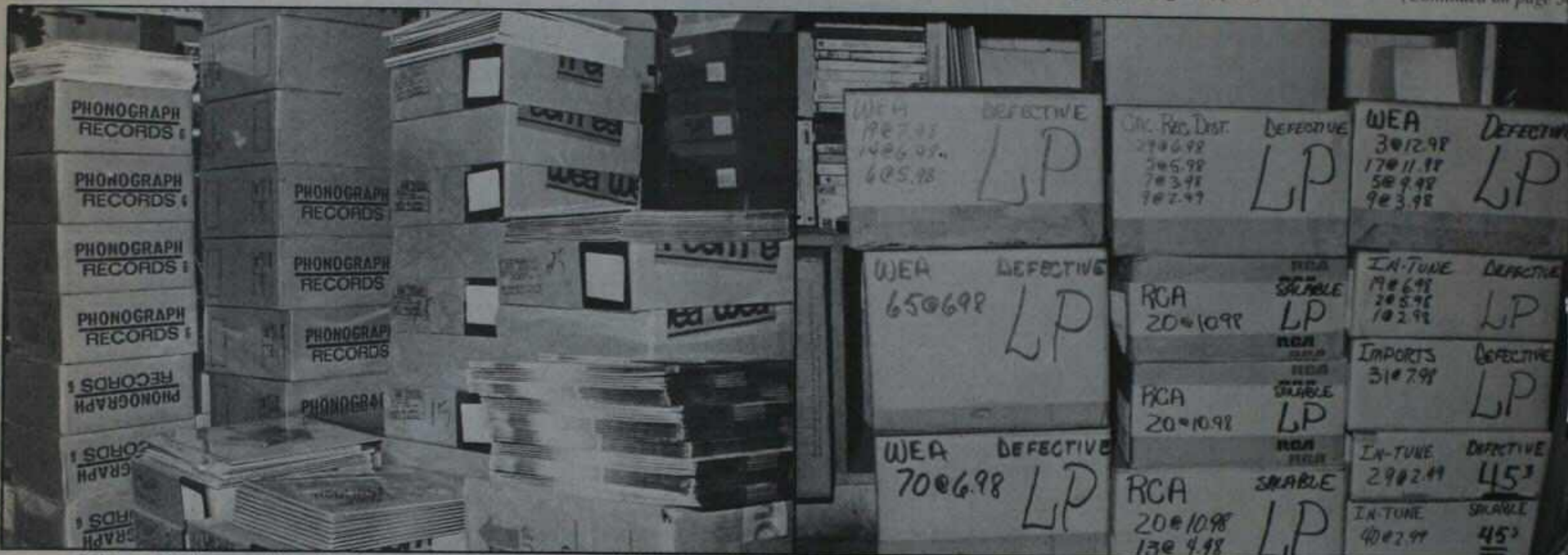
According to Don England, presi-

dent, ABC Record Distributors Inc. a return awards performance program was initiated seven months ago as an incentive to racks and dealers to keep returns down with a given percentage.

The program operates on a 3-month basis. "During the 3-month period between July 1, 1976 and Jan. 1, 1977, the account qualifies for the additional discount which is paid during the second 3 months," says England.

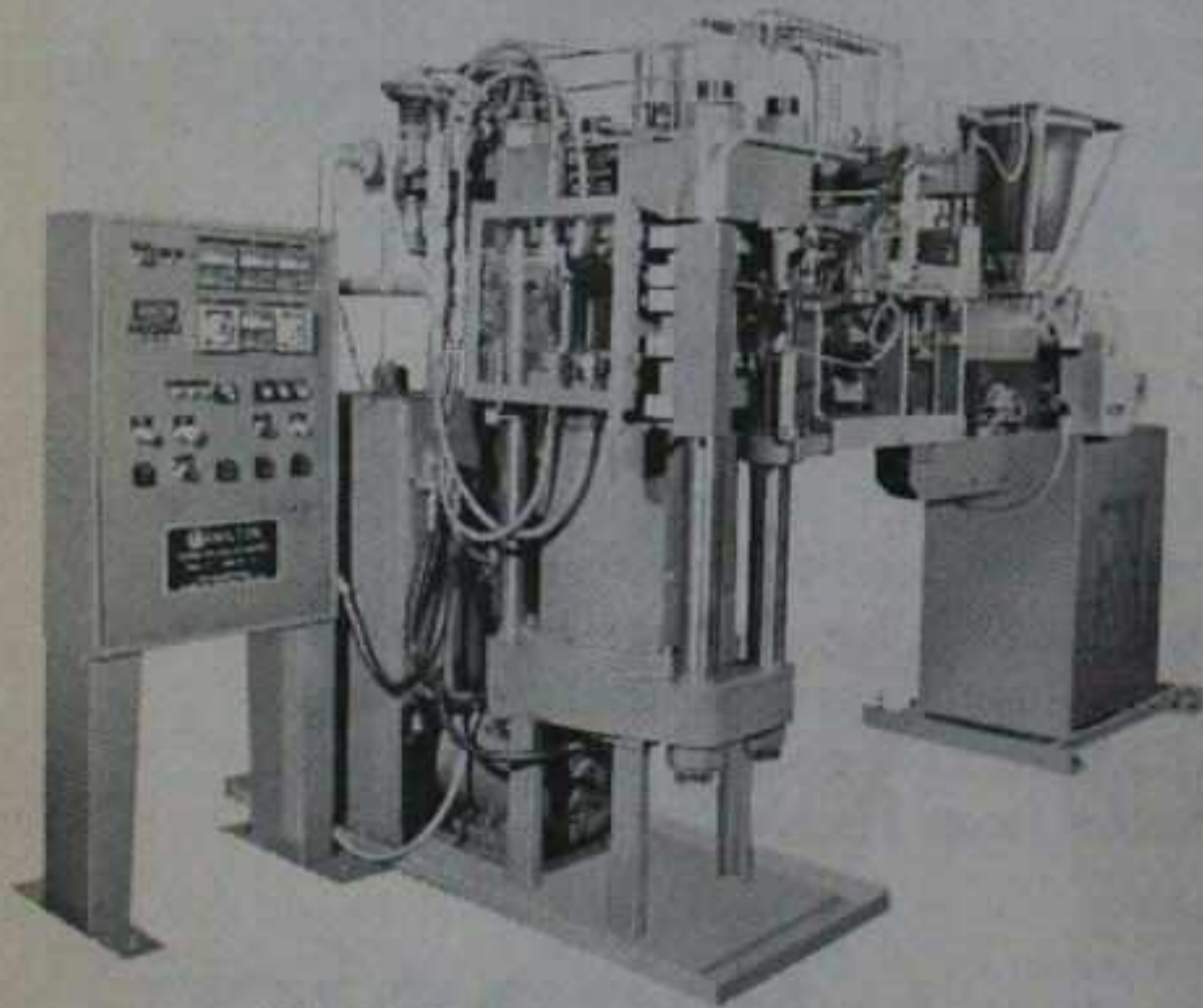
"If dealers returns are kept below

(Continued on page 5)

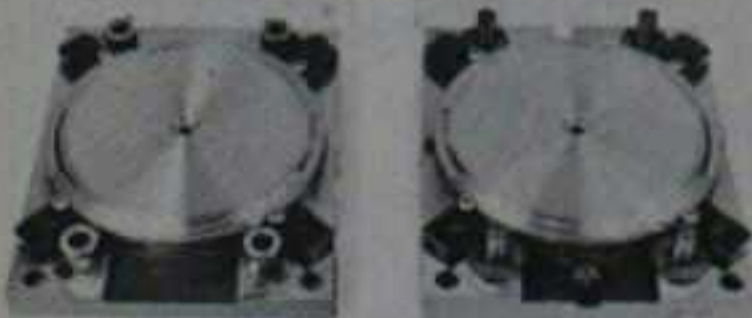


Returns, whether unsold or defective, produce lots of cartons and take up mucho space in distributor warehouses. They are like the sought after light at the end of the tunnel.

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cago, also feels the lapse between requesting RAs and receiving credit is too long.

Joe Bressi, head buyer of the 71 Camelot Stores headquartered in Cleveland, says he has no problems with returns but shipping is becoming more expensive.

According to Peter Elliott, who is in charge of computerized systems for the 74-store Record Bar Chain based in Durham, N.C., "Since we are on a monthly return schedule, it makes no difference to us where we send back product. We still return it to one location."

Milton Nathan, manager of one of the seven VIP retail stores, Los Angeles, notes: "We have few problems because our returns are low." And Raul Acevedo, vice president of the Disco Records chain of 33 outlets, Cleveland, says, "Due to better management, our returns dropped 10% last year. But on the other hand, returning merchandise to a central point is costing us money because of additional freight costs."

Robert Murphy, WEA, Los Angeles, sales manager, agrees with accounts that there is a time lapse before receiving credits.

Says Murphy: "It's a paper work problem and it's a bad one. There's no two ways about it, there is a problem. And I agree and understand the accounts' complaints."

WEA's return policy is to accept 100% of non-saleable merchandise. The only time limit placed on returns is if the item happens to be a cutout. The firm usually prints a cutout list once a year then the account has a certain amount of days in which to return the merchandise.

All outlets surveyed say they are feeling the effects of rising costs.

Says Elliott: "It's going to be a problem. I anticipate that by mid-year, all lists will go to \$7.98. WEA lowered its tape price 6 cents and raised LP prices 11 cents. Con-

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VANGUARD 

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Want To Draw a Big Crowd? Nab Major Artist For a Store Promo

By NAT FREEDLAND

LOS ANGELES—A Billboard survey of key record labels and accounts establishes that in-store appearances by record artists at retail outlets is a booming and valuable industry practice today.

Most labels contacted had at least one in-store appearance somewhere in the country each week by an artist on its roster.

The generating of these in-store appearances is fairly evenly divided between requests from the retailers themselves, suggestions from local label representatives and merchandising campaign plans from record company headquarters.

In general, local in-store appearances are usually part of other activities in the market by the record artist, such as a concert or promotion tour. However, for important exposure an artist may be flown into a town specifically for a store appearance.

For example, last year Capitol flew Freda Payne from Los Angeles to Detroit for an appearance at the opening of the big Peaches store there. And all parties concerned feel that the effort was well worth it in terms of increased sales by the artist in that market.

Most often, the recording artist will be seated in a roped-off area to autograph copies of his latest album and chat with fans. At a well-planned in-store appearance, a display for purchase of the push prod-

uct will be set up along the line to the star's autographing table.

However, stores cannot forbid people from bringing in albums purchased elsewhere for the artist to sign. In other rare instances, merchandising plans for appearance-coordinated sales can backfire frustratingly.

An example of this was the appearance at a Korvette store in New York by Dionne Warwick when she just had her first album out on Warner Bros. Although the appearance broke Korvette attendance records for such events at the time, more people reportedly went to the bins to buy Warwick's familiar Scepter catalog LPs produced by Burt Bachrach than bought the new label product.

Although something like this cannot be foreseen, all music executives regularly involved in coordinating in-store record artist appearances agree on the importance of detailed planning.

Without proper promotion of the appearance, an embarrassingly small crowd may be on hand to greet the artist and everybody involved will be resentful.

One way to get around this, if there is not enough time for a full-scale advertising effort with radio spots and in-store displays, is to schedule the artist appearance for a Saturday morning at a normally high-traffic large retail outlet.

Thus there will be enough ordi-

nary customer volume on hand to assure a good turnout and interest for a properly chosen artist.

Occasionally, a record group may play a short set inside a large retail store or its parking lot. These are usually heavily publicized in advance as special events. But the site, its sound quality and the security arrangements must be well controlled for such free shows to come across effectively.

Security is a vital component of the in-store appearances. Just as there are artists too little known to draw a crowd for the average record store, there are other artists who are simply too popular and will bring out fans in numbers too large to be easily controlled.

A Jackson Five appearance at the San Francisco Tower Records store some time ago proved to be just such a too-popular draw.

Incidentally, even more common than public in-store appearances by record artists are in-store visits. Particularly useful for little-known new artists, these visits coordinated by local label sales and promotion personnel will bring the artist into stores and warehouses to shake hands with the floor personnel and gift them with free autographed albums.

This is a highly effective way to start building goodwill for an artist at the direct sales level.

Labels have found that in-store appearances by black artists at stores selling predominantly black product are almost always successful sales boosters.

In general, it is obviously necessary to match the artist properly with the location chosen for an appearance. An FM-type album artist would do well in a store which sells heavily in that type of product such as an outlet near a college.

A more singles-oriented artist would probably do best in a large all-round record store with higher volume, or a department store rack.

Bringing an artist into a market where his record is making a key



The standard practice of an artist appearing at a store to meet his fans and sign autographs produces people—when this tack is taken.

early breakout is also a factor in labels underwriting in-store appearances.

When done with proper planning and organization, everybody likes and gains from in-store artist appearances.

The store owners like artist appearances because these events generally bring along an extra advertising commitment by the label, perhaps a discount for bulk buying of the push product and hopefully increased sales in both the immediate present and the long run for the appearing artist.

Realistically, labels feel they will get maximum value from in-store appearances at outlets that are part of a chain, have large floor space or are located in a major shopping mall. So as in most other music business situations, it is the high-volume seller that gets the best break.

Labels support artist in-store ap-

pearances as a proven effective way to move hundreds of albums in a few hours and dramatically improve an artist's visibility in a specific market.

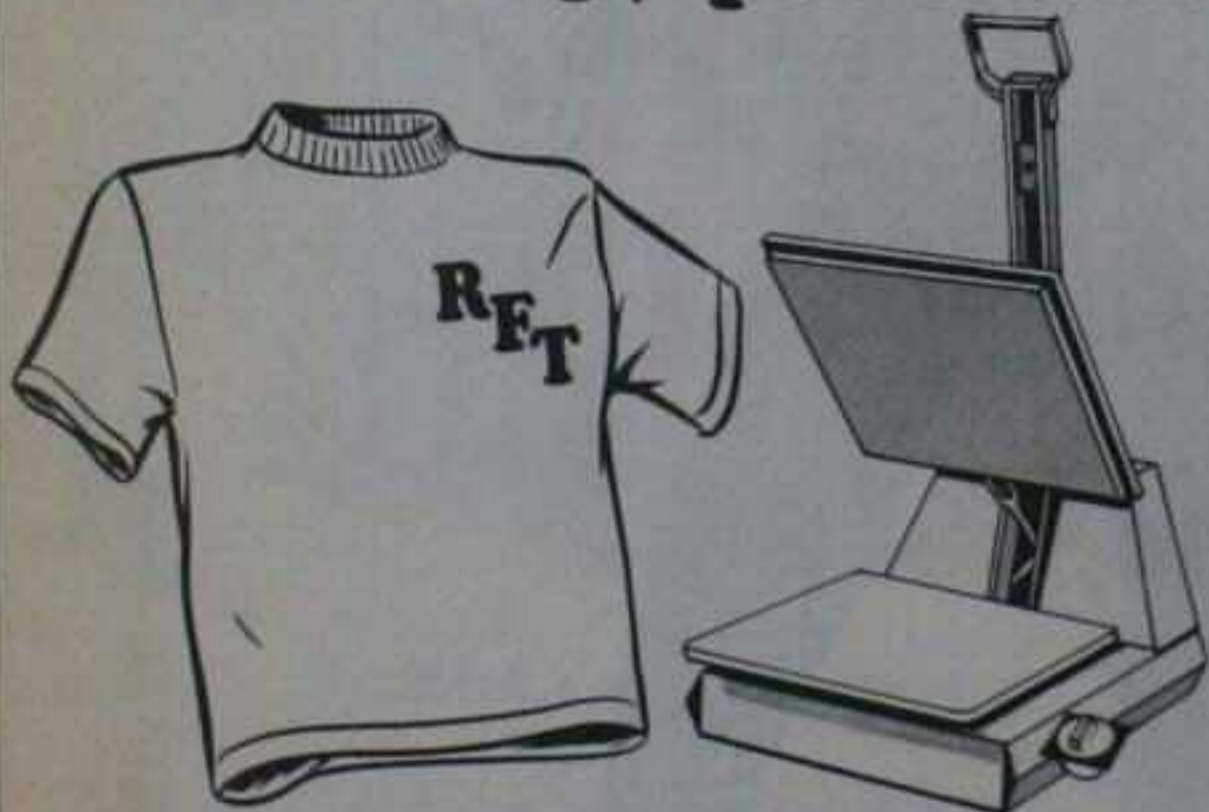
Thoughtful, career-oriented artists enjoy in-store appearances during their spare time on the road or at home because it gives them maximum direct communication with the fans who are responsible for their success.

Local label personnel and store staffs like the sense of show business participation and inside glamour they get from closeup contact with usually distant figures of name record acts.

And most important of all, the record buying public enjoys and regularly supports artists in-store appearances because of these events' unique opportunities for providing one-on-one communication with the music stars of today and tomorrow.

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Indie Distrib Healthy State

• Continued from page 34

think it's evident that a stocking distributorship can do a better job in his marketplace than a sales office," he says.

This month, Hot Line is celebrating its first anniversary in a new 34,000-square foot warehouse. This firm is using less than half the space now, but Crudgington says there are plans to utilize the rest. Hot Line employs four telephone sales personnel and two outside salesmen, and services dealers on a weekly basis with an elaborate mailing.

The firm's promotional personnel are under the employ of the distributorship. "I'd rather direct them myself," the owner/manager says, a philosophy shared by Progress Distributing, Cleveland.

Crudgington says the biggest problem facing the independent is pricing practices that discriminate between large and small distributors. "What's hurting the independent is the large one-stops moving in all over the country and getting better deals," he observes. The independent says one Atlanta-based

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TWO CENTURY PLAZA 2049 Century Park East, Century City, CA 90067 • Phone (213) 553-4767

Returns Remain Highly Touchy Subject

• Continued from page 50

20% during the first six months," he continues, "we will give them 1%, 2% or 3% discount on all net purchases during the next six months."

The discounts are predicated on where the dealer falls below the 20%. Rackjobbers must keep their returns below 25% to qualify.

England notes that 50% of all accounts qualified for a discount Jan. 1. The program is renewable by the label every six months.

Some accounts take a dim view of ABC's program, while others applaud it.

Camelot's Bressi likes the program. "Anything that's going to get us money is good." And VIP's Nathan says, "We got full credit because of our low returns. Other labels could take ABC's lead."

Says Dulberger: "ABC's system is okay. They (ABC) seem to be a bit confused, but it's a good idea."

On the other hand, Andy Anderson says, "It's meaningless. The difference (amount saved) is too small." And Disco Records' Acevedo states, "It's terrible. This went back to the stone ages. If I can get my percentages okay. But the program?"

With more product being released, all dealers surveyed claim that although unsaleable merchandise still outnumber defective product, defectives are definitely on the increase.

Bressi says 5% of his returns are defective. Dulberger notes that 6% of his are defective. Anderson says 40% of his returns are defective.

Most dealers feel that a good number of defectives are from cus-

tomers purchasing an LP, taping it, then returning it to the store as defective.

Several dealers feel defectives are on the upswing because of thinner records. Some even say customers are now buying more sophisticated stereo equipment which is super sensitive to records.

Another area of concern with some dealers is higher unit price, which most say is cutting down on their buying unknown product.

Says Nathan: "We certainly don't like it because we are not passing on the cost to our customers although we will have to eventually."

Acevedo notes, "We have absolutely cut down on buying unknown product." Anderson feels that most product could be put out for half of what it's now costing.

Dulberger says, "This is the biggest mistake labels are making. Yes I am cutting down on buying."

And says Bressi: "We are more cautious." Even Elliott claims his firm is more cautious plus customers are also more selective when buying.



Returns in a back area of a dealer's shop lie unattended before being boxed for shipment back to the labels.



Willie Clark-Van Brunt, manager of a Music Odyssey shop in L.A. prepares his return merchandise.



Here they come—records going back to their original source the manufacturer.

One-Stops Are Concerned Over Their Profit Margin

• Continued from page 36

in eight states in the Midwest and Southwest, he only services about 25 stores.

Berlingame says that 92% of his sales are done on the phone, and 8% in his showroom, where he has record players for customers to hear new releases.

Berlingame says Phil's sells almost exclusively singles at 80 cents with 2% discounts, and gets no allowances from the labels. He carries no in-store merchandising pieces or accessories, imports or jazz items and very little schlock, though he is on the look-out for cut-outs when available.

"It's hard to make money today.

Business is good, but we are not making the profits that we could," says Brud Oseroff, owner of the Mobile Record Service Co. in Pittsburgh, whose 16 trucks travel through 17 states servicing 1,300 jukebox operators.

Mobile Record Service sells nothing but 45s and Oseroff says that the operators are now more and more interested in oldies and he says he stocks about 35,000 of them in one warehouse and 25,000 in another.

He says that about the only advertising break he gets and can pass along to customers is that most, but not all the labels provide free title strips with the records.

Oseroff declines to say how much he charges for his singles.

Indie Distrib

• Continued from page 52

one-stop is shipping goods to Memphis at unreasonably low costs.

"They're selling cheaper than I can buy," Crudgington laments.

Big State Record Distributing, Dallas, is another of the independents that has diversified into rack-jobbing. The firm, which also operates a one-stop, has over 100 racked accounts, informs Bill Emerson, owner/manager. Emerson says the firm, which has added 13,000-square feet of warehouse space since 1972, also supplies a small number of accessories.

"What it boils down to is only to good, small independents are left," Emerson says.

Independents that have survived the fiery mid-'70s without diversifying in product or services, appear as a group to be heading into the '70s with the goal of super volume and territory. In this field are Progress Distributing, Cleveland, (Continued on page 63)



Tapes are located adjacent to Latin LPs at City One-Stop. Clerk pulls

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MARCH 12, 1977, BILLBOARD

WHAT'S IN A NAME?

Robert Zimmerman—Bob Dylan
Cape Canaveral—Cape Kennedy
Bernie Schwartz—Tony Curtis
Victor Talking Machine Co.—RCA Records
Archie Leach—Cary Grant
"Green Grow The Lilacs"—"OKLAHOMA"
Robert Amorino—Bob Reno
Henry Deutschendorf—John Denver

All of the above-mentioned people, places and things have had their names changed and found great success. Now we're adding Midland International Records to the list. Because of a complicated legal situation, we were compelled to change our name. Yesterday we were Midland International Records—today we are Midsong International Records. Our logo, colors and pride remain; only the name has changed. After all, isn't it what's in the grooves that counts?



MIDSONG INTERNATIONAL RECORDS & TAPES

**SEE
US AT
NARM**

**WE'LL
PAY YOU \$25
TO STOP PLAYING
YOUR RECORDS.**

That's right. We'll pay you \$25 to stop playing your records. And start using an Accutrac.

Only Accutrac lets you hear the selections on an album in the order you want to hear them in, even more than once, even by remote control.

Take a look at the brochure at the right, and then see the Accutrac 4000 at NARM or at your dealer. Once you see it work, you'll never want to just play your records again.

PROFESSIONAL DISCOUNT:

We'll pay you \$25 towards the purchase of the ADC Accutrac 4000. Just fill out this coupon and mail it with your company's letterhead and your Accutrac 4000 warranty card to us. And we'll mail you a check for \$25.

Name _____

Title _____

Company _____

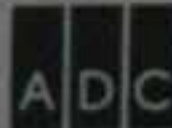
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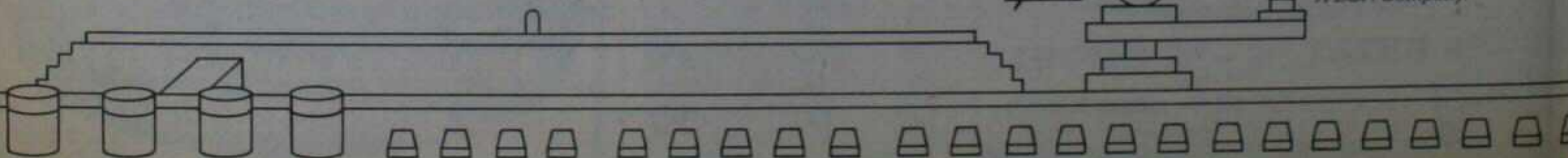
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A division of BSR
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Offer limited to NARM members.
Recording artists, Producers, and Record Company Personnel.
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A BSR Company.



ADC Accutrac[®] 4000

The only automatic direct drive turntable with electronic track selection and computerized memory bank



these factors, touted both by Progress and MS, is the owner / management situation.

"It's like local control versus federal control," John Salstone, MS executive, analogizes.

"The independent is truly democratic," Salstone continues. "Any record that we can get sales on I'm going to go after. We don't have a corporate structure telling us what records to work, and when to start and stop working them," he says.

Salstone continues with an opinion frequently expressed by independents: "Branch people are transferred around a lot, and there's a lot of politics involved with their work. For a branch manager to do a good job he pleases his superior, not the market."

Salstone says the independent is more diversified, and therefore accustomed to handling a wider product spread, is more flexible and is "more hungry."

group named the Beatles.

Dave concludes his provocative personal and social history with an invaluable listing of hundreds of big band theme songs, the most complete list ever published.

You'll rave and roar with Dave Dexter as he tells it like it was and is in his explosive new book, **"Playback."** 250 pages. 33 photographs. Index. ISBN 0-8230-7589-3. \$9.95 CIP

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Name _____
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Problems

Hartstone. "It's not a sideline. The council will be a joint effort made against professionals that will make California difficult to operate in." First meeting is tentatively scheduled for sometime in March.

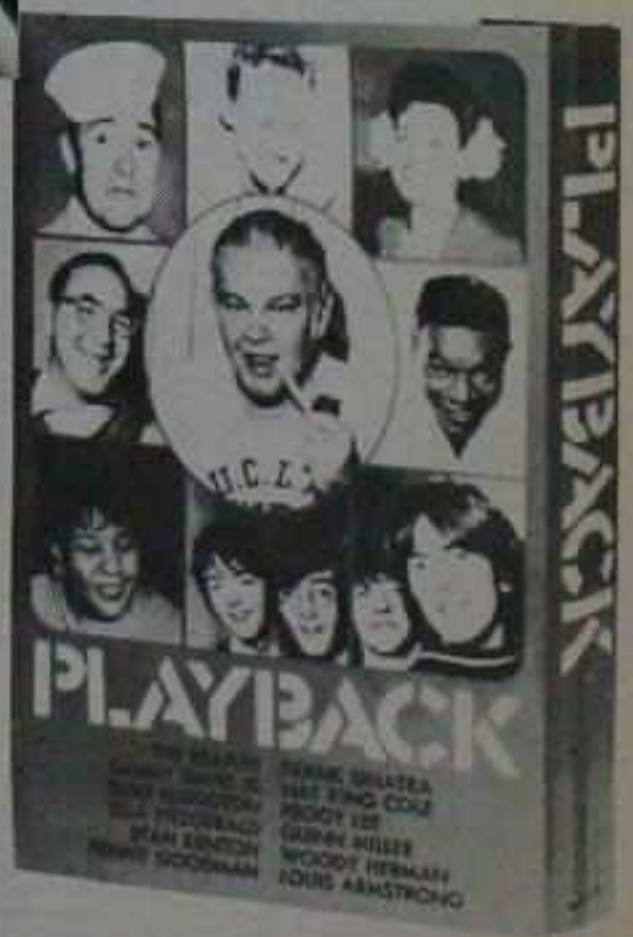
TO US!

h Dave
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DONNA SCHEIBE
Los Angeles Times

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JORGE T. SIMON
and consultant, National Academy of Recording Arts & Sciences

- Stan Kenton
- Benny Goodman
- Louis Armstrong
- Jimmy Dorsey
- Marlene Dietrich
- Benny Carter
- Perry Como
- Doris Day
- Denny McClain
- Frankie Laine
- and more!



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Now there's a new standard for state-of-the-art turntables.

The ADC ACCUTRAC 4000.
The world's first computerized turntable.

The ADC Accutrac 4000 is the first to go beyond the present state-of-the-art direct drive turntables to add a totally new dimension:

Now you can hear the selections on an album in any order you like, as often as you like, even skip the ones you don't like. And you do it all by remote control!

ADC has achieved this remarkable accomplishment by combining the latest breakthroughs in MOS computer circuitry and infra-red electro-optics, with the latest advancements in direct drive technology.

With Accutrac, your hand need only touch a button to send the tonearm directly, unerringly, to the track of your choice. The arm is raised, lowered and moved at your command by its own reversible servo-motor.

dealer. Once you see it work, you'll never want to just play your records again.

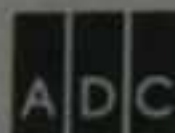
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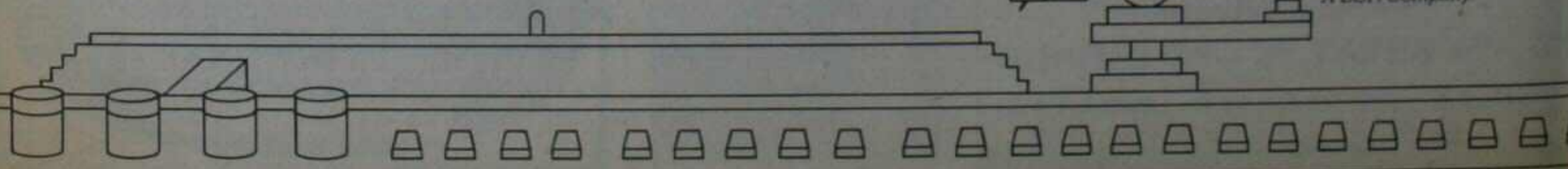
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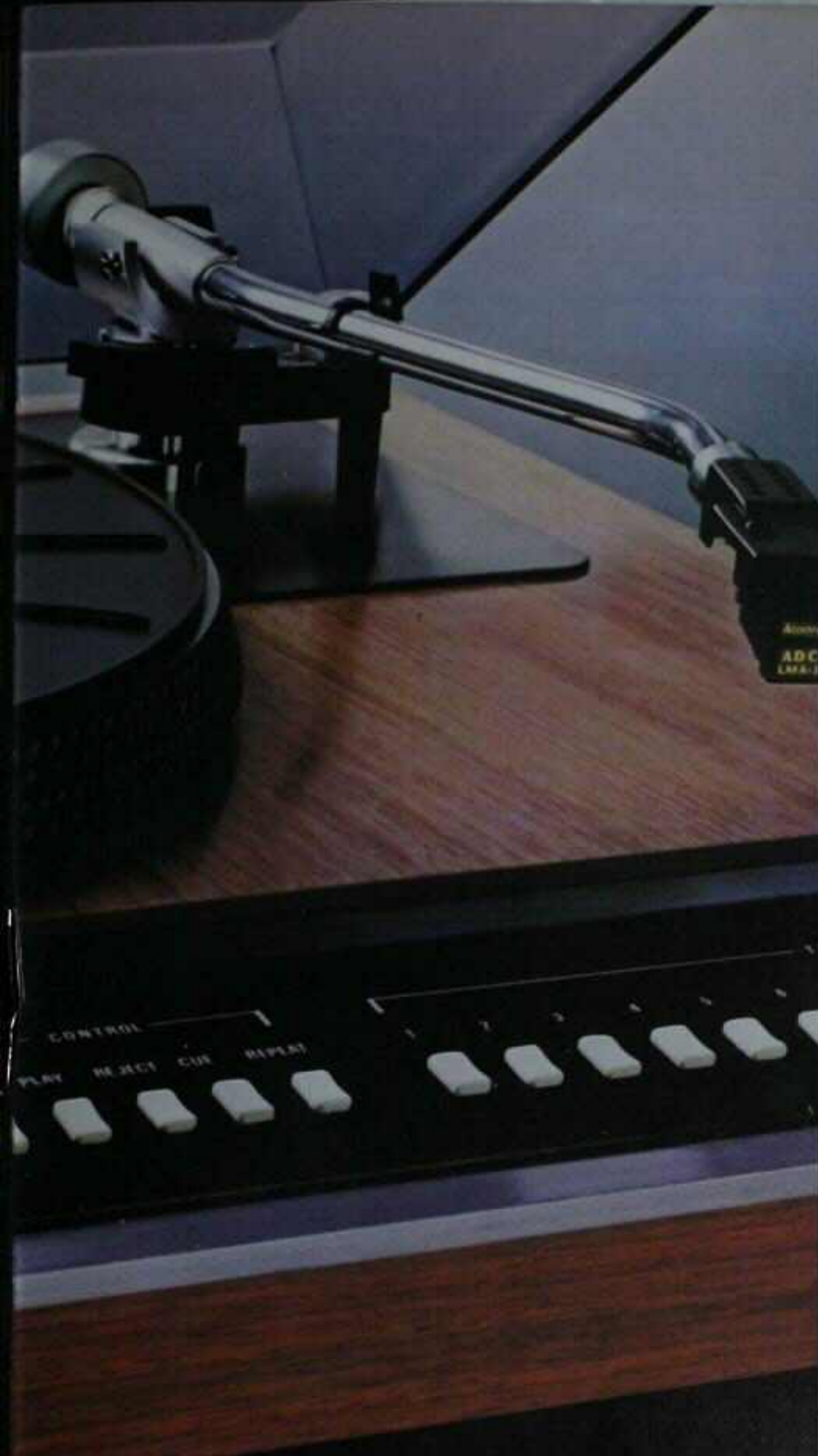
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The ultimate extension of electronic control: Remote operation. The sleek, sculptured remote receiver can be stationed at any convenient distance from the turntable. The LED "winking eye" lets you know that Accutrac has received your commands.



A cordless transmitter fits neatly in the palm of your hand and lets you program any of Accutrac's unique functions from the comfort of your easy chair.

Suppose you only want to hear selections 3, 2 and 5 on a record. Simply press buttons 3, 2 and 5 and the "Play" button.

To skip the selection you're hearing, press the "Reject" button: this will not affect the rest of the program. The "Cue" button accurately raises and lowers the arm whenever a pause is desired.

To repeat the current track, simply press "Repeat". The "All" button allows you to play every track on the disc in sequence. The "Clear" button erases the entire program.

It always tracks the groove with perfect freedom because from the instant the stylus touches the record, the arm is totally decoupled from the servo-motor. A miracle at your fingertips.

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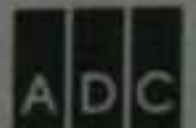
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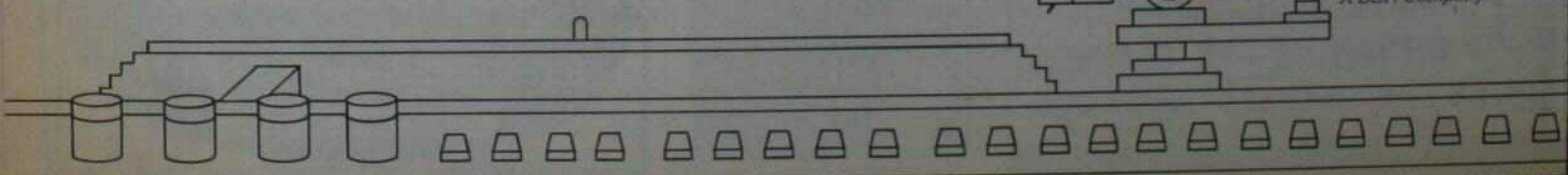
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How does the Accutrac Scanning System see where it's going?

In a way, it has eyes. A tiny, solid-state infra-red generator focuses a tiny beam of infra-red light onto the record. Closely-spaced grooves scatter this light, but the smooth surfaces between the recorded portions reflect it back to the detector, triggering the arm mechanism.

ADC-patented, induced magnet cartridge:

The LMA-1 cartridge allows maximum stylus freedom and signal output. The nude elliptical diamond stylus tracks at 3/4 to 1 1/2 gram.



Electronically-controlled, direct-drive motor:

The turntable is driven directly at the record's exact speed and electronic speed monitoring sensors keep it there, with no intervening linkages or speed-changing transmissions.

Integrated circuits:

We've replaced mechanical parts with advanced computer circuitry. Highly sophisticated MOS IC's combine the function of thousands of transistors, diodes and other components to control and program all automatic operations.

Tonearm servo-motor:

Actuated by infra-red electro-optical systems, the arm positioning motor is totally independent of main drive motor and cannot affect turntable speed.



Suppose you only want to hear selections 3, 2 and 5 on a record. Simply press buttons 3, 2 and 5 and the "Play" button.

To skip the selection you're hearing, press the "Reject" button: this will not affect the rest of the program. The "Cue" button accurately raises and lowers the arm whenever a pause is desired.

To repeat the current track, simply press "Repeat". The "All" button allows you to play every track on the disc in sequence. The "Clear" button erases the entire program.

Another major advantage that adds to listening convenience is that the controls on the turntable are outside the dustcover. This means you never have to touch the arm. You never have to worry about record damage.

The Accutrac 4000 makes all other turntables obsolete.

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Address _____
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Accutrac 4000

ACCUTRAC 4000 TECHNICAL SPECIFICATIONS

TURNTABLE SYSTEM

TYPE: Two-Speed Direct Drive

MOTOR DRIVE SYSTEM:

Low Speed, Electronically Controlled, D.C. Brushless Direct Drive Motor

SPEEDS:

33 $\frac{1}{3}$ and 45 rpm (Electronic Speed Change)

BUILD UP TIME: Within 2 Seconds To Full Speed

VARIABLE PITCH CONTROLS:

5% Range (Individual Control For Each Speed)

TURNTABLE PLATTER:

Die-Cast Aluminum Alloy, Dynamically Balanced
Diameter 306.4mm (12 $\frac{1}{16}$ "")
Weight 1.4 kg (3 lb 2 oz)

WOW AND FLUTTER:

Less Than 0.03% W.R.M.S. (DIN 45507) \pm 0.042% Weighted Zero To Peak

RUMBLE:

Better than -70 dB (DIN 45539B)
-50 dB (DIN 45539A)

TO NEARM/CARTRIDGE SYSTEM

TO NEARM

TYPE: Tubular "S" Shaped, Statically-Balanced Arm
Direct Readout, Decoupled Counter-Weight
Electronically Controlled Cue, Pause and Muting Operation

Anti-Skate Control

EFFECTIVE LENGTH:

237mm (9 $\frac{3}{16}$ "") Pivot To Stylus Tip

OVERHANG:

15mm ($\frac{1}{2}$ "")

FRICTION:

5 to 7 Milligrams Horizontally And Vertically

OFFSET ANGLE:

21°

SYSTEM RESONANCE:

8-10 Hz (With ADC LMA-1 Cartridge Supplied)

TRACKING FORCE RANGE:

0-4 Grams (With ADC LMA-1 Cartridge Supplied,
Operate at $\frac{3}{4}$ -1 $\frac{1}{2}$ Grams)

WIRE CAPACITANCE:

Less Than 20 pF Per Channel, Compatible With CD-4

CARTRIDGE

TYPE: ADC LMA-1 Low Mass, Induced Magnet

(U.S. Patent 3294405)

Electro-Optical Sensing System

High Energy Magnet Structure

OUTPUT: 3.5 mV/5.5 cm/sec

TRACKING FORCE RANGE: $\frac{3}{4}$ to 1 $\frac{1}{2}$ Grams

FREQUENCY RESPONSE: 10 Hz to 24 kHz \pm 2 dB

CHANNEL SEPARATION: 28 dB

LOAD RESISTANCE: 47K OHMS

STYLUS TIP:

Nude 0003" x 0007" Elliptical Diamond

GENERAL

POWER REQUIREMENTS:

Model 4000/EW-1 120 V.A.C. 50/60 Hz

Model 4000/EW-2 240 V.A.C. 50/60 Hz

Model 4000/EW-3 100 V.A.C. 50/60 Hz

Model 4000/EW-4 220 V.A.C. 50/60 Hz

POWER CONSUMPTION:

12 Watts

ACCESSORIES INCLUDED:

ADC TX-1 Remote Control Transmitter

with 9 V Battery

ADC SX-1 Remote Control Receiver

with Connecting Cable

Removable Hinged Dust Cover

Wood Veneer Cabinet

45 rpm Record Spindle Adaptor

48" Dual Phono Cables

DIMENSIONS:

UNIT:

Left To Right = 470mm (18 $\frac{1}{2}$ "")

Front To Back = 441mm (17 $\frac{3}{8}$ "")

Height = 152mm (6")

All Dimensions With Dust Cover Down

CARTON:

260mm (10 $\frac{1}{4}$ "") x 530mm (20 $\frac{7}{8}$ "") x 510mm (20")

WEIGHT:

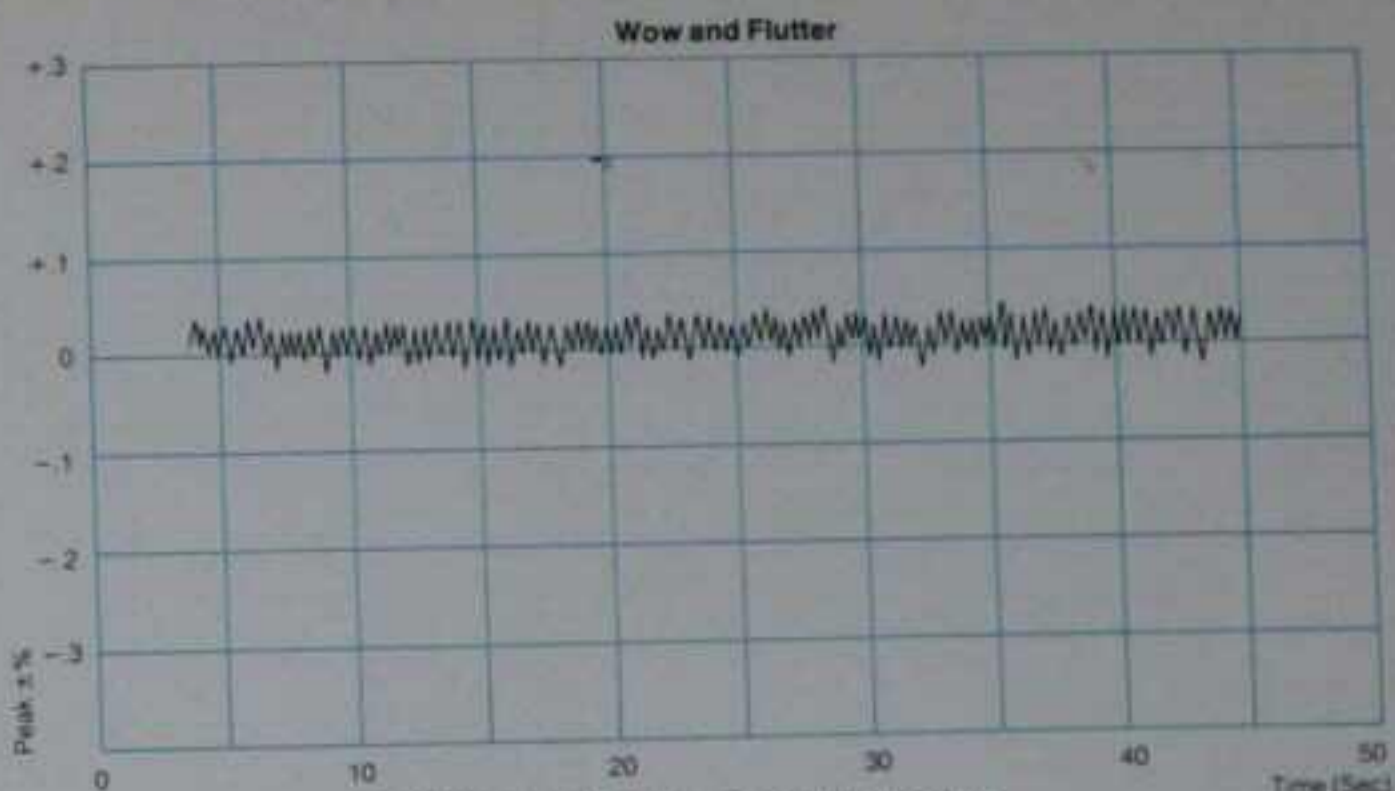
9 kg (20 lbs 4 oz) Net

10 kg (22 lbs 8 oz) Packed

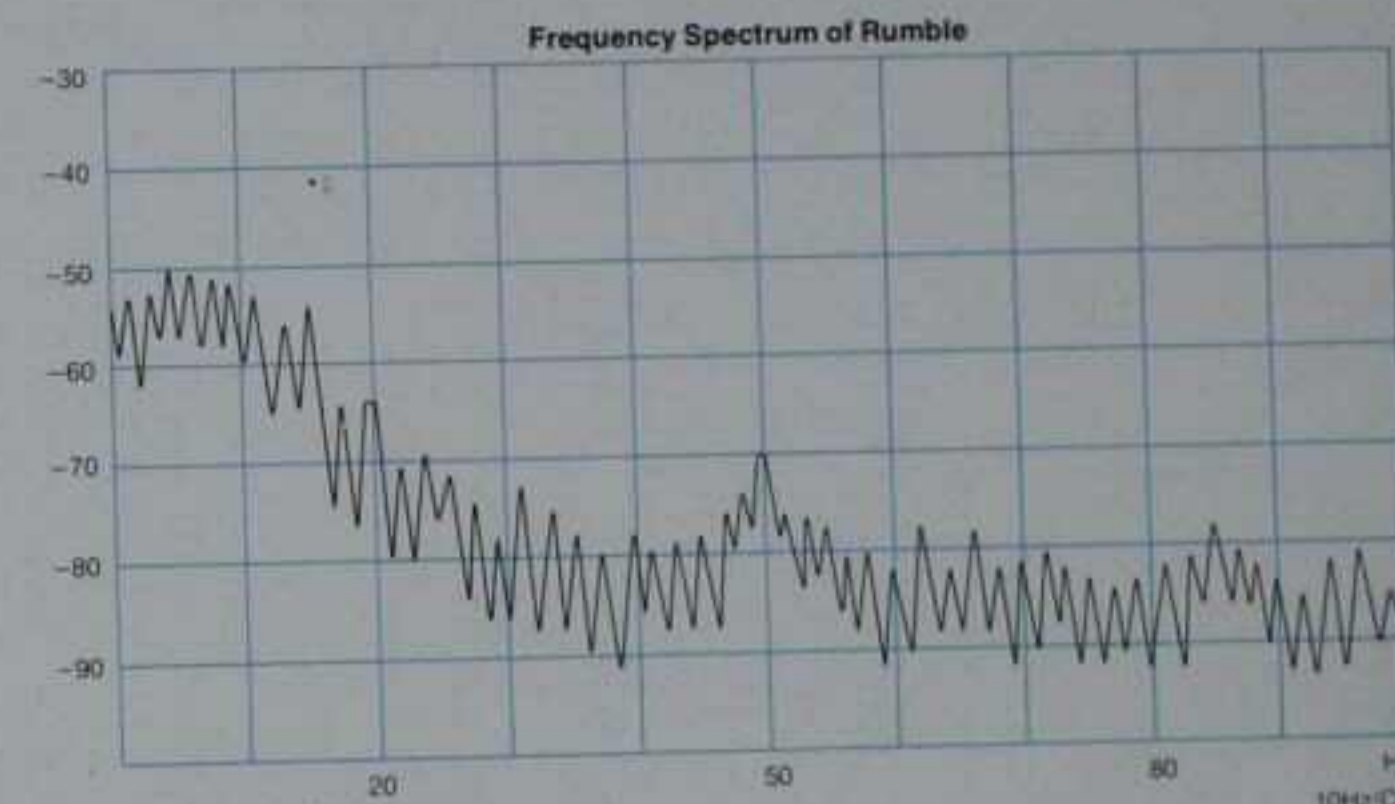
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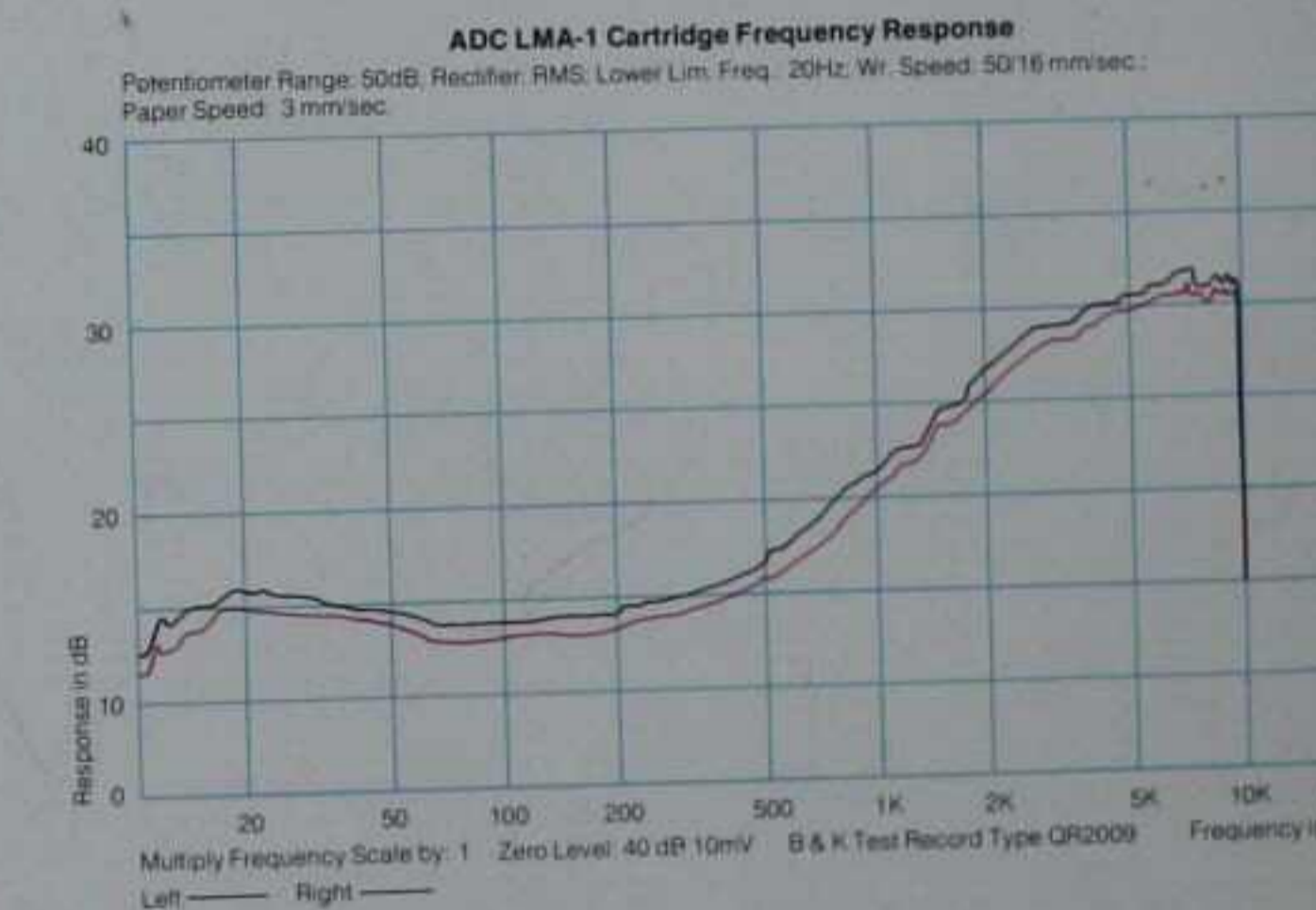
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Tektronix Oscilloscope Type 7313 • Rank Kalee Wow & Flutter Meter Type 1742
B. & K. Test Record Type QR2010 Band 6



Rumble 20 Hz - 80 Hz
Hewlett Packard Spectrum Analyzer Type 3580A • B. & K. Test Record Type QR2010 Band 11



Potentiometer Range: 50dB, Rectifier, RMS, Lower Lim. Freq. 20Hz, Wr. Speed: 50/16 mm/sec.
Paper Speed: 3 mm/sec
Multiply Frequency Scale by: 1 Zero Level: 40 dB 10mV B. & K. Test Record Type QR2009
Left ——— Right ———

*Accutrac is a registered trademark of Audio Dynamics Corporation.

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AV027714

records again.

PROFESSIONAL DISCOUNT:

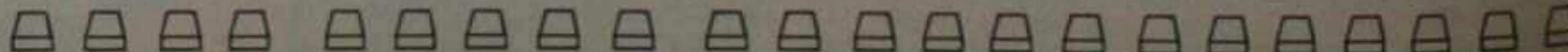
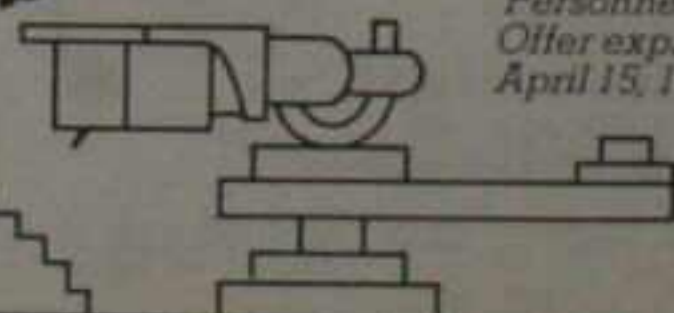
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Overt, Covert Systems Stabilize Pilferage Problems

Continued from page 48
 ellers are still exercising stringent security precautions. The consensus of those queried is that if you treat employees well and establish a positive working climate, internal rip-offs will subside. Yet in other cases, more forceful means of precaution are being taken. "We have very little employee stealing," says Daulberger. "All employees are bonded and subject to annual polygraph tests." On the wholesale level, pilferage is also a dilemma. Bud Oseroff of Mobile One-Stop, a truck distribution setup, says theft has been a critical problem this year. "People are stealing whole trucks," he says. "There's nothing you can do about it because it can happen anywhere. One guy had his truck stolen in front of his house. It

was six weeks before the truck was found." Allen Wolk, of United Record and Tape in Florida says that a special alarm system, electric eyes and a uniformed security guard at the

shipping dock who opens and closes doors, has kept pilferage at a minimal. Lee Hartstone, of California's 70 store Warehouse chain, is in the process of organizing a joint secu-

urity task force council in an effort to educate California retailers to the theft problem and its precautionary methods. "Security to retailers is equally important as selling records," says

Hartstone. "It's not a sideline. The council will be a joint effort made against professionals that will make California difficult to operate in." First meeting is tentatively scheduled for sometime in March.



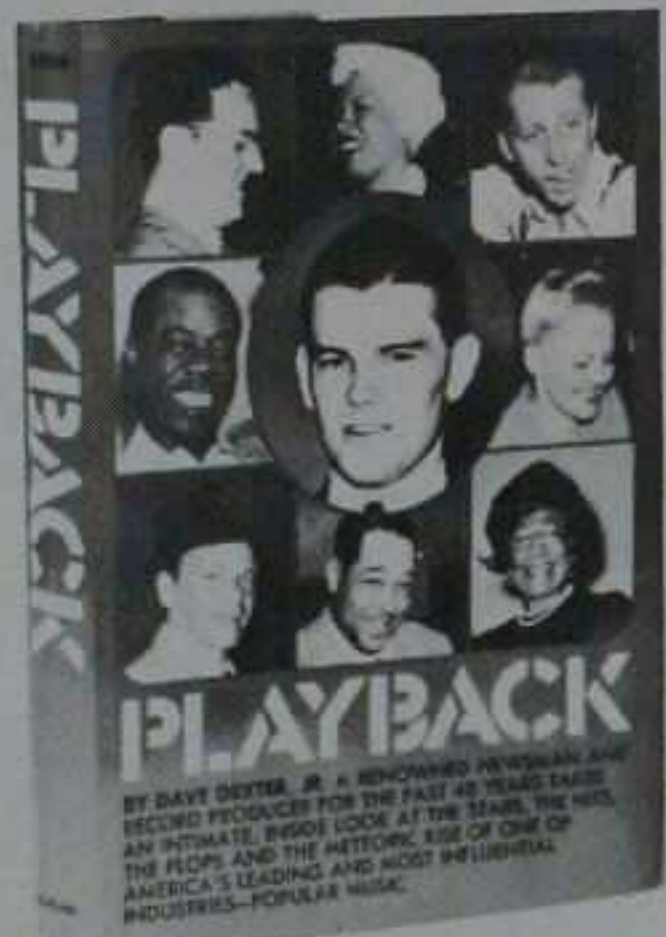
Specials: everything's \$3.99 at a Tower outlet in L.A.

Indie Distrib

Continued from page 54
 and soon Chicago, and MS Distributing, Chicago, Denver and L.A. Both firms exclusively are distributors of prerecorded disks and tape. According to Joe Simone of Progress, the independent can achieve significant economies by covering a broader region from a large central warehouse. For his new Chicago operation, Simone was seeking a site (as yet undisclosed at presstime) with 20,000-square feet and ceilings minimally 18-feet in height. The latter dimension will allow stacking of skids for maximal efficiency, Simone informs. While the large independents are adopting some of the mechanics of branch distribution, they depend for their edge upon factors still unique to the independent. One of these factors, touted both by Progress and MS, is the owner/management situation. "It's like local control versus federal control," John Salstone, MS executive, analogizes. "The independent is truly democratic," Salstone continues. "Any record that we can get sales on I'm going to go after. We don't have a corporate structure telling us what records to work, and when to start and stop working them," he says. Salstone continues with an opinion frequently expressed by independents: "Branch people are transferred around a lot, and there's a lot of politics involved with their work. For a branch manager to do a good job he pleases his superior, not the market." Salstone says the independent is more diversified, and therefore accustomed to handling a wider product spread, is more flexible, and is "more hungry."

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Print Music Has Brilliant Future With Top Songbooks

• Continued from page 42

songs, you have to do your homework, and get the catalog to them frequently with suggestions as to which songs are ripe for different arrangements.

"There's no doubt that they often help publishers and composers in terms of royalties by keeping some income coming in for a song even with no current recorded product."

His views are shared by Ernest Farmer, head of Shawnee Press, one of the major educational/religious publishing houses, chairman of the NMPA print committee and a member of the ASCAP board.

He draws the distinction between the two major print fields. On one side, the "celebrity folio" mart is very substantial, and his impression is that "business is pretty damn good."

The school side of the business is soft, but a key factor for the future is that pop music is finding its way into the educational market. He points to a recent seminar at the Eastern division Music Educators National Conference in Washington addressed by John Nicholls, a Lebanon, N.H., music teacher.

More such educators are supportive of the pop publisher, and that interest gets more students

into music.

While Farmer notes a temporary "plus aberration" in the school music print mart due to the bicentennial boost, overall it is being hurt as more cities trim music from their "elective" programs. His wife, a Shawnee editor for 30 years, sees that as the most serious factor facing this significant segment of the educational print business.

"Just recently Detroit cut out all instrumental music below junior high, joining similar moves in Rochester, N.Y., and Kansas City, Mo.," she notes.

And the industry was keenly affected when New York City and Chi-

cago had to drastically trim their programs a few years ago. If the trend continues, the U.S. will be like European countries, with no music education in public schools, but only in conservatories and the universities."

Shawnee Press is increasingly turning to methodology to keep its share of the business. "We have to interest consumers in music as skills, rather than frills," Mrs. Farmer says. "Teaching kids how to read music gets them interested in playing. We have to go this route to survive. Now we're running harder and harder to stay in the same place."

Both Farmers see the new Copyright Act as significant in defining the Fair Use in educational and religious copying of music. "I'm hopeful we can begin to combat what has been a giant rip-off," she says. "There's a good possibility we can clamp down on some of the outright thieves and the industry in joining for that battle."

Farmer reports that representatives of the NMPA, National Assn. of Music Schools, Music Educators National Conference, and National Assn. of Jazz Educators have completed guidelines on the new fair use provisions of the Copyright Act for dissemination to all their respective members. "This will help the publishers understand what is intended by the new law, so they can get the point across to their constituency," he says.

The veteran print publisher also believes it will be interesting to see the implications of the new law in the church market. He notes that the Chicago suit against the Archdiocese on non-payment of royalties on congregational material has led GIA, the publisher to license any congregation for blanket permission to reproduce his music on payment of an annual fee. "Things might move more in that direction to reduce our losses due to unauthorized mass copying," Farmer believes.

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THE BEST IN MUSIC BOOKS



Chappell Music's in-store rack holds 32 titles.

In the more contemporary print area, firms are finding new products and new distribution channels. Controlled Sheet Music Service, one of the largest distributors of printed sheet music and songbooks, is getting solid response to its new Music of the Month Operation.

Launched at last June's NAMM in Chicago, and described by the firm's Ron Ravitz as a "print one-stop," Music of the Month now has about 500 music stores in its chain since the first joined in July. This service supplies everything in print from single folios and compilations to soft and hard-cover songbooks from any publisher worldwide. He already has clients in Canada, Australia, England and Japan, to dramatize the international interest.

The new program complements the 10-year-old rack operation which now services between 1,500 and 1,800 locations, he says. Sales were up about 12% on this operation alone in 1976, according to Ravitz, and profits up a more significant 15% as consumers are offering less resistance to higher-priced songbooks and pop folios, he believes. In January, despite the cold weather, his sales were up 24% overall.

Ravitz sees more and more mass merchants becoming interested in

(Continued on page 66)

There's Plenty Of New Music: Are You Hearing It All?

Continued from page 40

When the sound of music was less complex than it is today, today with music in such a state of nervous exploration, the lack of what a new hit or a new musical trend sounds like can be embarrassing.

Take Sonny Rollins for example. For those who know, he is a long established jazz tenor player, New York-based and known by followers for his eccentricity.

Recently, a new LP by Rollins came out on Fantasy. If you didn't take the time to hear it, you might assume he was merely blowing his modern bebop phrases. Dead wrong. Producer Orrin Keepnews has taken Sonny into the crossover jazz area, where disco reigns almost supreme and the sound of Rollins is much altered to fit the attempt at a more commercial product.

Rollins hasn't denegated his art; he's merely attempting by working with rhythms which are heard outside the strict jazz arena to broaden his base.

This same Keepnews has expressed a concern over the rush by jazz producers to gain a foothold in the crossover market. "There's a danger," he has said, "that we'll be brown in our own funk before the year is over."

No one seems to be worrying about his prediction this early in the year. There's still nine months left in 1977 in order to explore crossover jazz.

In the early 1960s Blue Note attempted to get some of its players to cut shorter tracks and key their music to broader audiences. But the timing wasn't right. Today, everyone seems to feel crossover is the way to go. Take Charlie Rouse, for example. The former sideman for Thelonious Monk has cut a very commercial disco sounding LP for Douglas which Casablanca is distributing.

Obviously all jazz crossover records won't make it. But at least the musicians have an opportunity for wider exposure than if they remain within the closed jazz circle. Seeing what can happen to George Benson, Grover Washington, Hubert Laws, Stanley Turrentine, is a stimulus for other jazzmen to bend their concepts.

The key question retailers and distributors ought to ask themselves amidst all this switching around musically, is: Do you really know what you're selling?

There are two audiences for crossover music. There is the strictly dance crowd which wants its music for body movement, like Weather Report, Herbie Hancock, even the John Handy repeat riff cut, "Hard Work" plus all the soul-discopop schmaltz. And the second audience is the heady crowd which wants its music to reflect by (Keith Jarrett, McCoy Tyner, the pure stuff) not get up and boogie to.

Broadcasters who expose all this crossover jazz and soul and country to their audiences say simply that they wouldn't be programming this music if they didn't receive some form of audience response in the positive.

George Benson, who sounds a lot like Stevie Wonder when he sings, is playing to the greatest number of people he's ever encountered in all his years as a jazz guitarist. And now, like the late Nat Cole, since he opened his mouth and began to sing the world seems ready to swallow him up as a vocalist and forget the fact that he's also a super guitar player. But that's progress.

Aggressive dealers who are hip to what's happening in music, program their stores to take into ac-

count all the new musical opportunities coming their way.

Benson records, for example, may be stocked in several locations: pop and jazz. The new 12-inch disco single, an innovation which is slowly catching on among manufacturers,

is a category which continues to emerge in a standout fashion at retail.

There are stores which do good volume with the 12-inchers and their higher price than a regular seven-inch single.

Of course the sound of disco music is looked upon by some traders as being mired in repetition, sometimes ad nauseum, with the same charts popping up on disk after disk.

The same open top hat rhythm,

same bass line, same background female vocal patterns which are used as accent marks tend to cloud the excitement for the medium which still finds disciples in new cities around the country.

(Continued on page 67)

The Night ASCAP Members Raided the Grammys.

Awards are nothing new to ASCAP members. Over the years they've won 108 Oscars, 71 Tonys and uncounted Emmys, Rockies, Golden Globes and Grammys. So when 36 ASCAP members won 43 Grammys on the night of February 19th, including *Song of the Year*, *Album of the Year*, *Best New Artist of the Year*, *Best R&B Song*, *Best Cast Show Album*, and two *Hall of Fame* awards, it came as a surprise to none of us.

Stevie Wonder topped the proceedings with 5 Grammys, while Chick Corea, Starland Vocal Band, and the late Duke Ellington each won two.

Besides our multiple winners, the 32 others read like a Hall of Fame in their own right. They include the Amazing Rhythm Aces, Count Basie, Eubie Blake, Chicago, Ella Fitzgerald, Benny Goodman, James William Guercio, Jimmie Haskell, Earl "Fatha" Hines, Hugo & Luigi, Bruce Johnston, Emme Kemp, Lillian Lopez, Loren Maazel, Irving Mills, Ronnie Milsap, David Paich, Mitchell Parish, Gary S. Paxton, Les Paul, Maceo Pinkard, Andre Previn, Andy Razaf, Edgar Sampson, Boz Scaggs, Artie Shaw, Noble Sissle, Billy Strayhorn, Frankie Trumbauer, Thomas "Fats" Waller, and Paul Francis Webster.

Their fellow members would like to take this opportunity to say, "Well done!"

Print Music Has Brilliant Future With Top Songbooks

• Continued from page 64

print mostly due to better markup, "instead of markdowns like records and tapes in many areas today," he observes.

"I see major changes in both the manufacturer and jobber areas, as older firms are forced out of the business due to overextending themselves, and the conglomerates move in who don't really understand our business."

Everything moves mostly via UPS from the firm's Long Island warehouse, with outlets linked to an extensive customer service department via a WATS phone network. Six reps across the country service

the outlets working with Linda Press as customer service manager. Bob Bauer recently joined from Hohner as national sales manager to work directly with all major accounts.

Ravitz notes that the subsidiary Snap-A-Rack modular plastic merchandising aid introduced as an accessory about 18 months ago has been a substantial profit maker. They are furnished at cost to users, at about \$15 for the 20-pocket unit and \$30 for the larger 30-pocket rack.

Ed Silvers' WB Music's president, says his firm has locked up exclusive dealings with Brentanos and

the Walden chains for songbooks. WB initially tested songbooks in special shipping browser boxes in 25 Brentanos stores in the New York area before Christmas. "The test sold very well," says Silvers, adding only top selling artist titles were involved.

With the Walden chain, WB songbooks will be in around 500 stores nationally, Silver boasts. The books range from the total Beatles to greatest hits by the Eagles. Joni Mitchell, the Doobie Brothers, for example.

"This is our first real effort in locking up the book business," Silvers explains. "We will be pursuing other

book chains." Inventory is done by store personnel and each browser contains from six to 15 titles.

WB's own metal racks are provided to record shops. "We rack them directly," says Silvers, "and we have 150 throughout the country, mostly in the New York and L.A. areas."

Chappell Music has made a major change in distribution from its rep operation to a joint venture with Theodore Presser in Bryn Mawr, Pa., covering sales, shipping, billing and collections. Chappell president Norman Weiser emphasizes that "It's a wise move because of the economies of the business, where

the penny savings are vital to our future."

Similarly, a joint venture with Charles Hansen, who he calls "a great innovator in our business," in a test of racks at eight Sears locations with special category packages was so successful it has been extended to 200 stores, Weiser reports. The racks offer special merchandise by market—pop, soul, country or variety.

Both new arrangements give Chappell the chance to concentrate on its strength—product, developing profitable merchandise for special markets, he says. While Weiser doesn't think sales were any better in 1976 for regular folios than the prior year, he sees this part of the business holding its own—with the real future in three key areas:

- Special new products like the Sire/Passport series of fan-type books produced by Chappell, with no music.

- Selected hard-cover books like the firm's first efforts on Gershwin and Porter, looking past the \$200 million music publishing mart to the \$2 billion hard-cover book market.

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A songbook promotion—buy one, get one free, stands out in a L.A. retail section.

- Mass marketing type of operations, tie-ins with record companies on a joint artist program covering every conceivable type of sound and print media.

Both Weiser and Joe Lopez, national sales manager for Columbia Pictures Publications, see the trend toward a better class of songbook taking hold. Better paper, classier art and production are leading to higher prices, although the average is still between \$4.95 and \$5.95. But customer resistance to premium priced merchandise is definitely lower and the profit margins are significantly higher.

Lopez reports business up significantly in 1976 due to aggressive licensing, new product and chart dominance, with Columbia's 12 by 12-inch AlbuMusic folio songbooks with the actual LP cover now expanded to 31 titles.

Fosters were added to the last four or five titles with excellent response, he says, particularly to the Stevie Wonder "Songs In The Key Of Life." It has provided a breakthrough for the product into bookstores, with the giant Waldenbooks chain ordering an initial 2,000 copies. "We have to get more extensive exposure and there's definitely a market here for this type of product," Lopez maintains.

He sees a role for both the current independent distributors who go direct to the dealers, and for the rackjobbers whom he feels can do a more intensive job of exposing Al-

(Continued on page 67)

NARM And Market Conditions '77

LPs Develop Longer Chart Life Artist Tours, New Customers, 3d Single In Row, Keys

By PAUL GREIN

while Peter Frampton's double live album remained in that sales elite for 52 consecutive weeks, longer

than any other album of the 1970s. Still going strong in the top 10 are the Steve Miller Band's "Fly Like An

Eagle," which first made the grade last July, and Stevie Wonder's "Songs In The Key Of Life," which

has been top 10 every week since it debuted at No. 1 last October.

This week even with "Frampton Comes Alive" out of the top 10, the average top 10 LP has been so listed for more than 10 weeks.

This compares to an average listing of between five and seven

(Continued on page 83)

LOS ANGELES—Albums are having longer runs near the top of the charts than was the case earlier in the decade. Tenures in the top 10 of up to a year or more are now the standard by which the biggest albums are judged.

This is happening as the third smash single from an album becomes routinely accepted; as an older, hitherto non-record-buying audience is being lured into the stores; as the phenomenon of the virtually constant touring attraction becomes more common; and, perhaps, as rising album costs make consumers less likely to take chances with something less familiar.

The "Fleetwood Mac" album was in and out of the top 10 from September 1975 until October 1976.

Print Music

• Continued from page 66

buMusic to the mass merchandiser outlets. He also notes the development of a foreign market that now accounts for about 15% of overall volume, mostly in Western Europe as well as the Far East and Australia.

Although Columbia supplies cardboard AlbumMusic browsers showing 12 titles and brass-plated rotating racks for floor (32 covers, 200 units) or counter (16 covers, 100 units), the main idea is to get the product right into the regular album browsers, with header cards to highlight the hit product.

Whether they are in the contemporary mart or the educational/religious side of the music print business, every major supplier acknowledges that new product ideas and distribution channels are necessary to keep their business alive—and growing.

Crossover Music

• Continued from page 65

The trend toward rehashing old titles has abated, with new works helping launch careers. But the sound of disco music is still one of that field's biggest challenges: getting it away from where it was two years ago creatively is a top priority among creative people who are hip to criticism that disco music is not progressing as quickly as other forms.

Disco records have gained exposure on some soul stations without any concern by the programmer for the race of the artist—something significant in the annals of r&b radio where to be black meant getting on the playlist.

The new openness among select soul stations is due to their keeping "an eye out for crossovers," in the worlds of KGFJ executive Larry Williams. The L.A.-based operations manager, has stated that crossover records allow his station to hold a young audience which might tune out to switch over to a Top 40 station.

There are a few r&b broadcasters who feel that within the next five years the lines separating soul and Top 40 radio will have vanished. Much in the manner a contemporary middle-of-the-road station can sound like a carbon of a Top 40 operator.

The fact that soul, Top 40 and MOR stations now play some of the same music, means that additional barriers have come crashing down along with musical categorizations.

Which means that distributors and labels have to be correct in directing their promotion men to all the outlets which will be sympathetic to a certain brand of music.

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SOUND SELLING—That's November 1976 Playboy Playmate Patti McGuire autographing photos at the highly successful sixth annual Playmate promotion co-sponsored by JVC America at the House of Sound in Springfield, Mo. More than 3,000 were on hand for the event, pre-promoted on local radio one week prior, with two stations doing remotes from the store. Co-owner Jim Hurd (with brother Ben) is flanked by local deejays during interview, at right. "Our objective is traffic," he notes, "to get people in the House of Sound, to get them involved."

40-CHANNEL PRICE WAR?

More Combos Seen At PC-77

By HANFORD SEARL

LAS VEGAS—Established autostereo firms such as Boman, Midland, Pioneer, Car Tapes and Panasonic displayed CB/stereo combination products at the recently concluded PC-77 here as well as new 40-channel units.

In addition, a possible price war is shaping up along the 40-channel CB and combination autostereo/CB fronts, according to certain manufacturers attending the three-day event.

Price rumors were sparked by Bo-

man Industries' advertisement of a \$49.97 unit at the distributor level. But \$89 will be the suggested retail price, admitted Stan Surlow, Boman vice president.

"We're offering that price to distributors in an attempt to bridge the current gap between 23 and 40-channel prices," says Surlow. "No one is buying 40-channel radios at their current prices."

Art Taylor, president of Robyn International, echoed Surlow's comments and stated the industry must

be more cautious about pricing and panicking, while Bob Morrison of Pace indicated that some 40-channel packages are selling for \$99.

Kraco's Midwest regional field manager Mike Fornero said his company's low-end unit, model 4010, is retailing from \$79-\$89 in some parts of the country while Kris is advertising a 40-channel radio for \$69.97.

Medallion, division of Midland, which exhibited for the first time, displayed two new combination

(Continued on page 82)

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London Hi Fi, Audio Expos Move Closer

LONDON—This year's Autumn High Fidelity Show, successor to last year's interim exhibition which was mounted at short notice following the cancellation of the 1976 Audio Fair, is to be moved to a central London location.

It was originally planned to hold the exhibition at the Heathrow Hotel, by London Airport, but it will now run Sept. 15-18 at the Cunard International Hotel, and will coincide with the Audio Fair at nearby Olympia.

Reason for the switch and coincidence of dates is that the High Fidelity Show organizers, Emberworth, believe that neither the trade nor the public can be expected to attend two exhibitions in the London area at two widely-separated venues at the same time—or even within several weeks of each other.

Don Quillen and Trevor Horne, of Emberworth, say: "We've made a conscious effort to rationalize the high fidelity exhibition calendar to give the hi fi industry a clearly-defined program."

In common with the spring High Fidelity exhibitions, also organized by Emberworth, the fall show will have two setting up days, and there is indoor parking space for exhibitors.

So far 20 companies have provisionally booked space at the fall exhibition. Cost is roughly \$1,020, which includes exhibition space and hotel room. Emberworth address, for more information, is London House, Oxford Road, Stokenchurch, Bucks, U.K.

Panasonic Car Audio Components Debut

NEW YORK—Panasonic Auto Products is the first major autostereo supplier to debut a full line of car audio "Component Systems" complemented by two new quality speaker lines.

Demonstrated last week by Jack Dreyer, who took over just prior to the Winter CES as the division's national sales manager, the components are seen as an answer to the demand for a quality, reasonably-priced system that can go easily from car to home and vice versa (Billboard, Jan. 29, 1977).

Dreyer emphatically disclaims any comparisons between the new Panasonic "separates" and either the Nakamichi/ADS or the Audio-mobile autostereo systems that were shown more than a year ago and are selling at relatively high price points—\$700 for the former and about \$400 for the latter.

"This is the most advanced car audio system on the market," he emphasizes. "Car audio is increasingly taking on the characteristics of home audio, with discerning buffs finding

(Continued on page 82)

'Mini-Tape' Bows As New 8-Track Product

By JIM McCULLAUGH

LOS ANGELES—Trinity International Corp. is introducing a new type of blank tape configuration into the U.S. and Canadian markets with potentially wide applications for prerecorded product as well. Its debut comes at a time when cassette is taking an increasing share of both fields.

Called Mini-Tape, the unit is based on a miniature cartridge and adaptor system and is claimed to be compatible with existing 8-track recording and playback hardware.

According to Leonard Fields, president of the Houston-based marketing firm, Mini-Tape is smaller than a pack of cigarettes, but maintains 8-track integrity in recording and producing a quality, high fidelity sound.

The tape itself is Ampex, he says, and the product is manufactured in Windsor, Ont. Roughly triangular in shape, the unit measures 3½ by 2½ by ¼ inches, versus regular 8-track dimensions of 5¼ x 3½ by ¼ inches.

(Continued on page 83)

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Record Care Field Provides Expanding Profits

Dealers Get Many New Product Lines

By ALAN PENCHANSKY

CHICAGO—The disk care field has grown so rapidly in the past three years that it is perhaps inaccurate any longer to refer to its related products as "accessories."

Consumers today are washing, grooming, de-staticizing, vacuuming, sweeping, lubricating and preserving their LPs. And more and more these processes are viewed as integral to owning records—no mere convenience or adornment.

In the marketplace, the disk care revolution has meant an unprecedented number of new product introductions and the acceptance by consumers of \$15, \$25 and even \$30 price points.

Perhaps the most startling breakthrough in disk maintenance is the promise of wear-free recordings: a thin plastic layer coats and protects the record grooves. One of these dry

lubricants, or preservatives, Sound Guard, in January and February became the first record care item to be advertised on network television.

Introduced in 1976 by the Ball Corp., Sound Guard was the first of the lubricants. As many as six such systems are expected by this fall.

The trendsetting Discwasher Group has demonstrated its Pro Disc lubricant, incorporating measured aerosol injector and applicator chamber. However, Pro Disc (\$25, list) is withheld from distribution, as the company reportedly works on refinements in the application process.

Along with Discwasher, a number of sources now hold that control of

application will crucially determine the effectiveness of disk lubricating systems.

Responding to Billboard's query, Ampro Co., and Audio Kare (Hammond Industries, formerly Bib), also indicate that they will market a dry lubricant this year.

Norm Wieland, Audio Kare's product manager, claims remarkable properties for his firm's AK-1 dry lubricant, developed by the Electrolube division of parent Hammond Industries. The preservative, for which an April introduction is targeted, in tests has withstood as many as 2,500 plays without any sign of deterioration, says Wieland.

This compares strikingly with the

25-plays protection advised, for example, by Sound Guard. (Even while the Sound Guard claim is understood to be quite conservative.)

According to Wieland, Audio Kare is presenting the lubricant as a spray alone, both in aerosol and atomizer. Price is not established, but the product will cost only "pennies per application," he says.

Wieland says Audio Kare represents an entirely new marketing strategy from Hammond, that integrates, manufactures and imports from Bib under one umbrella. Bib offerings are being pruned, packaging throughout is to be uniform, and a separate rep network is being created, Wieland indicates.

Record Plus, a dry lubricant aerosol that serves the dual purpose of dissolving dirt, is offered by Audiotex Laboratories, both separately and as part of the Illinois firm's Total Concept Kit (\$12.95).

The five products in the kit comprise the Audiotex Lab system, a specialized line created in 1976. Part of a large conglomeration of electronics companies owned by Hydrometals, Inc., Audiotex has been involved in manufacture of record care items for some time.

However, like a number of other firms, it is gearing up now especially for the burgeoning high-end trade.

The firm offers dealers a tri-level, revolving counter-top display, in which copies of a consumer-directed booklet are racked. The Record Plus lubricant, according to this text, can

(Continued on page 74)

More Hi Fi Cos. Eye Disk/Tape 'Add-On' Margin

By JIM McCULLAUGH

LOS ANGELES—Audio manufacturers are beginning to express increasing interest in the rapidly mushrooming record/tape care field.

Already several manufacturers have begun to offer or distribute product, with speculation high in the industry that many more suppliers are eyeing the field for possible entry as well.

The reasoning is simple: Many hi fi companies, particularly those with identifiable consumer names in audio and strong distribution channels, see it as a natural extension of their product line at a time when the whole category is surging by leaps and bounds. Blank tape firms such as 3M, Ampex, Maxell, Fuji, Memorex and TDK have already entered the field successfully.

A rash of new and sophisticated product is beginning to hit the marketplace on a number of levels—with expanding distribution in audio shops as well as more record stores—and at the same time margins on rec-

(Continued on page 71)

COMPLEMENT SOFTWARE LINES

Blank Tape Manufacturers See Growing Mart For Accessories

By STEPHEN TRAIMAN

NEW YORK—Although virtually every blank tape manufacturer or importer of consequence has some limited accessory line, very few are doing the necessary job of marketing what has become an increasingly profitable area for dealers and distributors.

While disk care has gained exposure in the last year or so with the introduction of new cleaners and protective coatings, the tape care field has been limited to less exotic areas such as head cleaners and demagnetizers, storage units and splicing aids.

But the difference is that most blank tape firms have built-in distribution pipelines to spread their accessory products—the rep or rack-jobber who already is servicing their needs.

And most are waking up to the profit potential—either on their own, or due to growing pressure from their dealers and/or reps who see the competition getting more action.

• While 3M probably has the

broadest line of tape care products dating back some years, it is the first to admit that the rather extensive catalog has "had to sell itself," except for the relatively new C-Box storage unit which has been given a big promotional push.

• Memorex is probably the only major blank tape firm to offer disk care products as well as traditional tape units, and is prepping a high-end line for fall.

• Maxell, TDK and Fuji, three of the major Japanese suppliers, are just spreading their accessory wings here in the U.S., although all three offer a number of tape accessory products in Japan.

• Ampex and Audio Magnetics, with extensive distribution of their branded lines of tape, both are geared to expand their accessory offerings this year, as their new marketing teams recognize the potential return.

John Taylor, 3M's retail market manager, magnetic A/V products, is the first to acknowledge that its extensive line of tape care products hasn't really been merchandised. The customers know it's available, but the company will now be familiarizing dealers with the special applications via the rackjobber push that began at last year's NARM convention.

The company has geared its most recent efforts to develop "helpful" accessories such as the Cassette Editing & Repair Kit listing for \$2.99 that includes splicing block and tabs, tape retrievers and a manual rewinder tool, as well as a \$7.99-list Tape Index System in a three-ring binder with cross-reference capability for 288 different tapes.

Its pocket-size foldout catalog, now available to all dealers, is titled "Introducing Audio Accessories The Professionals Use," and includes all available units except the "pushbutton" C-Box. The latter is pushed along with the new Master line in current ads, sold "with or without" at varying price points.

At Memorex, Jack Rohrer, marketing manager, audio division, notes the firm made its first major thrust in accessories in June 1975, although it had offered 8-track and cassette head cleaners before that.

An expanded head cleaner line, 10½-inch metal reels and reel boxes were joined by the first disk care products—a cleaning pad, sold sepa-

rately and with stylus brush and fluid. The line was further expanded last fall with a separate record cleaner in a pump-spray dispenser.

"We're working on developing a high-end line of accessories to complement the quality products now offered," Rohrer says. "We see where firms like Discwasher have done rather well on the high-end, and see the prospects for us in both the disk and tape care areas."

He hopes to have some prototypes ready for the Summer CES in June, and definitely sees a "halo effect" in the carryover from the Memorex tape line to its accessories.

"We've been surprised at how well we've done without really trying," he observes, "and we're looking at specific programs to better de-

(Continued on page 72)

Rackjobbers & One-Stops See Accessory Gains

By JOHN SIPPEL

LOS ANGELES—Accessories are playing an increasingly stronger part in providing some mass merchandisers with a plus in service to offer their thousands of accounts.

Typical of the profit impact that the needles-through-carrying cases end of the industry contributes is the recently-released over-100 page catalog which City One-Stop, Los Angeles, mailed to over 7,000 accounts in a 15-state western U.S. area.

Eleven pages were devoted to accessories. Rich Sazekas, accessories buyer for the Sam Billis giant one-stop, feels that section could go up to 15 pages when the annual is published again late this year. Every third order that comes to City One-Stop contains some kind of accessories order, Sazekas estimates.

(Continued on page 75)

MARCH 12, 1977, BILLBOARD

The best record cleaner of them all!



It's the easy way to remove all dust, grit and dirt from your records. It has the new dry charge that keeps records constantly like new and maintains the same tonal quality as the day they were bought. It also helps to add life to the needle.



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More 'Accessory' Firms See NARM As Key Marketplace

• Continued from page 1

blank tape manufacturers. And Le-Bo, which pioneered accessory sales in record-tape stores nearly 20 years

ago, EV-Game, Fidelitone, Recoton, Soma (Pickwick) and Savoy are joined by such firms as Audio Kare (U.K. Bib), Sound Guard and other newer names in the audio care field

and Hagerstown Leather, a recent carrying case entry.

The trend is definitely to quality merchandise across the board, whether it's blank tape, carrying

cases or disk and tape care products.

As a result, the higher price points mean higher profit margins, particularly vital in today's market where prerecorded product is being

sharply discounted across the continent.

"Accessories may be only about 5% of a typical record/tape store's sales volume, but as much as 20 to 25% in the profit area," maintains Leslie Baker, head of Le-Bo Products.

With more than 280 million LPs and another 116 million prerecorded 8-tracks and cassettes sold in 1975 according to RIAA, at continually escalating prices despite discounts, consumers seem more determined than ever to take good care of their albums.

The growing sophistication of the consumer in this area, tied in with the more knowledgeable hi fi buyer, has led to a proliferation of new, high-end record care items from both local and foreign firms.

Discwasher and Watts, which long had the premium field to themselves, are now getting competition from Ball's Sound Guard, Recoton's Clean Sound, the Swiss Lencoclean line and Ampro's Schweizer Design line imported from Germany.

In blank tape, both 3M and Ampex are cognizant of the superior job that rackjobbers can do for them in the mass merchandiser area, acknowledging that they have not paid enough attention to the potential this offers.

Ampex began its rackjobber involvement several years ago and is expanding this pipeline, while 3M made its first rack contacts at last year's NARM in Miami—leading to the first such distribution efforts for that giant.

Virtually every blank tape firm offers some accessories to complement its software, but none have really committed themselves to any worthwhile merchandising efforts until now.

With the most extensive line of tape care items, 3M will be pushing this product area with rackjobbers along with its blank tape, acknowledging it has been remiss in not really getting behind the products. All are included in a booklet keyed to "using the accessories the professionals do," a natural for promotional efforts.

Memorex also has an extensive accessory line and is one of the few blank tape firms to offer disk care items as well. But the firm's management also admits to its surprise that the line has done so well "on its own," and is determined to put more sales efforts behind a growing product line via its rackjobbers and reps.

The long-distained "accessory" in today's post-fair trade pricing era that has seen massive discounting in both audio hardware and prerecorded software, is coming into its own at last. And it's one market in which everyone—manufacturer, distributor and retailer—can share the profits. □

RESEARCH DELIVERS A Quantum Jump in Record Care

New D3 Fluid

1. Unmatched activity plus safety to vinyl additives (the critical compounds of longevity).
2. A secret non-adhering anti-static system that is measured in parts-per-billion!
3. A special chemical "release system" (pat. pend.) that allows suspended contaminants to pull away from critical micro-grooves.

The Systems Approach Of the Discwasher Brush

D3 plus the patented directional micro-fibers and absorbent backing remove—rather than line up—all dust and suspended debris.



Research Delivers from



**Discwasher
Group**

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Promote 'Wm. Tell'

NASHVILLE—Radio contests, giveaways and direct in-store promotions will help promote "The William Tell Overture" by Apollo 100.

The record is due for release shortly on the Eurogram label of London, according to Mike Shepherd, executive vice president of International Record Distributing Associates which is handling American distribution for the label.

The group's previous single, "Joy," gained success both in the U.S. and overseas.

Hi Fi Companies Eye Disk/Tape 'Add-On' Margins

Continued from page 69

Record/tape care products are holding very strong in the 30%-50% neighborhood.

Rotel, a well known component supplier with U.S. sales and marketing offices in Yonkers, N.Y., debuted three record care products at the recently concluded CES and promises a fourth by the June show.

That firm joins cartridge specialist Audio-Technica which now has record cleaning devices, as well as tape equipment specialist Uher, Inglewood, Calif., which distributed the Lencoclean line until recently.

Speculation ran very high at CES that both Gardena, Calif.-based Kenwood and Sonab, high-end Swedish audio firm with American headquarters in Foster City, Calif., could also enter the field. Cal Gardena, Sonab national sales manager, has indicated, however, "we are not planning to do so at this time," while a Kenwood spokesman could not be reached for comment.

"It was only natural for us to get in the field," comments Mel Kaplan, Rotel vice president, "and it's a good category anyway because of the impulse nature of accessories and because the margins are so good."

The new Rotel products are a sponge tip dry cleaner, model RK-66, with a suggested list of \$3.50; a wet system, model RK-77W, with a suggested list of \$7; and a turntable mount arm-type cleaner, model RK-88A, with a suggested list of \$15.

In addition, Kaplan promises a fourth "breakthrough" product in the next few months. Marketing of

the new products is mainly through audio chains and dealers but Rotel is crossing over into record stores via some two-step distribution, indicates Kaplan.

Products now in the Lencoclean

line which was distributed by Uher of America until Jan. 4, is made up of a chemically treated Super Tonic cleaning fluid and necessary hardware to mount a cleaning arm. Available in Kit form for a suggested list

of \$16, some of the components in the kit can be purchased separately.

John Petrole, Uher national sales manager, believes the best way to merchandise accessory products is to have them clearly visible such as on

a table or counter near the cash register. In tandem with that, he adds, is a knowledgeable salesperson with the ideal situation being the product right on a turntable in the store.

(Continued on page 73)

Audio Showcase



WAC-O-REC electric-powered automatic disk cleaning device is to be joined by a new model compatible with record changers or consoles.



Lencoclean "L"



LENCOCLEAN 'L' Kit includes cleaning arm that attaches to tonearm, with brush that cleans grooves as "neutral" fluid moistens disk surface.

HERE IS WHAT WE PROMISED LE-BO[®] A NEW LOOK INTRODUCES IN SOUND ACCESSORIES



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MARCH 12, 1977. BILLBOARD

Blank Tape Suppliers See Growing Accessory Mart

• Continued from page 69

velop the accessory market and broaden the distribution base."

Working through rackjobbers, Memorex blister packs all accessories and offers a variety of racks and display pieces to dealers, he notes.

Ampex is taking aim at 3M and Memorex in both the blank tape and accessory markets, according to Gene Phelps, who joined late last year as marketing manager, from Hunt-Wesson. While Ampex now offers a head cleaner/demagnetizer combination, and its Stackette stor-

age system, the firm is definitely exploring new accessory products, he says.

Empty Norelco boxes are a natural for the company, since Ampex already provides this product for its OEM business, and an improved Stackette is in the works, he says.

Phelps also sees the rackjobber playing an increasingly important role in the accessory area, and was due at NARM to broaden the Ampex involvement with the mass merchandiser distribution pipeline.

TDK was the first of the three major Japanese suppliers to enter the

accessory mart here several years ago with its head cleaner/demagnetizer, Bud Barger, Eastern sales manager, notes. A 7-inch metal reel came next, joined by 10 1/2-inch plastic and metal hubs, and then its CP-36 cassette storage case that has been a solid seller since its June 1976 Summer CES bow at \$33.95 list. Sam Goody just added the CP-36, he says.

Barger sees more accessories for TDK in the offing, such as a head-cleaning kit for decks. "The demand is there from the dealers who want to show their customers how to prop-

erly maintain the equipment, and we intend to supply the best quality for the market."

His comments on quality are echoed by Gene LaBrie, Maxell national sales manager, who just announced that firm's entry into the accessory mart with four empty tape reels.

"It's consistent with our philosophy of providing the consumer with premium quality tape products," he emphasizes. "In developing our line, considerable effort was devoted to the process of engineering and pro-

ducing dynamically balanced high-precision reels."

Included are the PR-7 standard hub 7-inch plastic reel and PR-7L large hub version, at \$4.40 and \$4.70 suggested list, respectively; MR-7M standard hub 7-inch metal reel, \$9.50, and MR-10 NAB-hub metal reel, \$15.50.

Fuji Photo Film U.S.A. also just entered the accessory mart here with its Erect-a-Sette stacking modules, previewed at the Winter CES in Chicago as part of a promotion for the FL C-60 and C-120 cassettes. George Saddler, audio tape marketing manager, sees other Fuji accessories now sold in Japan moving to the U.S., but the thrust for now will be on broadening the distribution base for the blank tape itself.

Each Erect-a-Sette holds three cassettes, and the high-impact plastic units can be stacked vertically or horizontally with snap-together nubs. The promotion to launch the unit offered three modules free with either four FL C-60s or two FL C-120s.

Fuji also highlights two new accessory units in its recently released consumer booklet, "Cassette Tape

(Continued on page 74)



MEMO

TO: Tape/Audio/Video Manufacturers
FROM: Billboard
SUBJECT: Billboard's 1977 Tape/Audio/Video Market Sourcebook

Gentlemen:

This is to advise you that on May 7, 1977, Billboard will publish its international sourcebook of the tape/audio/video industry. It will contain accurate and up-to-date listings which is why it is the most employed reference published in the field.

Your message in Billboard's Tape/Audio/Video 1977 Market Sourcebook will tell a worldwide market who you are, what you manufacture and what service you offer...every time they pick it up!

This issue is a must buy for the tape/audio/video industry and a prime media for your message. Don't miss it.

Regards,

Ron Willman

Ron Willman
Consumer Electronics Sales Manager

P. S. Billboards Tape/Audio/Video Market Sourcebook will also contain listings from Europe and Asia.

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Audio Showcase



FUJI bowed its Erect-a-Sette stacking module in conjunction with promotion for its FL C-60 and C-120 cassettes. Each holds three tapes.



3M Cassette Editing & Repair Kit is one of newest accessory additions and comes complete with picks, splicing tabs and editing "tool."



TDK CP-36 deluxe cassette storage case holds 36 tapes in three drawers. Walnut-finish wood unit has suggested list of \$33.95, complements components.

Hi Fi Companies Eye Disk/Tape 'Add-On' Margins

Continued from page 71

"That way," says Petrole, "a customer who is interested in a turntable display is brought right into the accessory product. Even better if that turntable is one being used for demos with various speakers."

(Lencoclean distribution in the U.S. is in process of shifting to the newly established Skyborough Corp., headed by David Fisher in Doylestown, Pa., with a direct mail test-market campaign set for this spring.)

Audio-Technica is now offering a record care arm and stylus cleaner called the Autocleanica-retailing for under \$10.

While distribution of accessories does fall heavily in the audio store-type network, manufacturers believe record stores can also be successful in merchandising them.

Richard Hintermeyer, VOR Industries vice president, a firm which markets the Vac-O-Rec "clean machine," an electric powered, automatic record cleaning device, believes the record shop can be a very viable outlet for the product as well as other similar accessories.

In fact, his company is now making the product available for distribution nationally in electronics stores, hi fi shops and record outlets.

"There has been a tremendous interest in record care so the record store is a natural outlet," says Hintermeyer.

"We are also embarking on a major advertising and promotional campaign to bring word of mouth of the Vac-O-Rec to the record listener. After all, I don't know anyone who likes dirty, noisy records."

The Vac-O-Rec retails at around the \$30 mark. Another configuration of the Vac-O-Rec, now in its final stages of development, is an OEM unit that will be compatible with record changers or consoles. VOR Industries has also introduced a complete line of record and tape care products.

Mike Nystrom, national sales manager for tape care specialist Nortronics in Minneapolis also believes record stores can be powerful outlets for accessories. However, he feels the impetus has to come from the individual dealer, no matter what type, himself.

"The dealer has to acquire the necessary knowledge," he says, "in order to successfully merchandise such items as tape or disk care products."

"I think one of the reasons distribution is so heavy at the audio store end is that many consumers go into those types of stores looking for a brand and also expecting a certain knowledgeable ability about the products."

"A name means more there. In a record store, however, consumers really go in looking for certain artists. They don't ask for a certain label. So it's really up to the record dealer to learn about and push the product. It's a very profitable venture for him and it entails a lot of impulse buying."

Nystrom adds that his company has been involved with dealer clinics, such as with Sound of Music in Minneapolis, and that they have packaged some of the products so that the package itself is a self-explanatory display.

The company also provides explanatory product posters. Nortronics makes and markets approximately 40 tape care products including splicers, tabs and head cleaners.

Sid Laks of Aspen Limited, Denver, also stresses knowledgeability. His firm manufactures a tape player

maintenance system and he feels it is imperative that a salesperson convey the importance of tape head cleaning to the consumer.

On the retail side, Herman Platt, Platt Music Corp., who has the 25

record/tape as well as the time electronics portions of the May Co. department store chain in Southern California says, "We consider accessories extremely important in our merchandise mix. It's basically an

impulse item with some very nice margins available. It's a growing area, also."

Platt says he merchandises accessories in the audio/record department prominently on a rack since

many of the products are bubble packed. J. L. Marsh provides accessories to Platt Music. Platt also adds that May Co. carries the Vac-O-Rec which has turned out to be a strong seller.

Everyone is sold on Sound Guard. Now we need some people to sell it.

An independent testing lab is sold on Sound Guard.

From Ball Corporation research into dry lubricants for aerospace applications came an exciting breakthrough in record care. Sound Guard record preservative.

When applied to record surfaces, Sound Guard preservative puts on a microscopically thin film (less than 0.000003" thick) to protect against wear without loss of frequency response or fidelity.

The photos below, magnified 200 times, tell the Sound Guard story, dramatically.



You can actually see vinyl wearing away.



No visible wear can be detected.

For conclusive proof, we asked one of the most respected audio laboratories to test Sound Guard preservative for themselves.

- Their results were astounding:
1. Sound Guard preservative increases the life of records by significantly reducing record wear.
 2. It does not in any way degrade audible frequency response.
 3. It significantly retards increases in surface noise and total harmonic distortion caused by repeated playings.
 4. Records treated with Sound Guard preservative do not attract dust as readily as untreated discs.

The experts are sold on Sound Guard.

The people who know their sound and audio equipment have responded to Sound



Guard preservative with raves. Like Len Feldman in RADIO ELECTRONICS: "At last! The long-awaited record-care product has arrived. It preserves frequency response

while reducing distortion and surface noise." And "...not only does Sound Guard lubricant inhibit the gradual increase of surface noise that occurs with repeated playings, but it actually decreases the severity of those annoying 'pops' and 'clicks' which are so familiar to record fans."

Or B. V. Pisha's AUDIO review:

"Its (Sound Guard's) effectiveness was beyond our greatest expectations."

Test market cities of Syracuse and Columbus are sold on Sound Guard.

We knew it worked, but would it sell? To find out we went to record and audio equipment stores in Syracuse, New York, and Columbus, Ohio.

Did it sell? In just 16 weeks, Sound Guard, which is a preservative, went from 0% to 34% share of the total record-care market in both cities. (That includes record cleaners, anti-stats, etc.)

Thousands who ordered direct are sold on Sound Guard.

In only 8 weeks, our ad running in audio magazines pulled in orders by the thousands for Sound Guard kits.

What's more, we're finding that people are already ordering refills.

At first, they came to us direct. But now, our national advertising is directing Sound Guard customers to you.



If you're sold on Sound Guard, here's how we'll help you sell it.

We'll be running 30-second national TV commercials on NBC's MIDNIGHT SPECIAL, along with 60-second radio spots in many markets. Both will feature demonstrations with THE TONIGHT SHOW's Doc Severinsen as our spokesman.

We'll also be advertising heavily in most audio magazines and directories as well as in SPORTS ILLUSTRATED. Besides advertising, you'll also be supplied with point-of-sale material, informational brochures, and test result booklets.

Sound Guard representatives are now calling



on shops and stores wherever records and audio equipment are sold.

If you'd like the name of your representative, or any other information about Sound Guard, write P.O. Box 5001, Muncie, Indiana 47302.



Sound Guard is the registered trademark of Ball Corporation for its record preservative. Copyright © 1976 by Ball Corporation.

Record Care Profit \$\$ Expanding

• Continued from page 69

create buildup with "additional applications" (presumably these are required). Thus, Audiotex has formulated Record Basic (included in the Total Concept Kit), a foam spray used periodically to remove all accumulated agents.

Audiotex also offers a unique automated record duster, for use while the record is playing. The unit, the ElectroDuster (\$19.95, list), attaches both to turntable base and spindle and employs an "endless, statically-charged belt," driven by the turntable, to remove particles from the brush accumulator.

If you have been counting mentions of dry lubricants, and wonder about the sixth, it is Recoton Corp. The twin-catalog accessories supplier indicates there is a "good chance" it will bring to market such a product this year.

Already Recoton's commitment to "quality" disk care equipment includes the imported Black Magic line, a seven-product system introduced here in 1973, and the fall '76 introduction, Clean Sound, a fluid and brush combination listing at \$15.

With Clean Sound, Recoton is challenging the preeminence of Dis-

washer (\$15, list) among high-end wet cleaners. The company is circulating a lab report comparison of the two units, which claims superior cleaning and anti-static properties for Clean Sound.

Recoton marketing executive Peter Wish notes that the firm has sought an entirely unique design for Clean Sound, rather than imitating Discwasher's wood-block appearance, as he says others have. The Recoton look is modern and silvery, with transparent display packaging.

According to Wish, the firm will spend more in advertising Clean Sound this year than it has in any previous year on all of its products combined. Ads will reach Playboy, Sports Illustrated and other general interest publications.

Wish says, too, that the company is promoting Clean Sound to various college markets, staging one and two-week giveaways in conjunction with retail outlets and campus radio stations.

With its breadth of product offering, Recoton is strongly "distributor-oriented," says Wish. The company nonetheless reaches a spectrum of audio, record and mass-merchandise outlets, he indicates.

Discwasher, Audio-Technica, Schweizer Design, Sound Guard and MetroSound are suppliers of record care products with distribution rooted in hi fi channels. Increasingly this year, these and other firms will look for greater market penetration, diversifying into record stores, department stores and other mass-traffic outlets.

RNS Marketing, exclusive U.S. distributor of the British MetroSound line, sells primarily through hi fi oriented reps, but recently has begun making overtures directly to very large customers.

Bob Schwartz, president of RNS, reports that J.C. Penney has taken on about a fifth of the MetroSound products, including the Metrostatic M-81 and the new Lin-Track, in-play cleaner.

The Lin-Track's brush and accumulator pile are guided across the disk's surface in a straight line, suspended above the platter on chrome-plated rails. The unit exerts only 1/2-gram of tracking force; based primarily on this statistic, RNS is pushing the Lin-Track's superiority over arm-type cleaners, apparently even to the exclusion of such arm-type devices as are already in the MetroSound line.

The Metrostatic M-81, that looks curiously like a harmonica, is a combination cleaner and static neutralizer. Two different fabric surfaces are contained within the hand-held device, each serving its specialized function.

Featuring handsome orange and black coordinated packaging, the MetroSound line is offered to dealers in a counter-top rack that can be wall mounted. With this "starter package" program is supplied the firm's point-of-purchase literature. Among the most graphic and informative in the field, it argues the case for disk maintenance quite persuasively.

The most persuasive force in the field of disk maintenance, Discwasher, this year will continue to pioneer in product and promotion, while seeking stronger representation in record and department stores. The firm sells exclusively through a limited distribution rep network.

Discwasher's new display-demonstration pedestal, on view at the Winter CES, is geared toward record

Audio Showcase



LE-BO Mark IV Super Cleaner display features full disk-care line.



AUDIOTEX Total Concept Kit includes Record Basic cleaning foam, Record Plus lubricant, Record Purifier cloths and Blue Max groove cleaner.



ROTUNDA record cleaner from Fidelitytone rotates with grooves as it roots out dust; is stored in attractive dome.



METROSTATIC by MetroSound is hand-held turnover roller with two fabrics. One helps neutralize static charge, the other of plush velvet lifts dust.

store sales. Jim Hall, national sales manager, says the Discwasher "sell" requires demonstration, touching, feeling, which the new desk-like display will allow more easily in record outlets.

"There are probably a lot of record stores that have not had the Discwasher, but should," Hall notes.

Hall, and others like Jon Kelly of Audio-Technica, advocate that hi fi stores regularly clean records in conjunction with hardware demonstrations. The concept that disk care is a necessity is thus reinforced, they believe, and the credibility of sales personnel is enhanced through identification with the process. Both Discwasher and Audio-Technica are looking to carry the demonstration technique over to record outlets.

Discwasher's formidable consumer advertising campaign this year will extend to publications such as Newsweek, Playboy, Opera News, Student Lawyer and Barrister, among others. Its representation in the audio press is quite powerful, of course, and the firm has undertaken sponsorship of a group of syndicated radio programs, including "Concert Stage," "Opera," and "Live From The Bottom Line," which it co-sponsors. Other radio series, that Discwasher will support exclusively, are in planning, the company says.

Discwasher's promotional effort also encompasses regular dealer seminars in key cities. These include breakfast and dinner meetings with the company's originator, Dr. Bruce Maier. (Continued on page 78)

Tape Cos. In Accessories

• Continued from page 72

And How To Make It Work For You." The Magnesonics Corp. Cassette Rapid Wind and Erase-Sure are suggested "to help you use cassette tape and recording equipment most efficiently."

At Audio Magnetics, Dom Saccoccio, who took over as president last fall after handling European operations for the company, also sees the extensive profit potential in the accessory area. While he is engaged now in rebuilding the firm's entire marketing image, the new chief is

committed to a complementary accessory line for Audio Magnetics dealers in the not-too-distant future.

There is no disagreement among the major blank tape suppliers that the tape care accessory mart is an unmined gold vein, and all are determined to get a fair share of the profit action.

Masslers Exit ASR Recording

NEW YORK—Sani Rothberg and Al Weintraub of ASR Recording Services have purchased the ASR stock owned by Al Jerry and Howard Massler, who along with Rothberg and Weintraub founded the Fairfield, N.J.-based tape duplicating firm in 1974. It has since become one of the largest in the East.

The sale gives Rothberg and Weintraub sole ownership of ASR. No sum was disclosed.

The Masslers will leave the firm, concentrating on their other interests, which include A.A. Records, Bestway Products' pressing plant and Servor Distributors.

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The
CLEAN
MACHINE



Anyone who owns a record needs the Clean Machine. The Vac-O-Rec is a precision component that is as important to music lovers as their turntables.

The Vac-O-Rec is an AC powered vacuum system that gently lifts dust and dirt up and away from the record's surface. It doesn't coat records like a spray or grind dirt and dust into grooves like brushes and wipes. It also reduces static electricity. The result is a clean, quiet record.

The Vac-O-Rec has got something for everyone, including plenty of built-in profit for the dealer. Give us a call. We'll tell you how to clean up the Vac-O-Rec way.

Mike Govorko — Sales Manager
VOR Industries, Inc.
1440 S. State College Blvd.
Anaheim, California 92806
(714) 635-2400

vac **rec**

Rackjobbers & One-Stops Gain In Accessory Lines

• Continued from page 69

City handles Maxell, TDK and Memorex blank tape, today's best-selling item among accessories for all big users contacted. Blank tape manufacturers have enthused the market with many good consistent discount promotions, Sazekas points out.

"We sometimes have three good promotions going concurrently into a single mailing we make to our accounts. The multi-pack, strengthened by the one free with three, for example, has become the big seller," Sazekas states.

Open reel is almost dead in blank tape. Cassette represents almost 70% of City's blank tape sales, while 8-track has dropped to 30%. Memorex, Watts and Sound Guard record care items are next strongest accessory, with tape head cleaners and auxiliary tape accessories from Memorex next in line. Accessories fall under the prerecorded tape division at City, where eight people are now employed.

Lieberman Enterprises, Minneapolis-based racking and one-stop firm considered among the top three largest subdistributors, has been forced to enlarge the scope of its accessories, Roger Sattler, sales manager, feels.

Lieberman has been stocking CB accessories for almost three years. Even if CB business is a bit off, Sattler feels its accessories are moving normally. Sattler handles Memorex and Tracs blank tape. He sees blank movement about like Sazekas. The stronger profit margin on blank tape excites Sattler. Overall, he nets 15% to 20% more than on recorded product sales.

Sattler feels that carrying cases, both tape and record, still are important, while others interviewed feel there is a definite falloff. Sattler points out that case makers wisely have built in obsolescence by introducing a changing exterior styling, with the consumer returning after six years to favoring plastic material exteriors after periods with the alligator, denim and padded look.

To indicate their confidence, Sattler stocks Savoy, Soma, Service, Peerless, Le-Bo and Horian. The positive about carrying cases to Sattler is the fact that today's buyer favors the high-end pricewise, a complete reversal from five to seven years ago when economy-priced carriers were the best movers.

Accessories are big enough now that Sattler tries to make every CES twice annually in Chicago just to get the line on the latest in accessories.

Bill Glaseman, who just took over heading All Label Record Service, Cleveland, from Hess Budin, who is in semi-retirement in Florida, feels blank tape is "super phenomenal." Glaseman moves most of his Memorex tape and accessories through either a pegboard or circular tree self-merchandiser. He's been told he's Memorex's second largest exclusive distributor.

Accessories are a favorite subject with Bob Higgins, founder of Trans-World Music, Albany, N.Y., rack-jobber and chain retailer. They represent a strong profit area for his 14-store chain and the 300-plus accounts he serves.

He publishes a separate 12-page accessory catalog on a regular basis. He considers blank tape the sales and profit leader, too. He feels good marketing of store fixtures is the key.

"Accessories, especially blank tape, must be seen to be sold. I advise that from 14% to 20% of a store's physical display space be devoted to accessories."

He thinks his next accessory catalog will be 16 pages. He recently added the Sound Guard and Disc-washer lines. On most accessories, he sends the product out ready for dis-

play but he does not sticker it. He finds it moves out better if the account prices it.

He finds that his racks account for 5% to 6% of their business in acces-

sories, while in his company-owned retail outlets it's 10% of the volume.

Higgins and his buyer, Tom Cross, will probably both be at Summer CES. Higgins is an avid store

shopper for ideas. He enjoys visiting stores all over the country to see how they are handling profitable but oft-overlooked categories like accessories.

Where do the people who want Memorex go when they can't buy it from you?

Thousands of Memorex cassettes, 8-tracks, reels, and accessories will be bought today. So it figures that if you're not selling Memorex products, the consumer is buying them somewhere else.

And probably spending the rest of his audio money somewhere else.

Now there's a very easy way to get people to buy Memorex in your store:

Make sure you carry the full Memorex line.

MEMOREX Recording Tape.
Is it live or is it Memorex?



©1977, Memorex Corporation, Santa Clara, California 95052, U.S.A.

RepRap

J. Malcolm Flora, Inc., Plymouth, Mich.-based rep firm, has expanded its sales staff with the addition of Ed Beether and Candice Masciarelli, Katherine Flora reports. Masciarelli, known as Candy, was with a local

electronics distributor selling CB radios and accessories after graduation from Michigan State. She will work with local retail outlets on CB merchandising, and with college hi fi shows and

Shure Cartridge Clinics which Flora stages throughout the state.

Beether had worked for seven years as a sales rep for a leading Southwest Michigan industrial supply house. Both will be based at

Flora headquarters, 165 W. Liberty St., Plymouth, Mich. 48170, phone (313) 427-7460.

At a recent meeting of the Southwest Electronics Conference, a new board of directors was

named. Included are Tom Guthrie, Antia-Smith Sales, Irving, Tex.; Dick Bellew Jr., Dick Bellew Sales, El Dorado, Ark.; Jack Tucker, J.J. Schoonmaker Co., Dallas, and J.J. Crockett, The Crockett Sales Co., Dallas. Jim Burzynski of Robert E. Nesbitt Co., is president and Sandy Shields, Jack F. McKinney Sales Co., Dallas, vice president.

The local NEDA chapter was asked to name a representative to sit with the board to formulate plans for the next D-M-R (distributor-manufacturer-rep) conference to be held in October 1978.

AVA Marketing has been named to rep the Yamaha audio component line in upstate New York. Yamaha Audio general manager Stewart Greenberg announces. Effective date is March 19.

With its main office and showroom at 13 Computer Drive West, Albany, N.Y. 12205, AVA has branch offices in Rochester, Syracuse and Buffalo. The four-man sales staff headed by

(Continued on page 82)

Gauss Set The Standards Now Gauss Sets The Pace

64:1



There's only one way to be the industry leader... the Gauss way.

We set the standards for quality sound duplication—over and over again. Now our newly introduced 64:1 capability lets you double your production rate of audio cassettes.

Your 3¾ master is reproduced on slaves running at 240 IPS. We've tightened control on the heads, shortening the gap to allow proper reproduction of your master. And, exclusive standard features like

our unique focussed gap and 10 MHz bias system allow us to maintain the superb quality that you've come to expect with Gauss. To update existing units in the field we offer conversion kits that interface simply with our 10 MHz bias system.

We know that our business is your business. So we work hard refining our technology and furthering the state-of-the-art. That's what we mean when we say 'The Gauss Way': unmatched quality in tape duplication that is cost-effective for you. That's 64:1

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Audio Outlets Grow In Phila.

PHILADELPHIA—With the end of the devastating January cold spell, a number of area expansions and new openings in the retail audio trade are noted.

Kenny Dion, owner of the Wall to Wall Sound chain with over a dozen stores in the area's shopping malls, introduced a new merchandising concept with the opening of a Wall to Wall Sound Jr. unit Feb. 26 at the new Montgomery Mall in suburban Montgomeryville, Pa.

The "Junior" unit will be a kiosk featuring only car radios, auto sound and CB equipment.

Swarthmore Music and Hi-Fi Center opened its third store last Feb. 19 in suburban Swarthmore, Pa. Harrisburg Radio Lab in upstate Harrisburg, after 32 years operating as a single store, opened its second area outlet March 1 in a vacated 7-Eleven Store on Carlisle Pike in suburban Hampden Township, Pa.

Other new enterprises opened in Philadelphia include Chestnut Hill Audio, by Jack Rubinson for audio equipment sales and repair; Ogontz Electronics, by Mark Cohen for radio-tv-hi fi service, repairs and sales; Modern Sound Center, by Jack P. Wiener, and National Sound, by Michael Robovitsky. In addition, Robert Sarver opened Skyrocket Records, a discount record shop.

(Continued on page 79)



GUINNESS TAKE NOTE—Viennese student Paul Lechner claims a world record for wearing a set of AKG K-240 headphones for 250 hours. The gear was fitted with a circular headband and chin strap harnessed together with a padlock. He was not "plugged in" all that time, with only "comfortability" of the headset proved by the test.

Skyborough Firm Offers Lenco Lines Via Direct Mail

By STEPHEN TRAIMAN

NEW YORK — Skyborough Corp., a new Doylestown, Pa.-based company, will offer the entire Swiss Lenco line of audio components using television and newspaper inserts, believed an industry first for any import hi fi deal.

Dave Fisher, president of the new company, emphasizes that he will be acting as a non-exclusive distributor for the audio line, with an exclusive U.S. deal only for the Lenco clean disk care products.

The tv and newspaper ads are being prepared by the Gene Wolfe Agency here for a test-market run later this month in the Midwest, in one or more of these cities: Sioux Falls, S.D.; Green Bay, Wis.; St. Louis, Kansas City, and Cincinnati, he says.

The television campaign will highlight the Lenco-clean line, which until Jan. 4 had been distributed in the U.S. by Uher of America. Fisher notes that the exclusive license "to import, package, process, use and resell anything having to do with Lencoclean and its components" was confirmed by Fritz Laeng, president of Lenco, A.G., in Burgdorf, Switzerland.

Sunday newspaper inserts will be used to sell the entire Lenco component line, and will have no effect on the continuing Uher distribution of basically turntables in this country, since Fisher is considered just another distributor.

However, he plans to offer all Lenco components, including amplifiers, speakers and receivers in addition to turntables, and expects to beat the competition on price.

Initial products will be handled by credit card or C.O.D., with orders honored in via an 800 number in the tv and newspaper ads. While the Lencoclean units will be stockpiled in Doylestown, only a minimum inventory of components will be in storage. Most will be ordered via telex to Switzerland, with airfreight shipments for three-day delivery, Fisher claims.

Among components to be offered in the first newspaper inserts are three speaker systems, three stereo headphones, several turntables including the high end L830-DD model, the C-2003 Dolby cassette deck, stereo amplifiers and receivers.

Assisting Fisher are Welton Smith, vice president, advertising, who is handling the initial direct mail preparations, and David Holler, vice president, marketing, in charge of the overall merchandising.

Fisher got involved when he was given a Lencoclean disk care kit by a friend from Munich, and then couldn't get a refill handily in the New York area. He then got directly in touch with Laeng, and the deal evolved very quickly, he reports.

The kits, which includes a cleaning arm that attaches to the tonearm with a brush that cleans the grooves as a cleaning fluid is applied, will be offered at \$14.95 in the tv test, he says.

"Nobody has anything like the Lencoclean kit," he maintains, "with the ability to play the record 'wet' while it's being cleaned," according

L.J. Scully Named

NEW YORK—The L.J. Scully Manufacturing Corp. of Bridgeport, Conn., has been named exclusive North American distributor of all Ortofon disk cutting equipment. In addition to using Ortofon components in the lathe it manufactures, Scully will offer the components to other equipment manufacturers and disk cutting firms.

to Fisher. "It dissolves and removes dirt and oil, lubricates and minimizes friction between the stylus and grooves, and eliminates the generation of static electricity."

While he doesn't anticipate the Lencoclean line in the retail market for about a year, Fisher expects to test the product with some key retailers. He definitely sees more tradi-

tional marketing pipelines used in the future, including rackjobbers, but wants to give the direct mail idea a good shot.

He sees the viability of record care

products sold via tv as a natural extension of the growing merchandising of disks themselves on the tube, by both traditional tv marketers and major labels.

THE MACHINE



Our concept: The tape is a component of the system. No cassette deck, amplifier or speaker will perform to its maximum capabilities unless the tape that's used is of equal or better quality.

The rapid growth of the premium cassette market confirms what we're saying: your customers want and demand high performance tape for their component hi-fi systems.

They want a tape in a precision-made shell that's tough and reliable, a tape carriage system that won't jam or cause friction, and a tape formulation that delivers the lowest noise, highest output and widest frequency response that tape technology can provide.

Our message to your customers will be simply this: Buy the machine for your machine. The TDK Machine.

We'll be building the "Machine For Your Machine" concept with extensive national and local advertising support. An expanded tape clinic

program.

A traveling college hi-fi show.

A complete package of in-store sales and promotional aids. And eight knowledgeable field marketing representatives to coordinate our efforts with you. Plus more to come.

TDK's "Machine For Your Machine": a campaign geared to oil your profit machine.

TDK Electronics Corp., 755 Eastgate Boulevard, Garden City, New York 11530. In Canada, contact Superior Electronics Industries, Ltd.

for your machine.



MARCH 12, 1977, BILLBOARD

Record Care Field Provides Expanding Profits

• Continued from page 74

Discwasher's newest product introduction, still under wraps is a "shock-absorber" system to allow tracking of badly warped records. The item is dubbed, "Disc-Tracker."

"In building our company from zero we were most concerned with audio reps," explains Jon Kelly, head of Audio-Technica U.S., Inc. Because A-T's product backbone is advanced-design cartridges, the

company has focused its development on the audio trade.

Now, Kelly says, he is looking to move into record stores and mass-merchandised outlets with the competitively-priced A-T cleaning line.

The line includes a \$5.95 list fluid/brush combo and a \$10 arm-type cleaner with fluid reservoir and metal construction.

"Many record shops are not handling the more sophisticated prod-

ucts, since they buy through two-step," Kelly explains. "We're doing some two-step but it's not major now. We hope to increase in that direction."

Kelly says the firm has plans to advertise the cleaning side in consumer record magazines for the first time and to increase trade ads. The company offers dealers a "program counter/wall display containing its cleaning products and Kelly says it will seek additional point-of-purchase tools for the mass merchant.

The Ampro Co., which markets under the name Schweizer Design, has just introduced a two-step discount program, reports Fred Martinitz, president.

"Up until now we have primarily aimed at hi fi stores and with the new products we are going into the record stores," Martinitz affirms.

One new product, Schweizer "Dirt Is Not Music" disposable cleaner, has been incubating a year. To list at \$2.49, the throw-away atomizer/brush combo will be hatched in March. Martinitz admits he was hoping for a list price of \$1.99, but reps and distributors persuaded him otherwise, he says. The unit reportedly will ship in lots of 25 in a package that doubles as counter/hanging display. Schweizer simultaneously is bowing a new \$4 list, wet system, which incorporates a pile fibre pad and refillable sprayer. Pad and spray are detachable.

While hi fi specialists attempt to penetrate the mass market with disc care products, the full-line accessories suppliers themselves are advancing costlier, better-designed cleaning equipment.

In this group is Le-Bo Products with its new Mark IV line. Fidelity tone, Inc., with its wood-construction Record Conditioner and Purifier Fluid (\$11, list) bowed at Winter CES, and Robins Industries, offering the Woodee and Whiskee wet cleaners (\$15 and \$7.75, list), the latter with vapor pressure lock to moisten velvet roller uniformly, and Groovee arm-type cleaner (\$9.50).

Le-Bo's 10-product Mark IV line is supplied to dealers in walnut floor display, and counter rack. The line, selling through reps to audio salons and directly to chains such as Koffettes, Goodys and Camelot Records, reports Le-Bo's Al Alexander.

"We're getting more into the audio dealer which we never did before," Alexander confirms, noting too that low-end items continue to move.

The marketing executive notes that retailers, in the face of severe price cutting, have become increasingly aware of the profit potential in accessories.

In the view of many, price-gouging on high-ticket items has been a significant factor in the disk care market expansion.

That expansion has yet reached only a fraction of potential customers for record care products, all suppliers to the field are agreed. But many also believe the market is oversaturated with product, and the only proven, well-marketed design will survive.

"Discwasher has given the impression that the record care industry is a huge pie and everybody wants their share," says Jim Hahn. "They'll know better once they go out and see the customers for the product are intelligent," he predicts.

If an excess of product is competing for space on dealers shelves this year, then the profitability factor looks to swing even further in the retailer's direction.

A revolutionary new tape sales tool:

Eyesight.

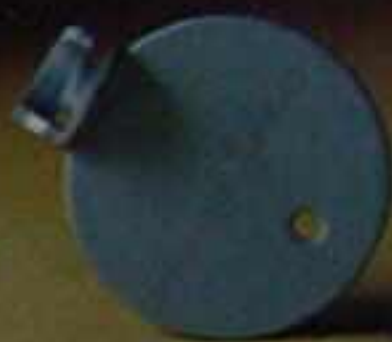


Expose.



The difference is that the Schweizer Design Tape Browser displays tapes upright like records.

Save.



Save labor because you'll never need to unlock the case to show titles. Save space with four times the conventional tape capacity.

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and Zip.)

schweizer design
Schweizer Design Products Home Ampro

**The tape security browser
that displays tapes like records.**

GOODY DISCO SET

Phila. Hi Fi Expo Salute To 'Centennial Of Sound'

PHILADELPHIA—The 100th anniversary of the invention of the phonograph by Thomas Edison will be marked by Bob and Terry Rogers, co-producers of the 1977 Philadelphia Hi Fi Stereo Music Show at the Benjamin Franklin Hotel here March 18-20.

Henry Brief, executive director of the RIAA, will participate in the official show opening to mark the anniversary, and the original Edison machine on loan from the Smithsonian will be on display.

In addition to the hundreds of audio and electronic exhibits, a number of "live" music activities will be featured by some of the show distributors. One will be a discotheque sponsored by Sam Goody Co., retail store chain, in the hotel's spacious Betsy Ross Room with both records and live disco groups featured.

WFIL Radio personalities will spin the disco platters, with Goody's Gary Thorne noting that the sound setup will include Technics turntables, SAE power amps and new parametric equalizers, and B.I.C. Formula 6 and 7 speaker systems.

Another popular feature from the last show two years ago will return. This is free component testing and audio counseling by Bernie Torner, president of Electronic Servicer, of Philadelphia.

Several thousand improved and new components and high fidelity audio units will be on exhibit at the show which will run from 5 to 10 p.m. on opening day (18); 11 a.m. to 10 p.m. on Saturday; and from noon to 7 p.m. on Sunday. Admission is \$2 per person, children under 12 accompanied by an adult are admitted free.

Among the new items will be Advent's simpler seven-foot-diameter Advent home television projector with a redesigned optic system and with a two-hour videotape player, exhibited by High Fidelity House, locally-based retail chain which also distributes Advent in this area. As an adjunct, High Fidelity House will offer a new tv video camera for color or black and white taping of home tv movies which can then be projected immediately on the Advent set.

The Accutrac 4000, by Audio Dynamics, will be shown as the newest in direct-drive turntables, featuring electronic track selection and a "mini-computer memory bank." A number of manufacturers of receivers will be showing digital readouts.

New Pa. Audio

• Continued from page 76

A recent fire that destroyed the Westgate Mall in nearby Bethlehem, Pa., closed down Kinaman's House of Music, Bill Hawk's Music Center and a Radio Shack outlet.

Albert Souder, Radio Shack manager, says he'll definitely go back in if the mall is rebuilt. Opened in November 1975, Souder says business at the Westgate store last year had increased about 30% over the first year. The store's two full-time and four part-time employees were transferred to other Radio Shack outlets in the area.

The last of the Audio World stores operating independently as free standing units, was closed in Trenton, N.J., by the locally-based Silo/Audio World chain. As had been done with all the other Audio World stores earlier, the Trenton operation moved around the corner into the Silo outlet to conform with the chain's Silo/Audio World single store operation for major appliances and audio equipment.

replacing the customary AM-FM dial.

SAE will exhibit for the first time here its new SAE model 5000, an Impulse noise reduction system which

eliminates all unwanted sounds of records with no adverse effect on the quality of the recorded material.

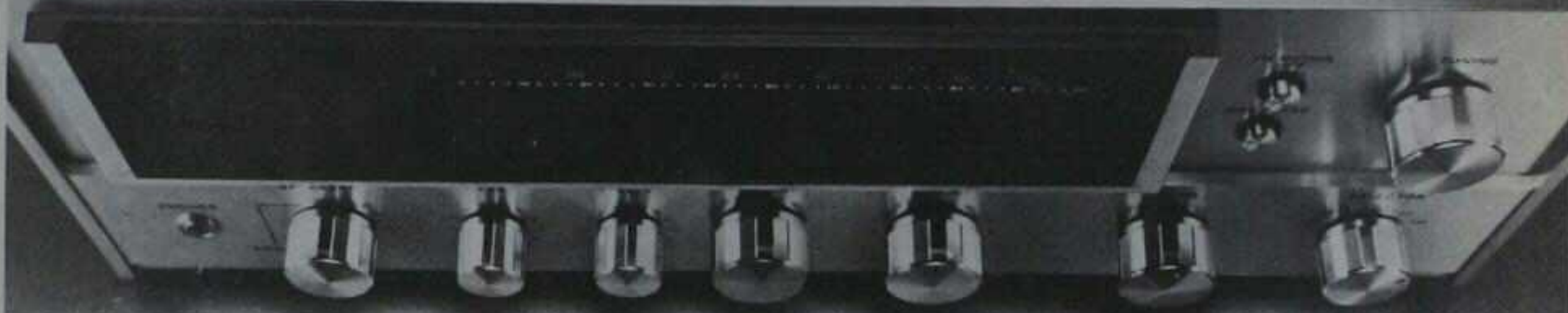
Also on display will be an array of the new 40-channel CB radios and

tape combinations, plus a wide range of scanners. Units and components shown by the more than 50 manufacturers exhibiting will be priced in range from \$180 to \$7,000.

Times Closes L.A.

LOS ANGELES—The New York Times Music Corp.'s Hollywood offices permanently closed Friday (25). The music publishing company was recently purchased by Fred Bienstock Enterprises and will be headquartered in New York.

HOW A \$4.25 MAXELL CASSETTE CAN MAKE YOU MORE MONEY THAN A \$300 RECEIVER.



When it comes to number of units sold, tape is the biggest selling item most hi fi dealers sell.

Yet in spite of this, very few dealers realize its enormous profit potential.

They still look at tape as an accessory they have to sell, rather than something really worth selling.

At Maxell, we've developed a program that's designed to show dealers how much money there is to be made on tape in general. And on Maxell in particular.

For openers, we've developed displays, counter cards and lots of other p.o.p. materials that enable you to set aside a tape section in your store instead of just sticking it away on some shelf. Our dealers tell us these materials have helped sell a lot more tape.

We conduct clinics in which we bring testing equipment into your store so you can show your customers how their tape sounds. And why ours sounds better.

And we have resident technical geniuses you can call on any time you or your customers have a question you'd like answered.

Obviously, doing all this benefits us. But it does a lot more for you.

Because once we get a customer into your store to buy Maxell, he becomes a potential customer for everything else you sell.

And since we have such high brand loyalty, even if you don't sell him something the first time you can be sure he'll be back again.

If you'd like more information about our dealer program, get in touch with a Maxell sales representative soon.

You'll see why even though our tape only sells for \$4.25, it's really worth a lot more than that.

MAXELL. THE TAPE THAT'S TOO GOOD FOR MOST EQUIPMENT.

Maxell Corporation of America, 130 West Commercial Ave., Moonachie, N.J. 07074

Tape Duplicator

3M is bowing a new IRC or "instant recording" line of cassettes with heavy-duty 1.5-mil leaders of low-noise recording tape, ideal for blind students, tape correspondence, off-air recording, dictating and interviewing. Body

tapes are thinner 1-mil to accommodate recording capabilities of 30, 60 or 90 minutes, with suggested retail of \$1.50, \$1.80 and \$2.50 respectively.

Panasonic introduced a full line of newly

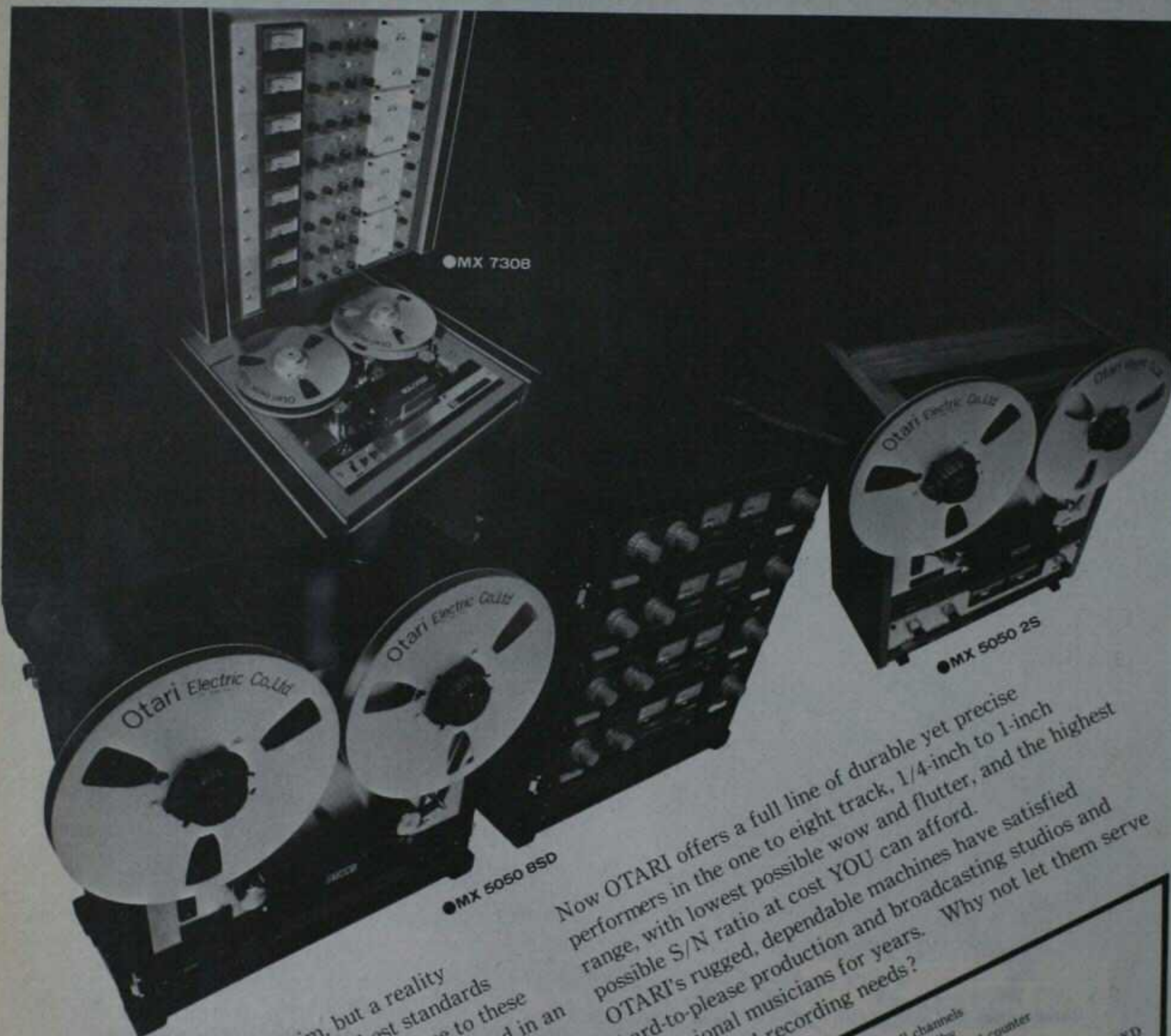
designed closed circuit television equipment seen at the recent NAVA exhibit in Anaheim, Calif. Included are 12 new cameras, 8 monitors, plus accessories such as switchers, generators, pan/tilt mechanisms and remote control

units. Complete information is available from Panasonic Video Systems, 1 Panasonic Way, Secaucus, N.J. 07094.

San Francisco-based Photo & Sound Co. is opening a branch in San Jose at 1425 Koll

Circle, Suite 110, in February, to offer complete A/V services—sales, rentals, convention equipment and repairs—with equipment from firms.

Professional Performance at Popular Prices!



At OTARI, this is not just a claim, but a reality brought by the application of the highest standards of technology and precision. And adherence to these even greater lineup of full capability, professional tape recorders in compact packages with all the performance, features, and reliability you expect from more expensive machines.

Now OTARI offers a full line of durable yet precise performers in the one to eight track, 1/4-inch to 1-inch range, with lowest possible wow and flutter, and the highest possible S/N ratio at cost YOU can afford. OTARI's rugged, dependable machines have satisfied hard-to-please production and broadcasting studios and professional musicians for years. Why not let them serve YOUR sound recording needs?

● MX 5050 2S

- Exceptional S/N ratio and crosstalk
- Motion sensing control logic prevents tape damage
- Selective reproduce for overdubbing (standard)
- Front accessible bias, EQ, and operating level
- Built-in test and cue oscillator
- Professional 600 ohm → 4dB outputs and XLR connectors
- Front panel edit and cue controls
- DC servo capstan option

● MX 5050 8SD

- Four heads
- Bias adjustable for new high energy master tapes
- 1/2-inch eight channel recorder
- XLR line input and output connectors
- Test and calibration oscillator
- Variable speed DC servo capstan
- Plug-in card electronics and head assembly
- Motion sensing control logic prevents tape damage

- Selective reproduce on all channels
- Interface jack for dbx and Dolby
- Accessible heads, minute and second counter
- Front adjustable cue and edit control
- Easily accessible electronics adjustments

Also available in four channel 1/4" and 1/2" MX 5050 QXD

● Exclusive OTARI features

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The Los Angeles Videoshow, sponsored the third year by Educational & Industrial Magazine, reports more than 85% of available space sold for the May 4-5 run at the Bonaventure Hotel.

According to producer Charles Tepler, space reservations include Amex, Anaka, A Vid, CV Convergence Corp., Kodak, Echolab, Hitachi, Ikegami, IVC, JVC, L-W, Panasonic, Philips, Projection Systems, RCA, Reynolds Leteron, Sanyo, Sony, Spectravision, Tri-Tronics, UAP Valentin Video Systems.

EUE/Screen Gems Video Services of New York has ordered five Ampex AVR-3 videotape recorder/reproducers, with three to be used in new computerized on-line editing room. The other two will be used to record scene-by-scene color corrected film-to-tape transfers and commercial production shooting, according to Mark Irwin, EUE senior vice president and videotape division general manager.

U.K. Cygnet: N.Y. Tie For Video Future

NEW YORK—In a long-range plan aimed at eventually capitalizing on the emerging home video market, Cygnet Guild Communications Ltd., the largest documentary film producer in the U.K., has teamed with Intercontinental Televideo Inc., a New York-based video facility specializing in film-to-tape and/or tape-to-film transfers.

The pact, which culminates a long-standing distribution relationship between the two companies, has already resulted in the establishment of a Cygnet Guild Communication office in Manhattan.

This facility, headed by Neal Parker, is geared initially to establishing and working with new contacts, in the development of documentaries for the educational, industrial, how-to, medical and other markets. It is also aiming at making inroads into the lucrative military market.

Cygnet, which in the 25 years of its existence has won more than 2,400 awards for excellence, already numbers such prestigious U.S. companies as Charles Phizer, Bristol Meyers, American Cyanamid, the 3M Co., Corning Glass, Benton & Bowles, Miles Laboratories, Goodyear, Esso, the Ford Motor Co., IBM and TRW among its customers.

Its library already includes several films which Cygnet managing director, Rae Evans, feels have home video applications.

Through the liaison with Intercontinental Televideo, headed by Gerald Citron, Cygnet hopes to strengthen its program for development in this country, with particular emphasis on the emerging home video market.

Cygnet specializes in working with the 16mm film as its medium because, as Evans explains, its versatility allows it to be easily blown up to 35mm, reduced to 8mm and to be economically transferred to videotape—especially videocassettes.

In strengthening its ties with Intercontinental Televideo, Cygnet took into consideration the firm's expertise in the field of video, and its ability to transfer quickly, and economically to tape for the world market, says Evans. Intercontinental Televideo already has film-to-tape trans-

New Line For Le-Bo; 1st Educational Sales Campaign

NEW YORK—Le-Bo Products is launching a completely new carrying case line for debut at the Summer CES, and was hoping to have samples ready for the NARM convention concluding Monday (7) at the Century Plaza in Los Angeles.

Equally important, notes president Leslie Bokor, the firm is preparing its first educational campaign for store personnel, opening their eyes to the growing potential profits from accessories.

"They may represent only 5% of sales for a typical record/tape store, but accessories mean as much as 15-25% of profit in many operations," he claims.

Al Alexander, vice president and general manager and Howie Aronson, national sales manager, were organizing sales aids for rackjobbers and reps to pass along to their customers, along with a new 4-color 2-4 page Le-Bo sales catalog.

Bokor recalls he introduced the record industry's first high quality carrying case line nearly 20 years ago, and now private labels lower-priced lines from a number of major mass merchandisers and rackjobbers.

The export business for accessories also is growing, he observes, with 8%-10% of Le-Bo volume now coming from the U.K., West Germany, South America and the Middle East.

Most success has come with the Mark IV line of higher quality disk, tape and audio accessories, Bokor emphasizes. "The trend is to quality everywhere, as well as across the board in record and tape carrying cases," he maintains.

November and December were the biggest sales months in Le-Bo history, he claims, with a definite boost from the higher price points derived from the better quality

record cleaning and carrying case products.

The firm supplies a free \$20-value chrome-plated display rack with an \$83 order of merchandise, and Bokor reports more than \$750,000

worth of the Mark IV products have been sold in the last six months.

He still does business with his first customers, including Lou Mendel of Two Guys, Dave Rothfeld of Korvettes, and CBS, which bought thou-

sands of record-cleaning cloths for its Columbia House direct mail operation. Purchase of Le-Bo by Starr Broadcasting five years ago has had many positive effects, he notes.

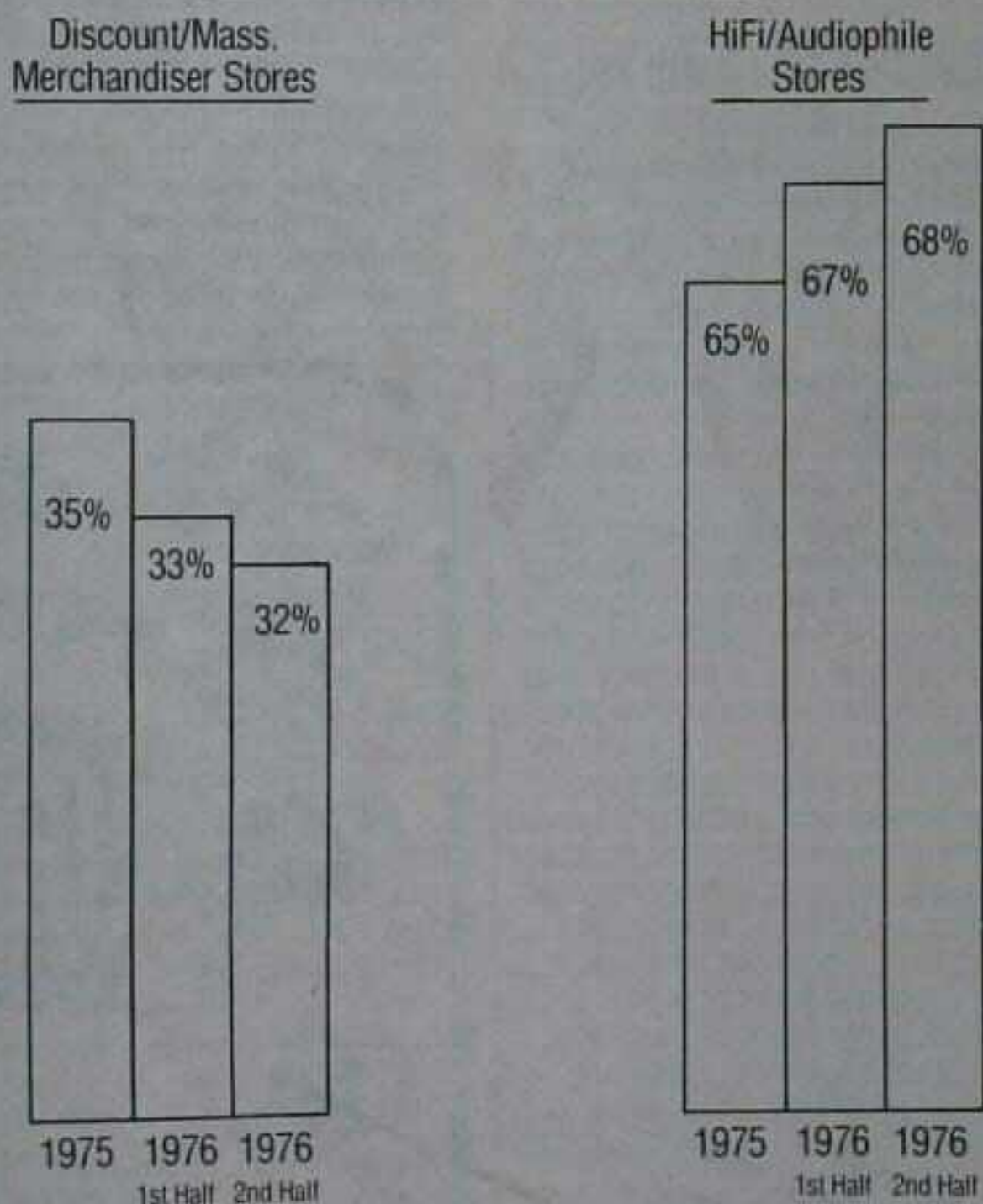
Bokor has no illusions about the

competition, observing "We have to run harder than ever just to keep our share of the market." But he sees it continuing to expand, and is determined that Le-Bo will maintain its edge, built over nearly two decades.

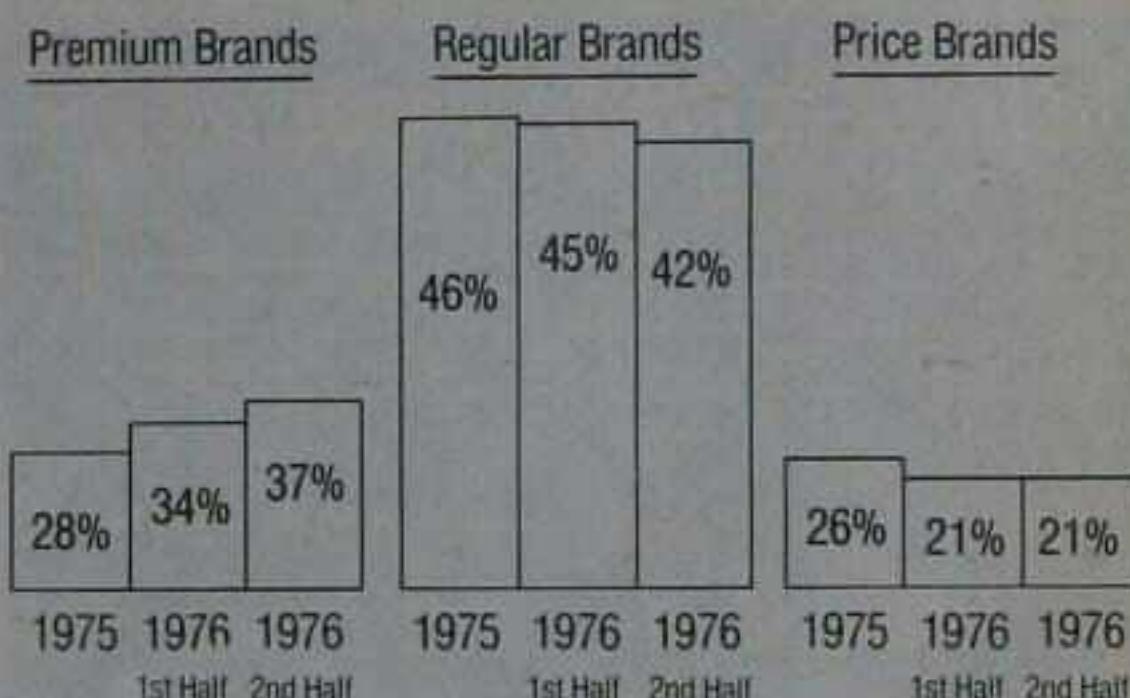
37% more audio tape sales are yours for the asking. Ask BASF.

In 1977, retail sales of blank audio tape will reach an estimated \$355 million, an increase of almost \$100 million since 1974. But discount stores have not claimed their share of this growth. Just look at the latest figures for cassettes:

Share of Retail Cassette Dollar Sales



Retail Dollar Share of Blank Cassettes (HiFi/Audiophile Stores)



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Premium audio tape is a high-ticket, high-margin, high-turnover moneymaker. BASF can help you gain the missing 37% just like we've helped Two Guys, Caldor, Fred Meyer, and many others who have cashed in on the opportunity. We'll give you all the names and success stories... just call our Director of Sales, Jim Walker, collect at (617) 271-4025.

Cassette volume in discount stores is lagging because these outlets are ignoring the fastest growing segment of the cassette market... the Premium segment. Premium tape brands such as BASF have captured 37% of sales in HiFi/Audiophile stores, and are increasing rapidly.



BASF The Purist

Our Promise: the purest, most accurate sound that tape can reproduce.

U.K. Cygnet Pact

Continued from page 80

er and other facilities for servicing the European market.

Recently the firm introduced a low-cost electronics standards conversion service for broadcast and non-broadcast applications. Utilizing what Citron calls an "electronic field store analog technique," the firm now offers standards transfer service from two-inch quad tape to NTSC or PAL standards. A cassette-to-cassette transfer service is also offered.

Intercontinental also supplies for rent, sale or lease such video equipment as Sony and Philips video-cassette players, and Trinitron and Sharp monitors in NTSC and PAL standards. It also supplies video cameras and other accessories, and offers video consulting services.



TOP CB SONG—Jim Cox, left, accepts top prize of a \$15,000 check from Radio Shack regional manager Mark Seaman in the 1976 Realistic CB Song Search for his "Talkin' On The CB," to be featured with other winners on a special Realistic LP (Billboard, Feb. 26, 1977).

Bow 'Mini-Tape' 8-Track

• Continued from page 68

Mini-Tape will be introduced to the two markets initially as a 30-minute blank cartridge and is expected to retail for about \$1.29, Fields says.

An adaptor for any existing 8-track recorder/player, a one-time buy for the consumer, will be available for about 98 cents at retail.

In this length or shorter configurations, the unit will allow convenient recording of several hit songs—a potential "EP tape"—for the pre-recorded market, as well as broadcast or disco applications, he points out.

"We are aiming at both the consumer and prerecorded market," says Fields who indicates negotiations are underway with several major record companies for prerecorded product. "It could make the 45 r.p.m. extinct," he adds.

Trinity International has joined NARM and was to debut Mini-Tape and its system at the annual convention which opened Friday (4) at the Century Plaza here.

The company, which plans to shift its offices to Southern California next summer, also expects to soon market related accessory items and indicates that distribution to retail outlets will follow the usual wholesale and distribution patterns in the industry.

A distribution network is being organized and Fields anticipates that the blank Mini-Tape should be available to consumers in 60 days.

The advantages of Mini-Tape as a blank tape product to both dealers and consumers, adds Fields, is its compact size, price structure and ease of handling and shipping.

Panasonic Car Audio Components

• Continued from page 68

the auto a stimulating sonic environment."

With the Component Systems, the consumer can match 8-track or cassette tape players, AM/FM stereo multiplex tuner, speakers and a 10-watt "Sound Booster." The company is now designing special slide-out mounts to facilitate "auto to home transfer" with an optional AC converter. All will be available in June.

While Dreyer estimates the current 8-track/cassette autosound mix is about 65/35, he sees the cartridge as basically a "lo-fi" unit, with cassette as the hi fi medium growing in both the home and car. Thus the initial Panasonic mix will be about 55% cassette-45% 8-track, "and this seems to be the way the audio industry is going," he observes.

The two cassette player units include model CX-7100 with auto-reverse, a two-stage preamp and dual channel amplifier, continuously variable volume and tone controls, one-lever operation for fast forward/rewind/reject, at suggested \$99.95.

Model CX-5100 has the above

New PC-77 Combos

• Continued from page 68

units and indicated a great buyer expectancy for its new models.

"We are getting very good interest from buyers and distributors," remarked R.J. Thetford, general manager, "but we expect, however, to show more combination units at the summer CES."

The two new combo units included a 40-channel CB with AM/FM/MPX radio and featured a microphone channel selector and LED indicator. The 8-track model, also a 40-channel CB unit, offers identical radio features plus a four-way fade control, 4-watt output and CB monitor switch.

In other product highlights, Pioneer introduced a CB/autosound combo priced at \$279 with AM/FM radio as well as a \$329 pushbutton version of the same model. Shown initially at CES, both products are now combined with 40-channel CB.

Boman demonstrated prototypes of upcoming 8-track and cassette product which will be shown at the June CES in both pushbutton and manual versions.

Jet Sound/Car Tapes showcased in-dash 40-channel units ranging from \$219-\$249 with 8-track pushbutton and AM/FM stereo radio. A new combo unit is promised for summer CES.

Kraco also showed its line of CB, car stereo and combination products.

J.I.L. showed its recently introduced 40-channel CB/cassette and 40-channel CB/8-track combinations as well as its 23-channel units combined with cassette and 8-track.

Rep Rap

• Continued from page 76

president Dave Tamburelli covers New York and Vermont for various consumer electronics lines.

The EV-Game line of Electro Voice cartridges and needles and other products will be handled by Mid-Atlantic Sales Co., according to Sy Landro, the manufacturer's distributor sales manager.

Based at 10111 Colesville Rd., Silver Spring, Md. 20901, the firm will rep the line in Maryland, Washington, Eastern Pennsylvania, Southern New Jersey, Delaware and Virginia.

features without auto reverse, but offers a Repeat track mechanism that switches the rewinding mode to playback at the beginning of the tape, at suggested \$79.95. Both units claim a 50-10,000 Hz frequency response, less than 0.3% RMS wow and flutter, more than 40 dB signal-to-noise ratio and more than 35 dB crosstalk, and output power of 4.5 watts/channel RMS at 400 Hz into 4 ohms.

The 8-track cartridge unit, model CX-1100, shares the same specs as the cassette players, but offers a Panasonic vertical head movement system claimed to provide the mechanical precision necessary for hi fi stereo tape performance, at suggested \$69.95.

The AM/FM/MPX tuner, model CA-9500, is the basic unit to build a hi fi component system in the car. Features include a hi fi-styled long dial scale, AFC, DX/local, band selector and power on/off switches, at suggested \$79.95. It has similar frequency range and signal/noise specs to the players.

A power booster to increase amplifier power to the car tape player up to 10 watts/channel is model CJ-3510. It also offers a through-traffic switch with easy cutoff operation of booster sound, and a separate bass and treble boost control system, at suggested \$79.95.

Two new speaker lines are offered. The Sound Pump series has a dual cone and mechanical equalizer for high range response, corrugated

cone for midrange, large magnet and free-edge for low range, an aluminum voice coil for efficiency. The Concert Sound coaxial series come with high compliance free edge woofer and dynamic tweeter.

Sound Pumps are offered singly in a 6 by 9-inch, 10-ounce model, suggested \$19.95, and a heavier 20-ounce magnet; and in pairs in a 5 1/4-inch, 10-ounce magnet version, \$37.95, and 20-ounce magnet, \$49.95. The Concert Sound models come singly as a 6 by 9-inch 20-ounce magnet at \$34.95, and in pairs in a 5 1/4-inch, 10-ounce magnet version at \$49.95, and a 20-ounce magnet at \$64.95.

In addition to the new Component Series and speakers, Panasonic also introduced two new compact in-dash units, an AM/FM/MPX 8-track player and an AM/FM/MPX stereo cassette unit. Along with the compact in-dash 40-channel CB transceiver, model CR-B4700 bowed at the recent Winter CES, the units all have do-it-yourself installation kits with an optional under-dash mounting bracket.

Model CQ-2700 8-track combination has a dial-in-door cartridge slow vertical head system, two-stage preamp and dual channel amplifier, at suggested \$129.95. The cassette stereo radio combo, model CQ-6700 has a DX/local switch and AFX FM, automatic stereo/mono change circuitry, and tape ejector, at suggested \$154.95. Both units will be available in June.

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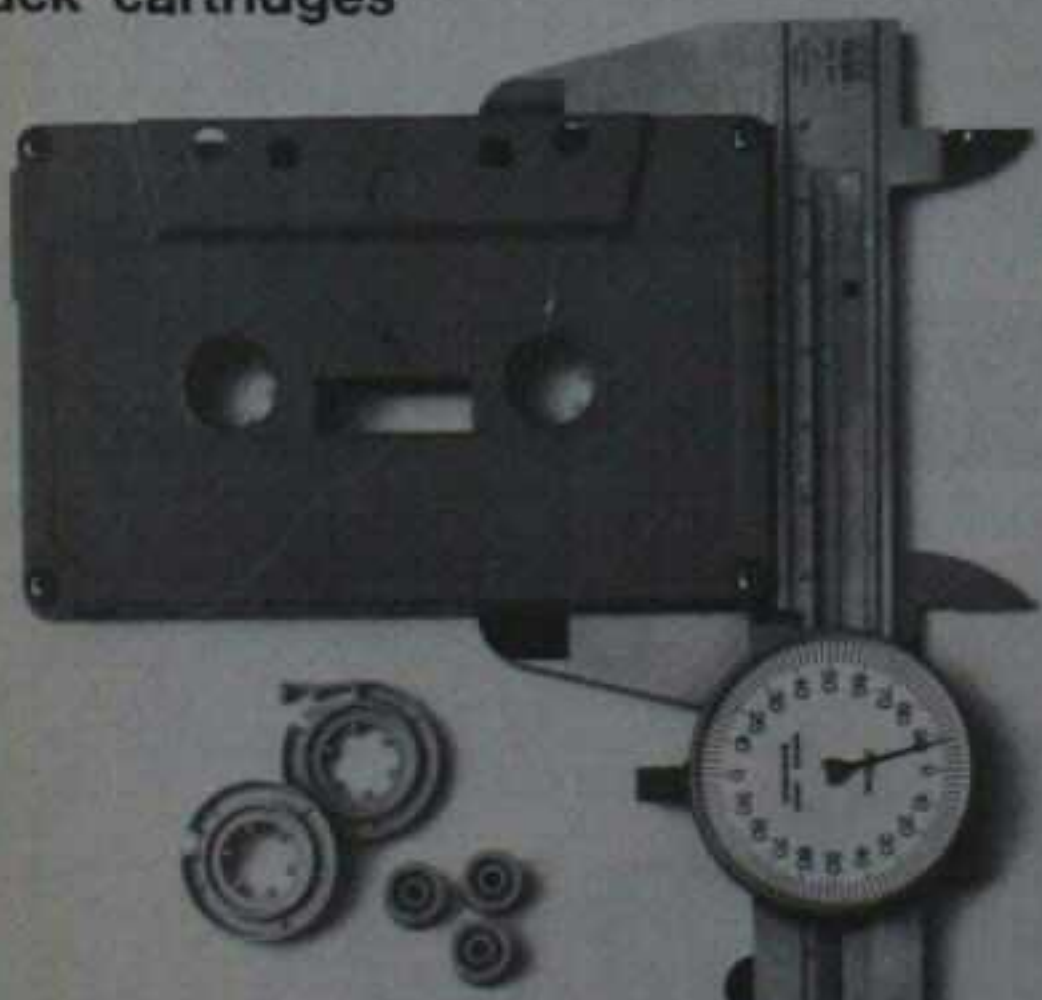
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LP Chart Longevity: It's Much Longer

Continued from page 67

weeks for the albums in the top 10 during the first week of March in each of the past five years.

The last March 1 when the average top 10 album had been listed that way for more than 10 weeks was in 1967, when LPs by Herb Alpert & the Tijuana Brass and giant-selling soundtracks to "The Sound of Music" and "Dr. Zhivago" inflated the average to 24 weeks.

After its pleasant experience with the Steve Miller Band album, Capitol has developed a strategy it hopes will allow newer LPs by Wings and Bob Seger to also remain top 10 fixtures for months on end.

According to Dan Davis, Capitol's vice president in charge of merchandising, "Rather than go on to the next record, we seek to evolve with the present product. If an album is viable and legitimate, why forget it 90 days later? We've made a very conscious effort to develop staging, rather than to shoot all of our media buys and in-store displays at once.

"Now our merchandising, sales and advertising departments go back after six weeks or two months and treat an album almost as if it's new. With the Steve Miller album we're in our fourth stage."

Probably the most important reason a few monster albums each year are now able to have such extraordinary runs at or near the top of the chart is that the third hit single from an album is no longer a rarity. It is no coincidence that the Fleetwood Mac, Peter Frampton and Steve Miller Band albums were all able to spin off three top 20 singles.

The Eagles' "One Of These Nights" and Captain & Tennille's "Song Of Joy" albums both produced three singles that made at least number four on the Hot 100. And the Bee Gees have achieved three top 20 singles with both of their latest RSO albums: "Main Course" and "Children Of The World."

With mammoth, top-charted hits like "Fly Like An Eagle," "Take It To The Limit" and "Muskrat Love" all being third singles to come off already-platinum, months-old top 10 albums, the third single is no longer regarded as just a nothing-ventured, nothing-gained proposition by an over eager record company anxious to squeeze every last sale out of an album.

Significantly, a number of the biggest selling LPs of the past few

years all managed to yield three top 20 singles. These include Elton John's "Goodbye Yellow Brick Road," "Ringo," Wings' "Band On The Run," Stevie Wonder's "Inner-Visions," Gladys Knight & the Pips' "Imagination," "Chicago VII" and John Denver's "Back Home Again."

Ed Rosenblatt, Warner Bros. vice president in charge of sales and promotion, observes that "Top 40 radio is more open to second and third singles from one album that it used to be. In fact, continuance of Top 40 and AOR airplay is the key. Once the airplay dries up, advertising and merchandising plans run into problems."

In fact there is evidence that the number of singles released off an album, and the success they achieve, is the most crucial element in an album's life as a top 10, pivotal best-seller.

When Wings' 1973 album "Red Rose Speedway" was released, it shot immediately to No. 1, on the strength of the huge "My Love" single. When no followup was released off that album, it dropped out of the top 10 after just nine weeks. The group's next album, "Band On The Run," produced three top 10 singles, enabling it to remain in the top 10 for 32 weeks.

In 1975 "Venus And Mars" fell from the top 10 after just eight weeks when the second single from the set, "Letting Go," was a rare McCartney stiff. But last year's "Wings At The Speed Of Sound" stayed in the top 10 for 21 weeks, through "Silly Love Songs" and "Let 'Em In," dropping out only when a third single failed to materialize.

Capitol's Davis agrees that "the success of singles can perpetrate album sales," but points out that some LPs, like Pink Floyd's 1973 Harvest set "Dark Side Of The Moon," "stay around forever with only modest singles activity. They are just album pieces of product."

Just as labels are more and more apt to release a third single from an album, they are increasingly prone to continue working an album until it sparks the hit they expect from it. As Steve Meyer, Capitol's national promotion manager explains, "If an album has been out for six or even nine months and a cut from it is getting strong response, we'll chase the hit."

Such major singles of the past year as the Ohio Players' "Love Rollercoaster," Chicago's "If You Leave

Me Now," the Spinners' "Rubberband Man," Barry Manilow's "Weekend In New England" and Hall & Oates' "Rich Girl" were actually followups to relatively unsuccessful initial releases. Of course the prevalence of late-blooming second singles also prolongs an album's success.

Another reason the biggest albums are remaining best sellers longer than in years past is that they are now being purchased by an older, until-now non-record-buying audience.

Capitol's Meyer points out that to obtain a big double or triple platinum album, "you have to sell to the people who just buy a handful of albums every year. And after about the third single they start coming in."

Rosenblatt adds that while it had been thought that the record consumer was lost at 28, the industry is now actually able to hold onto him until age 40. "There's a larger group buying records today, and naturally some of the 28-40 year-olds aren't as aware of what's the latest and the newest."

The time it takes for information about new releases to filter down to this new group of record-buyers can help account for the year-delayed purchases of the Fleetwood Mac, Frampton or Miller albums.

And of course most of the mass audience television advertising taken out on behalf of these albums, came only after they had already demonstrated their chart capabilities.

The phenomenon of the near-constant touring act also contributes to the consistent high charting of certain albums. Fleetwood, Frampton and Miller are regular boxoffice champs, as are such hot LP acts as Kiss, Aerosmith, Ted Nugent, Gary Wright and the Marshall Tucker Band.

Steve Meyer calls touring the "intangible asset" that allowed Bob Seger's recent live album to crack the top 30 without the benefit of a hit single.

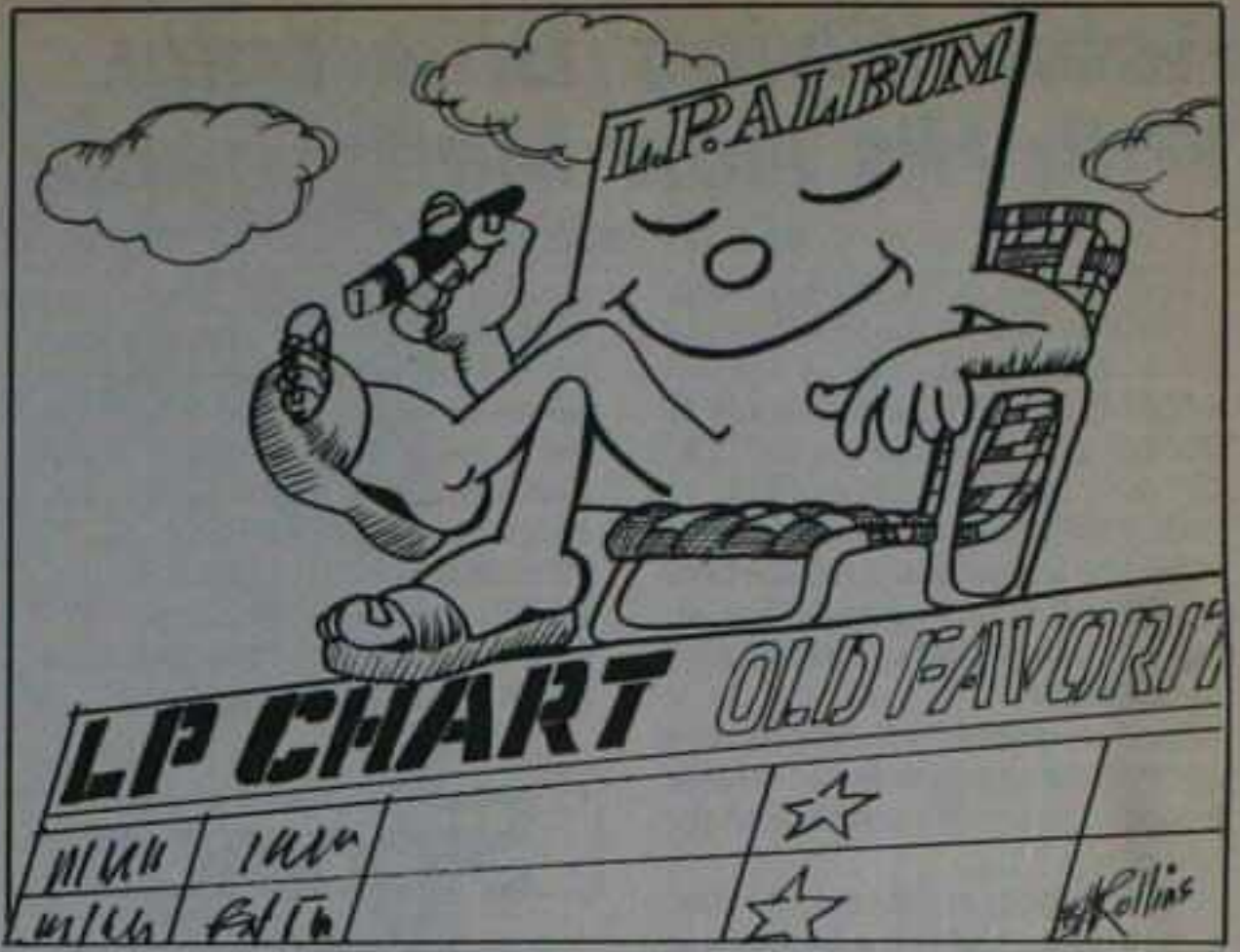
A final factor that may be enabling these long-running albums to remain in the top 10 month after month is the rising cost of certain newer LPs, and the resultant heightened consumer preference for buying the album with which he has the most familiarity.

The startling No. 1 success of the \$8.98 list "A Star Is Born" soundtrack, though, coupled with the \$13.98 lists on the Stevie Wonder and Wings number ones, hints that the public is willing to pay a greater price for the albums it wants.

The longer tenures in the top 10 or 20 for a few big-money albums could lead to potential problems which the labels involved will have to guard against. Obviously if an album is a top priority push for 12 months instead of two, it will take energy and attention away from the label's other releases during the year, particularly from the newer, unproven acts.

That, plus the fact that the marketplace could become glutted with long-standing product, could diminish the chances of a new act breaking.

Another potential problem with year-round albums is that they eliminate the traditional layoff between LPs that serves to give an artist a rest from the marketplace. If an artist achieves a string of singles from one giant album and segues directly into his next album without any kind of a hiatus it could easily lead to over-saturation.



Albums are staying on the national best selling charts for longer periods of time.

Certainly one implication of the extended runs smash albums are having at the top of the charts is a lengthening of the span of time between album releases. Ed Rosenblatt reports that the new Fleetwood Mac album could have been ready last summer, but Reprise wanted to hold off on it to maximize the sales of the earlier album, which was at that point on the verge of hitting No. 1.

Dan Davis notes that Capitol delayed Bob Seger's current top 10 "Night Moves" album last fall because the "Live Bullet" set was still

doing well, and the label didn't want to undercut it.

If superstar acts who are lucky enough to latch onto a multi-million selling album are to have more time between album releases, would it be to their benefit? Rosenblatt feels it would be "because when an album is released more often than every 12 to 18 months, it ceases to be an event."

And while infrequent album releases naturally bring unrealistically high expectations, they also give the artist time enough to meet them.

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BARSALONA, DELSENER CO-CHAIRMEN

'77 Talent Forum Tabbed For N.Y. Hilton May 31 To June 4

Continued from page 1

whose Bandana management roster includes Peter Frampton and Gary Wright.

Representing entertainment lawyers is Ina Maibach, of Weiss & Maibach. And the committee's Canadian representative is Ron Scribner, head of Toronto's Music Shoppe booking agency. Jack Globenfelt of the Nassau Coliseum is Talent Forum committeeman for facility operators.

Barsalona will be keynote speaker and Delsener will emcee the 1977 awards presentation.

Last year's Talent Forum drew 408 registrants, the cream of the contemporary live music industry. This was an all-time attendance record for any convention serving this vital field for building recording artists.

Already established as the only central marketplace meeting for all aspects of the talent business, the

1976 Talent Forum resulted directly in at least \$5 million of business transactions, from the conservative estimate of industry leaders present.

The coming Talent Forum, in addition to being the first one held outside Los Angeles, will also be the first one with an overall theme. All panel sessions not dealing with specialized issues will examine the viewpoints of major industry segments on the theme—"Is There A Better Way?: Constructive Alternatives In The Talent Business."

Other special panels being set for the forum include a session with presidents of major labels discussing how they make budget decisions relating to tour support, and an all-radio session examining how broadcasters coordinate programming with live tours.

Other panels will be on the subjects of "Live Black Music Cross-over" and the increasingly contro-

versial issue of "Concert Promoters As Artist Managers."

Showcase evening plans will take full advantage of New York's unique entertainment facilities. The works are a showcase at the Bottom Line nitery with bus transportation from the Hilton and multi-label showcase night aboard Manhattan Circle Tour boat.

Repeated from last year will be the popular one-on-one luncheons where industry leaders share a table with newcomers and answer their questions.

The "basics" educational seminar teaching newcomers about all major specialties within the talent business will be held throughout the finale of the forum and will be the only events scheduled for June 4 in order to make attendance easier for interested registrants.

Full registration information of the Talent Forum will appear in Billboard shortly.

Robin 'Flying' Differently With His New Merry Band

By DAVE DEXTER JR.

LOS ANGELES—Robin Williamson was one of the founders and the featured performer in the Incredible String Band which made 16 LPs and traversed Europe, the U.K. and the U.S. from 1965 to 1974.

Now he is leading his own Merry Band and awaiting the release later this month of the group's first album, "Journey's Edge," on the Flying Fish label.

"It has taken me almost two years," Williamson says, "to achieve the different sound I sought with the new group."

Sylvia Woods plucks an odd Celtic harp, Jerry McMillan fiddles and the versatile Chris Caswell handles bodhran, flute, accordion, metal-string harp and tin whistle.

"We blend the songs I compose with soft jazz, baroque and soft rock," says Williamson, who was born and reared in Scotland.

Williamson's Merry Band launches its spring tour in Norfolk, Va., Wednesday (9), then follows with gigs at the Cellar Door in Washington, D.C., March 10-13, and on to Albany, N.Y., Woodstock and Hopewell Junction before a March 21-22 stopover in New York City at the Bottom Line.

The group plays other New York state venues before hitting the Main Point in Philadelphia April 1-3.

The absence of drums in the combo surprises many who see Wil-

liamson in-person, but he says much of the Merry Band's appeal is based on its light, airy, folkish feeling. The leader sings, plays six-string acoustic guitar, fiddle and penny whistle and relies on humor in many of his lyrics. The band's two set-closers are "The Maharaja Of Magador" and a novelty which inoffensively deals with the sex lives of pigs and witchery in the Scottish Lowlands.

Signings

Mac McNally, 19-year-old Mississippi writer-singer, to Ariola America, produced by Woodford & Ivey. ... Imperials, award-winning gospel group, to Word Records. ... Hero to Mercury, via Mike Curb Productions. ... Dan McCorison, formerly with Columbia country-swing band Dusty Drapes & the Dusters, to John Reid Enterprises for management.

The Adrissi Brothers, formerly with Columbia, to Buddah Records. ... Allen Frizzell to ABC/Dot Records with Ron Chancey producing. ... The Imperials to Word Records with an album scheduled for release in May. ... Sean Nielsen to Scorpion Records. ... Mack Vickery to Playboy Records. ... Claude King to True Records. ... Sunday Sharpe to McMeen & Lynch Talent Agency.

Blue, Scotch rock quartet that has toured the U.K. with Kiki Dee, to Rocket Records. ... Edwin Starr to 20th Century. ... Nite City to 20th Century; the group is headed by former Doors keyboardist Ray Manzarek.

G.G. Shinn, former Epic and Playboy recording artist, to Deep South Recording Studios, Inc. in Baton Rouge, La. ... Lisa Dal Bello to MCA. She's a commercials writer-singer who has been featured on "Music Machine" and the Bobby Vinton television show.

Scranton Kills Amusement Tax

SCRANTON, Pa.—The controversial 10% amusement tax initiated this year and bringing with it heavy complaints from rock concert promoters, theatre owners, sports promoters and even business interests, will be dropped after this year. Buckling under the onslaught of complaints, the City Council voted unanimously to rescind the tax at the end of the year.

A number of councilmen called for immediate revocation of the tax, warning that by the end of the year "there'll be no recreational activities in Scranton." However, it was ruled illegal to change the tax in the current year.

Eagles Fans Brave Weather For Event

CLEVELAND—Braving frigid temperatures here, some 1,200 fans spent a night outside the Coliseum here to purchase tickets for Eagles concerts March 31-April 1. One couple, Mr. & Mrs. Richard Corbin, actually camped out by the boxoffice for 36 hours.

The Coliseum management opened the boxoffice several hours early and provided complimentary hot coffee and donuts to the waiting lines. All available 37,000 tickets were sold in three hours, as fast as they could be moved across the counters.

24 Wills Cuts Out

NEW YORK—New and old fans of Bob Wills and His Texas Playboys are able to purchase his "24 Greatest Hits" in a specially priced two-record set on MGM for \$7.98. The double LP is part of Polydor's 11-album release for February.

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Talent In Action

MANFRED MANN'S EARTH BAND HERO

Roxy, Los Angeles

Powerfully well-controlled while at the same time loose and spontaneous, Mann's Earth Band generated a captivating grip over its audience Feb. 24, performing with an authoritative air of confidence.

Unlike most groups deriving its name from one individual, the Earth Band is not an outfit assembled simply for supportive reasons. All five musicians exert equal influence upon an entire sound of progressive-oriented hard English rock that slightly emphasizes song content over instrumental structure.

Manfred Mann, as musical director, retains a relatively obscure position off to the side contributing along with his name, constant keyboard accompaniment and occasional vocals.

Bassist Colin Pattenden and drummer Chris Slade provide an unusually lively foundation, approaching their parts precisely but effortlessly with a playful enthusiasm.

The group's forefront divides equally between guitarists Dave Fleet and Chris Thompson. Thompson handles all lead vocals in a gritty and forceful Springsteen-like mode while his abrasive and punctuating steady rhythm guitar, augmented by occasional flowing solos, contrasts the overpowering guitar work of Fleet whose flashy and intensely piercing solos fill every available space.

The Earth Band's vibrant and emotional delivery supports a strong lyrical repertoire of original and non-original material ranging from solid rhythmic selections to frenzied note-cluttered works.

Opening with a high-energy instrumental piece, the 10-song set featured recent album cuts including "The Road To Babylon" and "Spirits In The Night," as well as the group's successful "Blinded By The Light" and "The Mighty Quinn."

Judging by the new songs previewed, "Love In The Sun" and "Davy's On The Road Again," both uptempo melodic ballads, the group's future appears to continue on a promising path. The latter's fresh and tender approach to the drastically overused theme of life as a rock musician injected a few moments of alluring sentiment into the 70-minute set.

In the case of Hero, the evening's opening act, England's mod-rock style joins forces with five young men from Hollywood combining simple lyrics with a bland, lightweight boogie feel.

The eight-song set included "The Kids Are All Right," "Taxi Driver," and "Something's In The Air Tonight" and for 35 minutes Hero's lead singer, dashing across stage in front of the group's fashionable deadpan presence, belted out his vocals with a lot of style and personality which unfortunately already belongs to someone else, namely Rod Stewart. KEVIN McFARLANE

BARRY WHITE & LOVE UNLIMITED ORCHESTRA

Felt Forum, New York

The Love Unlimited female trio of Linda James, Diane Taylor, and Glodean (Mrs. Barry) White, opened the Feb. 18, 7 p.m. show with a 45-minute set of hit singles ranging from its first hit, "Walking In The Rain" to "Oh Love We've Finally Made It," "I Belong To You" and "Share A Little Love To Your Heart." A nearly full capacity mixed audience went wild with screams every time the first lines of one of the hits were sung.

The girls were a bit stiffer onstage than on recordings and went through their routine almost mechanically. Despite this, the Love Unlimited Orchestra conducted by John Roberts sounded excellent. It even played its current instrumental hit, "King Kong."

MC Frankie Crocker introduced Barry White onstage who came ambling out in a bright orange, rhinestone-studded suit, nervously smoking a cigarette as he sang "Never, Never Gonna Give You Up."

Yet the audience didn't seem to mind the garbling of the words as women approached the stage and handed him roses. Even a few men approached the stage to kiss the big man's hand.

By his third song, White went into his famous verbal audience stimulation which held the crowd spellbound listening to his romantic flow of words. This was the moment they were all waiting for. By this point, most of the fans were intoxicated in one way or another and therefore were mesmerized by White's "expressions of love."

He went on to sing "Don't Make Me Wait Too Long" and was later joined by the Love Unlimited group while he sang and played piano to "Wanna Lay Down With You Girl," "Love's Theme," "Can't Get Enough Of Your Love, Baby," and "My First, My Last, My Everything." His set lasted one hour. AURORA FLORES

BING CROSBY & FRIENDS

Deauville Star Theatre, Miami Beach

Bing & Friends opened Feb. 18 for a unique evening. Crosby, the durable phenomenon who doesn't hesitate to admit he's ending 50 years in show business, demonstrated he's lost none of his charm and easy manner and only very little of his voice. While it may not be quite so mellow as it once was, Crosby is always in tune, never off key. He still can sing and delight an audience. And sing he did during the 2½-hour mini-variety show.

Although he sprinkled the first set with several contemporary tunes, "At My Time Of Life" and "Send In The Clowns," the crowd reacted far more favorably to the older, more familiar tunes.

when Crosby was joined by Rosemary Clooney in a duet on the perennial favorite "Slow Boat To China."

Clooney then did a stint alone, starting off with "I'll Go My Way By Myself" to prove that she still can captivate audiences as she has done for the past 25 years. She, too, brought contemporary feel to her all-too-short portion of the show with "Fifty Ways To Leave Your Lover" and "Song For You." It would have been nice to hear the golden-throated Clooney perform some of the many hits she made during her long career.

Crosby's wife Kathryn joined her hubby in several duets, "Sing A Song," "My Cup Runneth Over" and the attractive blonde changed costumes at least six times during the show. Although not a great singer, she manages to hold her own and is very professional in her endeavors. The obvious warmth between the husband and wife team was evidenced in each song selection and the audience loved it.

Crosby's other friends included the Joe Bushkin jazz quartet and English comic Billy Baxter who's sly, clever and has excellent material and great delivery.

Crosby wound up the show with a long medley of hits and each of the 30 tunes stirred a response from the audience. This last segment turned into a giant singalong with the audience participating in the more familiar Crosby-created hits: "Swinging On A Star," "Blue Skies," "You Are My Sunshine," "Don't Fence Me In." SARA LANE

MAYNARD FERGUSON OFF THE WALL

Bottom Line, New York

Ferguson's explosive young group roared into the big apple for a torrid two day stand that should go a long way to dispell any rumors that big band jazz is a dying art.

The Feb. 18 show featured razor-sharp arrangements and crisp blowing from a fine group of musicians that epitomizes the vitality and excitement of the big band idiom. The 8-song, 65-minute set featured the tasteful and energetic drumming of Peter Erskine as well as some excellent solo work from reed men Bobby Militello, Mike Migliori and Mark Colby.

Though he is surrounded by so many youthful talents, Ferguson's playing is still as fresh and interesting as ever.

Among the more intriguing numbers was an inventive arrangement of the theme from "Star Trek" and a hot version of "Gonna Fly Now" which is the theme from the film "Rocky." The band's closing number, an updated version of the aria "Vesti La Giubba," was the set's only flaw as it seemed to go on endlessly.

Off The Wall, an imaginative two-man, one-woman improvisational comedy group opened the show with 30 minutes of creative lunacy. The group manager to be truly funny without



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Led Zep Tour Postponed By Plant Ailment

LOS ANGELES—Led Zeppelin has been forced to postpone the March dates of its sellout U.S. tour until the end of June due to the severe tonsillitis of lead singer Robert Plant.

Cities affected are Los Angeles, San Diego, Dallas, Ft. Worth, Houston, Baton Rouge, Oklahoma City and Tempe. A sixth show will be added to Zep's five-night sellout at the Los Angeles Forum, with the stand now running June 21-27.

All tickets already sold will be honored at the new substitute dates. The Zeppelin tour now starts April 1 at Toronto's Maple Leaf Gardens.

Rock Dates Stir Garden State Storm

HOLMDEL TOWNSHIP, N.J.—Announcement by the Garden State Arts Center here that 13 dates have been set aside this summer for rock concerts set off a storm among township officials.

The Center has featured rock performers in past summers, but this is the first time that a full-scale rock series was planned.

Among the rock stars the Center is attempting to sign for the first-time series is Bruce Springsteen, who is a local township resident. However, the Township committee fears that uncontrollable and undesirable crowds will be drawn to summer rock concerts here. The committee this week voted unanimously to protest the proposed rock series to the New Jersey Highway Authority, which operates the Arts Center. The township will also enlist neighboring municipal bodies, urging them to protest the rock concerts.

Classical and popular concerts, including ballet and opera, brought the Arts Center a record 6.5% revenue gain for the 1976 summer season. Total revenues were \$2,203,222, an increase of \$134,903 over the previous year. Total attendance for all performances from June 22 to Sept. 9 was 336,165.

Among the successful pop headliners at the venue last summer were Frank Sinatra, Paul Anka, Judy Collins and James Taylor.

New On The Charts



MR. BIG
"Romeo"—92

In its debut, this five-man group from Oxford, England has a single with the immediacy and irresistible commerciality of Pilot's "Magic" or the clever, catchy AM tunes Paper Lace was recording in 1974.

Mr. Big presents a visual image of street-wise, working class heroes, filled with aggressive adolescent tension and sheer sexual energy. He then juxtaposes this street punk identity with a musical ability to escalate layered harmonies to near-symphonic levels; to pick up and westernize Far Eastern musical exchanges; and to create intricate songs-within-a-song arrangements along the lines of Queen.

The group consists of Dicken on guitar and lead vocals, Chaulkay and John Burnip on drums, Peter Crowther on bass and Edward Carter on harmonica. It signed with Arista a year ago, and performed at the label's convention in Phoenix last September. Its debut album, "Photographic Smile," was released two months ago.

The group recorded its album in the U.S., is doing local television shows here, and is touring primarily on the campus circuit, with the likes of Kansas, Journey, the Runaways and Ace. It previously toured Europe and England with Queen.

Mr. Big is managed by Bob Hirschman in London, 01-499-2742. The agent is Mike Marlineau of Gemini Artists in New York, (212) 246-1700.



RUBINOOS

"I Think We're Alone Now"—93

For years Berkeley's tongue-in-cheek logo has been "home of the hits." Now that fanciful boast is becoming a reality, as the goodnatured, eccentric label has its first Hot 100 record with one of the most infectious '60s-sounding singles since the Raspberries hit five years ago.

The Rubinoos (pronounced Reuben-news), named after 19-year-old lead singer Jon Rubin, also include guitarist Tommy Dunbar, 19; bassist Royle Ader, 20; and drummer Donn Spindt, 22. The group is based in Berkeley, Calif., where the members met in junior high school.

The group has been with Berserkeley since the label's inception as a mail-order outfit in October 1973 (national distribution by Playboy began in September 1975). Though its first album, "The Rubinoos," isn't due for another month, the act has already been represented on two Berserkeley packages. It had a song on the 1975 "Charibusters, Volume One" LP.

This hit is also included in the "Six-pack," a set of six Berserkeley singles that sell for the price of four and come packaged in a clear vinyl wallet-type holder that can be used for storage or display.

A pop recommended disk in the Jan. 8 issue, this is a remake of the top five Tommy James & the Shondells' smash from 10 years ago. It is performed with buoyant optimism by the group, which is described by its label as the first bubblegum act to emerge from the normally hip, progressive San Francisco music community. A highlight occurs on the fadeout, when the strong, sure lead vocal is backed by some well-executed Beach Boys/Four Seasons harmonies.

The Rubinoos are managed by Berserkeley's co-principals Matthew Kaufman (reigning looney) and Steve Levine (assistant reigning looney), (415) 527-7664. All Berserkeley acts are booked by Victor Rocchi of Victor's Hot-to-Go, (415) 527-6527.

FACTS OF LIFE
"Sometimes"—91

This soul group was formed and is managed, booked and produced by Millie Jackson, the Spring artist who went top five soul and top 30 pop with 1972's "Ask Me What You Want" and 1973's "Hurts So Good." Jackson, who also takes the act on tour with her, is based in Teaneck, N.J., (201) 837-8367.

The act first got together 2½ years ago as the five-member group Gospel Truth. It was signed to Kayvette, a T.K. distributed label in August 1975. Because of the group's name and because its first release was entitled "Uphill Piece Of Mind," soul stations dismissed the act as gospel, and didn't play the record.

The group changed its name to Facts Of Life last year and its second single, "Caught In The Act (Of Getting It On)" made number 13 soul in July. The third single is this moody, low-key soul ballad which is currently a starred number three on the soul chart after three months on. The group's debut album was released last Thursday.

Facts Of Life is now a trio, with one male and one female member from the original quintet departed. Remaining are Keith William, who used to play with the Imperials and the Flamingos; Jean Davis, younger sister of Tyrone Davis, who used to open his shows; and Chuck Carter, who had solo contracts in the '60s with local labels.

Michaels a Draw

LOS ANGELES—Rock organist Lee Michaels reportedly sold out a recent three-night stand at the 400-capacity Golden Bear nitery at Huntington Beach, with some 1,000 more fans turned away. Michaels is between labels and hasn't recorded or made any appearances for several



CHARLENE DUNCAN

"It Ain't Easy Coming Down"—91

This singer's debut album on Motown's pop rock label, Prodigal, has been out for about three months and features production and arrangement work by such heavyweights as Ben Gordy, Don Costa, Bob Gaudio and Gene Paul. The album's principal producer and songwriter is Ron Miller, who handled such Motown classics as "For Once In My Life" and "Touch Me In The Morning."

On her way to this high point, Duncan sang along to Beatles records and toiled doing demo records and commercials, singing the theme, the television movie "Gidget Gets Married," backing up Petula Clark at Caesars Palace.

Duncan's style mixes the whispery, smoky-voiced approach of an Olivia Newton-John, the ethereal ability of a Joni Mitchell and the heart-felt, occasionally tremulous, emotionalism of Toni Tennille. This cut opens with soft, cool, the-microphone sweetness, but quickly builds into a fairly intense, powerful single. It first hit the easy listening chart two months ago.

Duncan was born and reared and is still based in the L.A. area. She is managed by Nancy Lynn Leviska, (213) 454-4579, but has agent yet.

CORY BRAVERMAN
"Firesign"—91

This 25-year-old female singer's first album for New York-based Phantom Records was released last October, when the label was nearing the end of its three-year distribution pact with RCA. Because Phantom was an RCA custom label at the release of the "Firesign" LP, the single and any followups from the album will be handled by RCA, though future Phantom products will not be.

Braverman sang the slow, soulful rock ballad on the final episode of the now-cancelled "Tom Orlando & Dawn Rainbow Hour" last December. Hank Medress and Dave Appell, long-time Dawn producers, also produced "Firesign" and when Medress played the record for Orlando, the star wanted Braverman on his show.

Before that, in 1972, she recorded an album in England for Columbia that was never released. In 1974-75, the stylist was part of the Ray Charles bill at Constitution Hall in Washington and she has played various clubs in New York, her hometown.

Braverman, who writes her own music, drew her early influences from blues singers, most notably Etta James. She was signed to Phantom a year ago, joining 1976 new-on-the-charts label acts Dana Valery and Deadly Nightshade. Management/booking contacts are Phantom principals Bud Prager and Dick Sandhaus, (212) 762-8450.

EXILE
"Try It On"—97

This six-man group from Lexington, Ky., was formed 10 years ago and still includes three of the original members.

Its Alco debut single was written by Mike Chapman and Nicky Chinn, the veteran team which has handled Suzy Quatro and is most noted for writing two top five hits for Sweet 1973's "Little Willy" and 1975's "Ballroom Blitz." Currently, Chapman & Chinn's soap opera ballad "Living Next Door To Alice" is a top 25 record for Smokie on RSO.

"Try It On," which was also produced by Mike Chapman, is neither bubblegum nor hard-sounding teen-oriented rock. Rather it is a mid-tempo, folkish pop number along the lines of Sammy John's "Chevy Van" or some of Lobo's spunkier hits.

The members of Exile, which was previously signed to the small, now-defunct Wooden Nickel label several years ago, are Danny Williams, Jimmy Stokely, Bobby Johns, Marlon Hargo, J.P. Pennington and Buzz Cornelison.

Exile is managed by Art Spock of Beatnik

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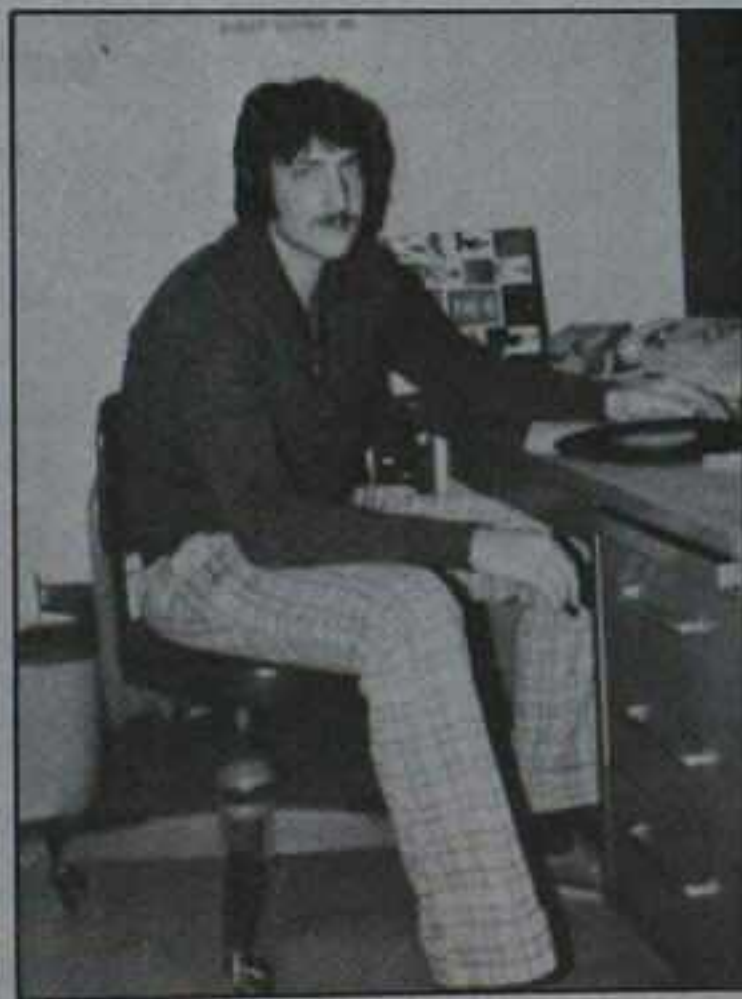
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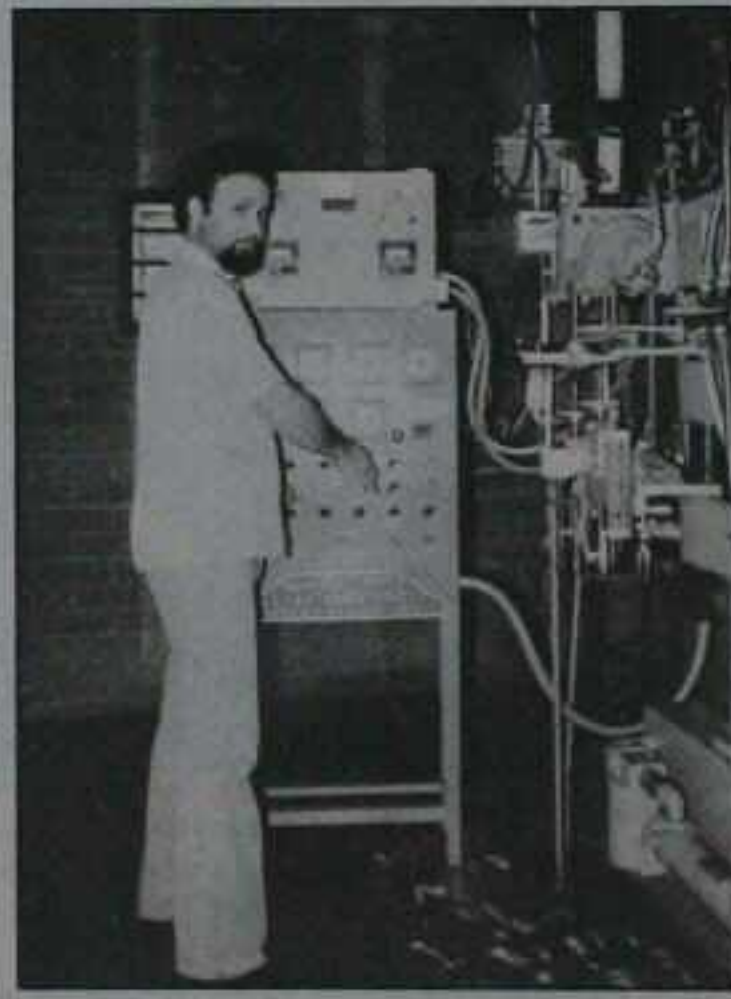
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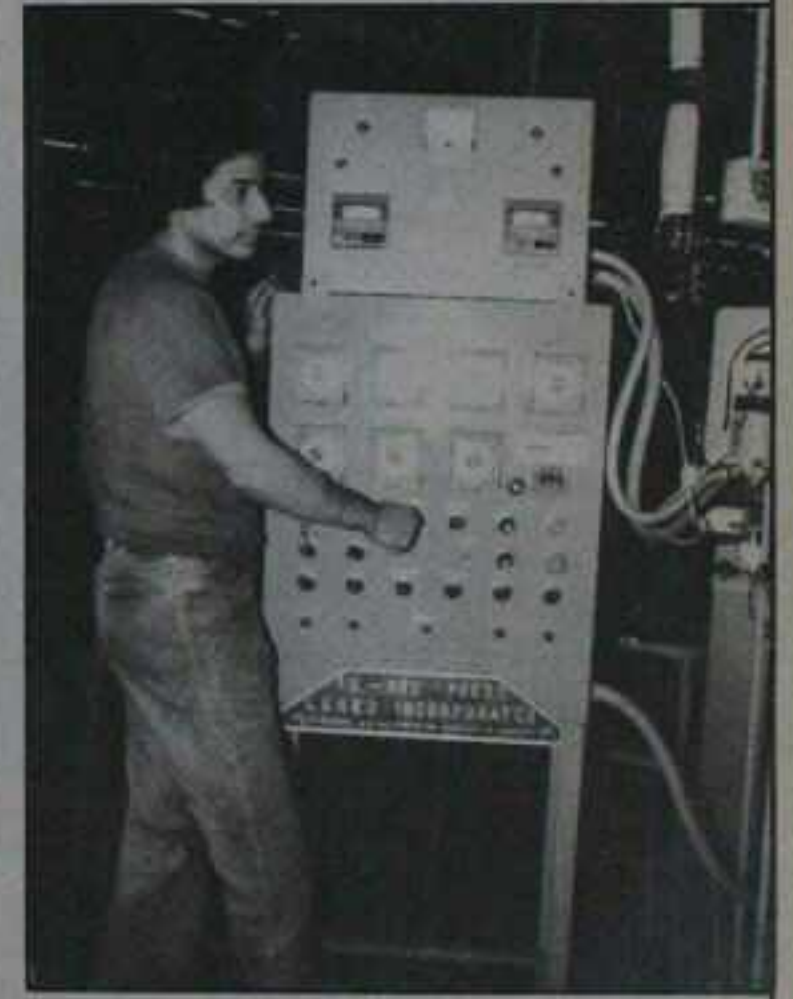
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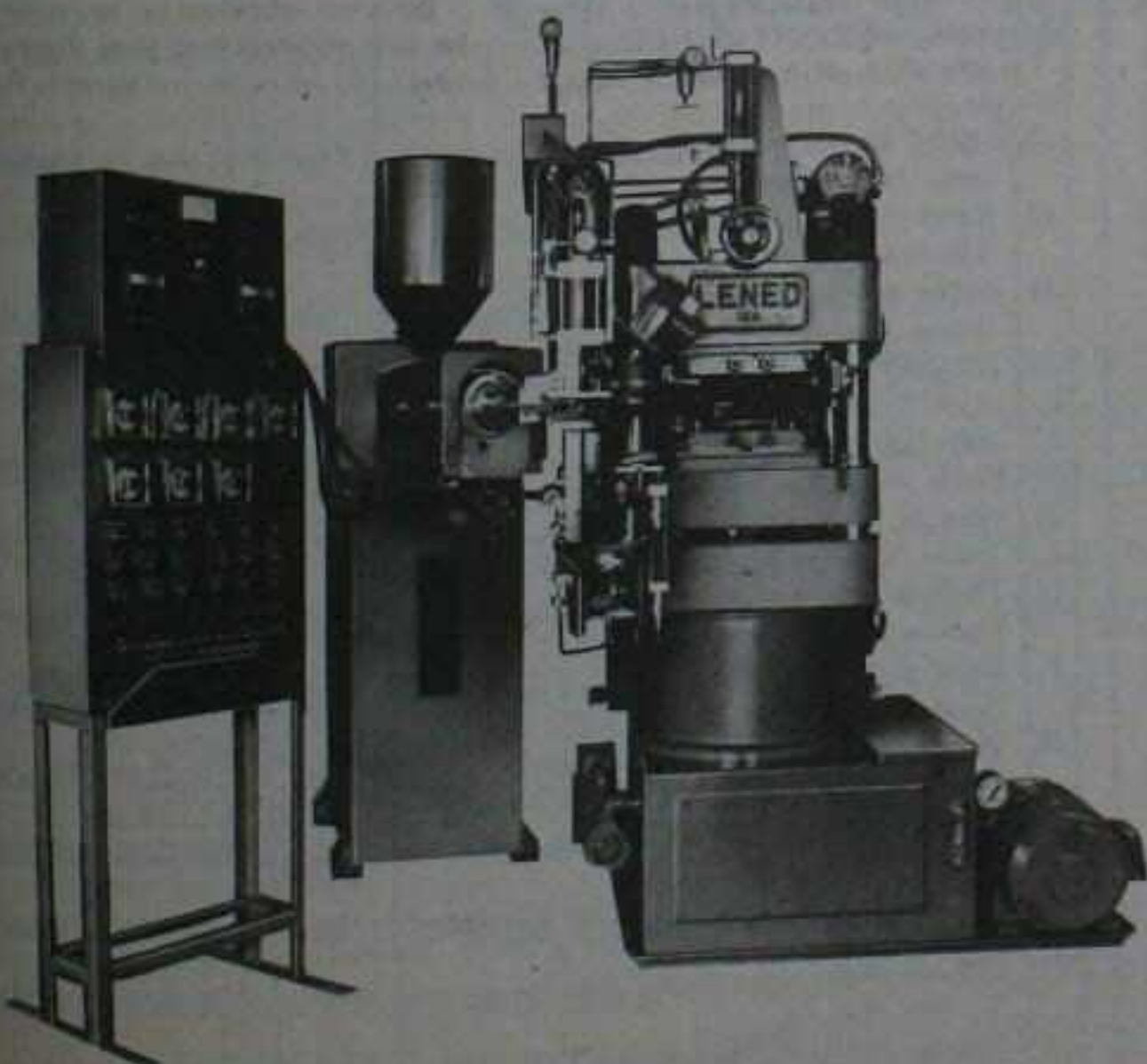
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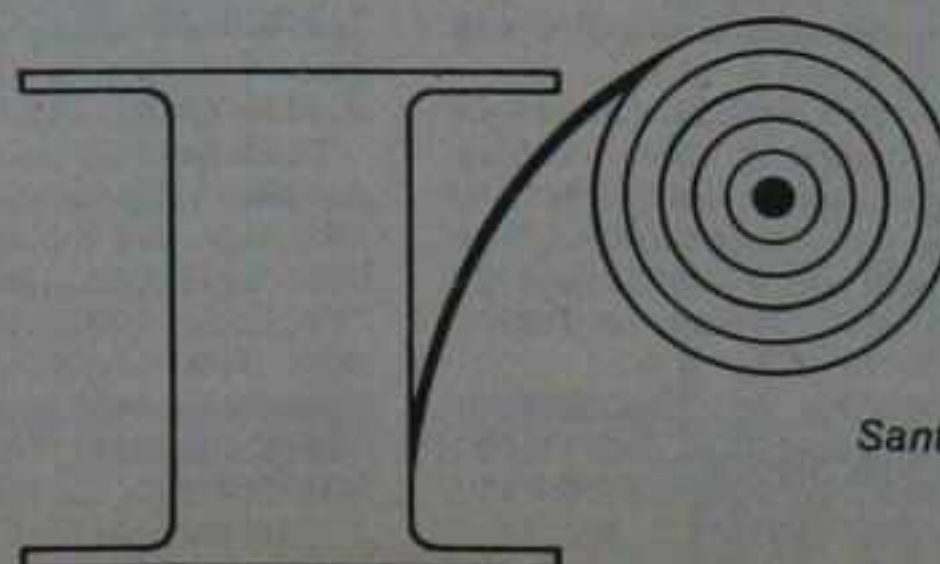
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MICHIGAN'S 'ECLIPSE'

Univ. Music Program Prime Jazz Showcase

By ED HARRISON

LOS ANGELES—The Univ. of Michigan at Ann Arbor's "Eclipse Jazz" program, established to fill a void in the school's (and city's) music program, has become a major showcase for contemporary and avant-garde jazz artists.

The program began in October 1975 with McCoy Tyner as the initial act. Since then the school has featured Les McCann, Keith Jarrett, Weather Report, Cecil Taylor, Chick Corea/Gary Burton, Thad Jones/Mel Lewis Orchestra, Rahsaan Roland Kirk, Dizzy Gillespie, Charles Mingus and Taj Mahal.

According to Lee Berry, who books the shows, the program was instituted following the curtailment of the annual Ann Arbor Blues and Jazz Festivals of the early '70s.

With many of Michigan's jazz artists moving East, jazz programs in Ann Arbor and surrounding communities lacked unity and cohesiveness with only sporadic commercial jazz shows being produced.

"Eclipse Jazz," says Berry, was modeled after the student run "Showcase Jazz" program at Michigan State Univ. at East Lansing which is still in effect.

"Eclipse," comprised of 25 students dedicated to presenting jazz artists of high artistic and educational merit, was established for a variety of reasons.

"The program was instituted to develop a particular audience of people who would support jazz on a regular basis," says Berry. "We also wanted to present music not being heard on campus or in the area and to establish a tradition of jazz patronage. We recognize jazz as a significant and essential American musical tradition."

Just recently "Eclipse" received a \$10,000 grant from the National Endowment for the Arts. Actually, the university contributes \$5,000 which is matched by the Endowment. The application for the grant was filed so that ticket prices could be lowered giving students an opportunity to experiment with different modes of music at a cheaper price.

Before the grant was approved tickets were \$4-\$5. Now they are \$3 and \$3.50. The grant money also allows the school to offer two nights of music on Friday and Saturday. The grant is in effect from Feb. 1977-Feb. 1978.

Berry says the idea to apply for the grant stemmed from an NECAA workshop held last year in Washington, D.C. After learning where to

get and file the application, Berry and assistant booker Mike Grofso-rean spent a week of sleepless nights preparing and justifying the grant.

Also as a result of the grant, free workshops are held on Fridays and Saturdays. Friday workshops are designed for musicians and music students with discussions on a more technical level. Saturday workshops touch on more general issues relating to jazz musicians.

Because "Eclipse" is not profit motivated, the main concern is to break even so the program can continue. According to David Cooper, who handles promotion, the program can gamble more and afford occasional losses because of the grant money.

"We're trying to book Thelonius Monk which might be a losing proposition mainly because of his price. But we believe it will be a step forward for the program because of Monk's status and his contributions to jazz over the years," says Cooper.

Most shows are booked at the 700 seat Michigan Union Ballroom, although the first show was staged at the 1,400 seat Hill Auditorium to "feel out the audience."

The "Eclipse" budget per show runs from \$600 for a ballroom performance to \$1,000 at Hill. All expenses for promotion are taken out of this budget.

Campus radio station WCBN helps "Eclipse" out with radio giveaways of tickets, posters and flyers. As of January the station began presenting four hour previews of upcoming performers that are presented on the Wednesday before the show.

"Eclipse Jazz" is part of the university's major events department and also falls under the Univ. Activities Center which is comprised of students only. So far the program has netted \$7,000 which is funneled back into its coffers.

Berry adds that a series of concerts featuring lesser known artists and local groups is being weighed. Next year, he says, there will be more jazz showcases and there is the possibility that the Ann Arbor Jazz Festival will be reinstated.

Cooper says that while the "Eclipse" program is the major jazz outlet in the city, there are a few other places that sponsor jazz concerts but on a limited basis. "We're not just putting on shows," says Cooper. "But a series with a designed purpose."

NECAA Block Bookings Off From Previous Years

LOS ANGELES—The number of huge block bookings resulting from this year's NECAA national convention showcases in San Antonio (Feb. 16-20) is down compared to previous years, although the total number of blocks has increased.

Unlike last year when 117 schools participated in a Tom Chapin block, many committed before the convention, this year because of a different booking policy there were no pre-convention commitments.

"This year the format was such that acts that schools were interested in were compiled in a logical manner," says Marti Constantino, cooperative booking director. "The 12 re-

gional coordinators will be sending to agents and schools a listing of which groups they're interested with agents to follow up on it."

Although it is still premature for a full accounting of whom has been booked by which schools because nothing has yet been finalized, there are 15 acts which schools have expressed heavy preliminary interest in.

Constantino says that students were more eclectic in their buying habits this year. "There's more emphasis on diversity," she says. "There is more interest in comedy, mime and other alternatives to rock" (Continued on page 105)

BMI Sponsors Clinic In Colo.

LOS ANGELES—BMI conducted its BMI Music Clinic, "The Anatomy Of The Popular Song," in conjunction with the Univ. of Colorado, Denver in mid-February.

The two-day clinic traced the progression of a song from its inception to its eventual commercial success. Music industry representatives discussed performing rights, responsibilities of a music publisher, radio programming, artist management, aspects of record production and involvement of the record company.

Panel members included Ron Anton, BMI vice president, West Coast performing rights; Lorne Sailer, vice president, CBS Records and head of a&r for Portrait; Jay Morgenstern, president ABC/Dunhill Music Publishing; Steve Cropper, producer and songwriter; Hal Moore, managing program director for KHOW in Denver; Patrick Williams, scorer and composer, and agents Barry Fey and Chuck Morris of Feyline Enterprises.

College Unions In San Diego Meeting

LOS ANGELES—The Assn. of College Unions International's International convention begins Monday (7) in San Diego with 900 student union directors and 70 exhibitors scheduled to attend.

According to regional director Jim Carruthers, the theme of this year's convention is "Synergy," or the taking of diverse situations and making them work.

While unlike the NECAA which is student-oriented with board members working on a voluntary basis, the ACUI is staff-oriented with members paid a salary. Carruthers says that the only students who might be represented are graduate students looking for a job.

So. Carolina Soul

ORANGEBURG, S.C.—The Student Government Assn. of South Carolina State College here presents its annual "Soul Extravaganza" April 29, spotlighting musical talent from the school and other institutions around the state.

Booking agents and music industry people are invited to review the lineup, according to Monnie Singleton, SGA president.

JAZZ ENCYCLOPEDIA

Informative, Topical Text Of The '70s

"The Encyclopedia Of Jazz In The '70s" by Leonard Feather and Ira Gitler, 393 pages, Horizon Press, New York, \$20.

Some 1,400 biographies and 200 halftones are served up by two long-time industry writers in this well organized reference work with a foreword by Quincy Jones.

There have, of course, been two previous volumes starting with a 1960 tome and followed, six years later, by a follow-up entry titled "The Encyclopedia Of Jazz In The '60s." This new version contains considerable new material. It also covers numerous old-timers who have died since the 1960s.

There is a need for a work as thorough and exhaustive as this, not only for radio deejays and writers, but for

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Arenas (6,000 To 20,000)

1	Z Z TOP/CATE BROS.—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Feb. 23	11,951	\$6.50-\$7	\$78,764
2	RUFUS/CHAKA KHAN/JOHNNY "GUITAR" WATSON/ROSE ROYCE/MICHAEL HENDERSON—Empire Prod./Family Prod., Sam Houston Col., Houston, Texas, Feb. 27	11,158	\$5-\$7	\$70,752
3	RUFUS/CHAKA KHAN/JOHNNY "GUITAR" WATSON/ROSE ROYCE/MICHAEL HENDERSON—Empire Prod. Inc., Convention Center, Dallas, Texas, Feb. 26	9,844	\$5.50-\$7.50	\$69,840
4	MARSHALL TUCKER BAND/SEA LEVEL/JOHN HAMMOND—Cross Country Concert Corp., Civic Center, Springfield, Mass., Feb. 22	10,400	\$6.50	\$67,600
5	AMERICA/SILVER—Feyline Inc., Lloyd Noble Center, Norman, Okla., Feb. 27	8,782	\$6-\$7	\$57,516
6	FOGHAT—Wolf & Rissmiller, Neal Blaisdell Center, Honolulu, Hawaii, Feb. 23	8,594	\$5.50-\$7.50	\$56,111
7	QUEEN/THIN LIZZY—Contemporary Prod., Kiel Aud., St. Louis, Mo., Feb. 23	8,152	\$5-\$7	\$52,754
8	ELECTRIC LIGHT ORCHESTRA/STEVE HILLAGE—Daydream Prod., Aud., Milwaukee, Wisc., Feb. 25	6,037	\$6.50-\$7.50	\$42,471
9	GENESIS—Monarch Enterprises, War Mem. Aud., Syracuse, N.Y., Feb. 26	6,574	\$5.50-\$6.50	\$41,030
10	BLUE OYSTER CULT/RUSH/REO—Alex Cooley Inc., Omni, Atlanta, Ga., Feb. 27	5,372	\$5.50-\$7.50	\$38,259
11	BRUCE SPRINGSTEEN—Daydream Prod., Aud., Milwaukee, Wisc., Feb. 22	4,795	\$5.50-\$7.50	\$33,250
12	AMERICA/SILVER—Feyline Inc., Taylor County Col., Abilene, Texas, Feb. 26	4,978	\$6-\$7	\$31,944

Auditoriums (Under 6,000)

1	BARRY MANILOW/LADY FLASH—Mid-South Concerts, Dixon Myers Hall, Memphis, Tenn., Feb. 25, 26, 27 (3)	13,211	\$6-\$7	\$87,431*
2	OSIPOV BALALAIKA ORCHESTRA—Northwest Releasing, Queen Elizabeth Theater, Vancouver, B.C., Feb. 25, 26 (2)	4,172	\$5.50-\$7.50	\$29,762
3	SPINNERS/FREDDIE HUBBARD—California Concerts, Paramount Northwest Theater, Seattle, Wash., Feb. 26 (2)	4,126	\$6.50-\$7.50	\$29,531
4	GROVER WASHINGTON JR./LONNIE LISTON SMITH/DENIECE WILLIAMS—Eugene Harvey, Veterans Aud., Columbus, Ohio, Feb. 26	3,645	\$6.50-\$7.50	\$26,996
5	GROVER WASHINGTON JR./DRAMATICS/DENIECE WILLIAMS—Eugene Harvey, Convention Center, Indianapolis, Ind., Feb. 27	4,175	\$5-\$7	\$26,910*
6	GEORGE CARLIN—G.T.A. Prod., Kiel Opera House, St. Louis, Mo., Feb. 25	3,557	\$6-\$7	\$23,276*
7	KANSAS/MR. BIG—Brass Ring Prod., Masonic Aud., Detroit, Mich., Feb. 23	3,046	\$6.50	\$21,968
8	JOHNNY WINTER/MUDDY WATERS/JAMES COTTON BLUES BAND—Monarch Enterprises, Capitol Theater, Passaic, N.J., Feb. 25	3,286	\$6-\$7	\$21,968
9	BARRY MANILOW/LADY FLASH—Electric Factory Concerts, Heinz Hall, Pittsburgh, Pa., Feb. 23	2,841	\$6.50-\$8.50	\$21,924
10	OSIPOV BALALAIKA ORCHESTRA—Northwest Releasing, Opera House, Seattle, Wash., Feb. 27 (2)	2,947	\$5.50-\$7.50	\$19,853
11	RENAISSANCE/JOHN HAMMOND—Electric Factory Concerts, Academy Of Music, Philadelphia, Pa., Feb. 21	2,900	\$5.50-\$7.50	\$19,620*
12	GENTLE GIANT/ACE—Electric Factory Concerts, Tower Theater, Philadelphia, Pa., Feb. 26	3,100	\$4.50-\$6.50	\$18,843*
13	JIMMY BUFFETT/COWBOY—Alex Cooley Inc., Civic Aud., Jacksonville, Fla., Feb. 24	2,615	\$5.50-\$6.50	\$17,758
14	VICTOR BORGE—Friedman & Johnston, Arlington Theater, Santa Barbara, Calif., Feb. 26	2,002	\$6.50-\$10	\$16,848*
15	FERRANTE & TEICHER—Northwest Releasing, Opera House, Spokane, Wash., Feb. 23	2,675	\$4.50-\$6.50	\$15,889*
16	JANIS IAN/TOM CHAPIN—Alex Cooley Inc., Civic Center, Atlanta, Ga., Feb. 23	1,800	\$5.50-\$7.50	\$13,289
17	JEAN-LUC PONTY/LENNY WHITE GROUP—Showcase Theater, Showcase Theater, Detroit, Mich., Feb. 26	1,975	\$6-\$7	\$13,121*
18	TOWER OF POWER/RUNNERS—MorningSun Prod., Freeborn Hall, Davis, Calif., Feb. 25	2,328	\$5-\$6	\$12,518
19	JIMMY BUFFETT/COWBOY—Alex Cooley Inc., Municipal Aud., Mobile, Ala., Feb. 23	1,840	\$6.50	\$11,960*
20	OSIPOV BALALAIKA ORCHESTRA—Northwest Releasing, Aud., Portland, Ore., Feb. 24	1,841	\$5.50-\$7.50	\$11,634
21	JEAN-LUC PONTY—G.T.A. Prod., American Theater, St. Louis, Mo., Feb. 27	1,447	\$5.50-\$6.50	\$8,802
22	STARCASTLE/PIPER—Gulf Artists, Cultural Center, Miami, Fla., Feb. 24	902	\$4-\$4.50	\$4,006
23	JEAN-LUC PONTY—Agora Theater, Agora Theater, Cleveland, Ohio, Feb. 22 (2)	1,148	\$3.50-\$4.50	\$4,633*
24	JEAN-LUC PONTY—Duquesne University, Duquesne Univ., Pittsburgh, Pa., Feb. 21	900	\$2.50-\$3.00	\$2,381*
25	JEAN-LUC PONTY—Univ. of Tenn., Univ. Of Tenn., Knoxville, Tenn., Feb. 24 (2)	1,000	\$2.50-\$3.50	\$2,829*



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Sound Waves

Microphone News From Sony And CBS

By JOHN WORAM

NEW YORK—Four new condenser microphones from the Sony Corp. take advantage of the "back electret" principle described in an Audio Engineering Society technical paper. The paper, entitled, "Back Electret. A Method To Improve Performance Of Condenser Microphones Of Electret Design" was presented by Sony engineer Hirotake Kubota at the fall convention of the society. The microphones were seen at the recent CES in Chicago and are available in professional and semipro formats.

Sony engineers point out that the physical characteristics of a microphone diaphragm play a vital role in determining tonal quality. However, the thin polyester film that Sony prefers to use in its conventional condenser series is not an ideal electret material. But since better electret materials do not enjoy the desired vibrational properties, Sony solves the problem by placing a suitable electret film on the stationary back plate (hence, "back electret"), instead of on the diaphragm itself, as has been customary in the past.

An important advantage of the electret principle is that a permanent electrical charge may be placed on the diaphragm (or back plate) during the manufacturing process. This eliminates the need for a large external power source, and the entire mi-

crophone may be powered for a long time by a small internal battery.

At the top of the Sony line is the model ECM-56F; a uni-directional microphone designed for studio, broadcasting and stage applications. The microphone features a two-position low-cut switch, and may be phantom powered or run for up to 400 hours from a nine-volt battery. The ECM-65F is suitable for hand-held use, with the uni-directional microphone capsule suspended within a specially designed vibration-resistant rubber grommet. A double windscreen is an integral part of the casing, and like the ECM-56F, the microphone may be battery or phantom-powered.

For semiprofessional applications, the cardioid ECM-33F and hyper-cardioid ECM-23F are available, with the latter model intended exclusively for battery operation. Both microphones feature built-in windscreens, a low-cut switch and an attenuation pad for operation near high output sound sources.

The microphones are described in detail in Sony's new "Mics And Mixers" catalog, along with the full line of regular condenser and electret condenser microphones.

From CBS Laboratories comes word of a new quadrasonic microphone technique for recording SQ-encoded programs. Inventor Benjamin Bauer dubs it the "Ghent" mi-

Tulsa Studio's Like a Saloon

LOS ANGELES—A new recording complex called Tulsa Studios is now complete in that city. Designed in frontier saloon motif, the million-dollar venture boasts the latest state of the art recording and film equipment.

The building contains more than 12,000 square feet and includes in addition to a sound stage, a 30-seat theater, editing, conforming, projection rooms and a computerized 16-track mixing and control room. A fully equipped Cinemobile is also available for location work.

Star Sound Opens

NEW YORK—A new pre-tour rehearsal facility, Star Sound Studios, Inc., has opened here. The facility will be spacious, equipped with stages, theatrical lighting and a 16-channel P.A. system. Another studio will be opening at a later date at Star Sound.

crophone system, in honor of the venue in which it was conceived.

A recent CBS Technology Center paper notes that "The Ghent system is adaptable for positioning in a concert hall so that its front reception area covers the stage while the balance of the microphone perimeter receives the hall ambiance."

The prototype system utilizes a modified Neumann QM-69 microphone, which consists of four cardioid capsules mounted within a single housing.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Alice Cooper was in mixing his new LP at Producer's Workshop, Bob Ezrin producing and Brian Christian at the board.

In activity at Sound Labs, Ben Sinden came in to do some overdubbing and mixing for his upcoming album, John Mills engineering; Bob Schaper produced and engineered by Dwight Twilley; Chris Bond finished up a Sons Of Champlin project, Mills at the console; Barbra Streisand was produced by Gary Klein for a few singles projects, Armin Steiner working the board; Olivia Newton-John began her LP under the usual production eye of John Farrar, with engineering by Bill Schee; and Lee Ritnour finished up his LP, Skip Drinkwater producing and Mills both mixing and mastering.

Denny Diante finished up a Merilee Rush project at Devonshire and then mixed the new American Flyer album with group members Eric Kaz and Craig Fuller. . . . Bones Howe was producing Timberline's debut Epic LP at Wally Heider for Mr. Bones Productions.

Fool's Gold wrapped up its second Arista LP at Sound City, Keith Olsen producing and David DeVore at the board. Ronnie McNair also dropped in to mix his latest Motown album, Clarence Paul producing and Steve Escallier behind the console.

On the Venice beach at Spectrum, Don Schlitten was in recording two LPs for Xanadu Records with musicians Art Pepper, Blue Mitchell, Leroy Vinager and Sam Most laying down most tracks, Arne Frager engineering.

Producer David Anderlee mixed Rita Coolidge's next LP for A&M with Kent Nebergal engineering at Sunset Sound. Also, producer Ted Templeman and engineers Donn Landee and Jack Rouben wrapped up Little Feat's latest project; and Michael Jackson produced Tim Moore, Tim Sadler watching the controls.

Ian Matthews finished recording and mixing his new LP at Larrabee with producer Nik Venet and engineer Mallory Earl. Other projects included Willie Hutch producing his own album for Motown as well as producing his brother Richard for Polydor, Taavi Mote at the board for both projects.

Mellow, Chill & Shock, a three woman r&b group, is recording an LP for Shock Records at CBA Recording Studios, produced by Keystone Co., Ollie Brown on the board.

At Cherokee, Jimmy Webb dropped in to do some vocals for his upcoming Atlantic LP, produced by George Martin with engineering by John Mills helped by Steve Brandon. Joan Baez has also been in working on her first Portrait LP with producer David Kershenbaum. Sessions were engineered by Dee Robb assisted by George Tutko.

Hoyt Axton did some mixing for his April-expected LP at the MCA Recording Studios. . . . Angel Bales-tier and Dennis Sands of ALB Productions have been busy with the Sid and Marty Kroft production of the "Brady Bunch" variety show. ALB handles all recording of live music for the regular ABC network television series. The recording is being done at Sunwest Studios with Gary Fradken and Roy Richardson assisting.

Kim Fowley came into the Music Grinder where he did some pre-production work on Helen Reddy's new LP which he is producing. Becky

Hobbs was also in with producer Lewis Anderson, Gary Skardina at the board.

At Wally Heider's, San Francisco new production firm Thunder Plus was in with SFO, produced by Rick Witte with board work by Jim Gaines helped by Allen Sudduth while Jesse Barrish produced by Jefferson Starship's Marty Balin was working with engineer Steve Malcolm. Heider's was voted a local grammy for best Bay Area recording facility.

Also in San Francisco, Blue Bear Studios have changed their name to Bear West and his upgraded to a 24-track facility recently completing Taj Mahal's latest LP for Warner Bros.

In out of town notes: Warren, R.I. has its first major studio for the area, a new 16-track facility called Normandy Sound. Bill Goodman, music director for station WPRO in Providence is production co-ordinator.

Neil Portnoy was producing Luc Simon at RCA Studios in New York. Gus Mossler at the board. James Taylor and Carly Simon contributed background vocals.

Bobby and Bobbie Fulton, a husband/wife team out of Pittsburgh recently completed an LP of gospel pop material at Jerree Studios, New Brighton, Pa. A single is scheduled for March release under the Bobby Fulton Enterprises logo.

Hargus "Pig" Robbins, country instrumentalist of the year, was in recently at Columbia Studios, Nashville, working on his upcoming LP. Bob Morgan also produced Bobby Vinton while other artists in recently include Rex Allen Jr. and Marge Smith for Warner Bros., Red Steagall and Buck Trent for ABC, Carmol Taylor for Elektra, and George Jones and Tammy Wynette for Epic.

Dan Fogelberg was in doing vocals at Quadrafonic, Nashville, for his upcoming Epic LP, Norbert Putnam producing and Marty Lewis engineering. . . . Starz was in A&R Studios, N.Y., putting finishing touches on a new album.

Alpha Has New Studio

PHILADELPHIA—Alpha International Recording Studios has opened officially here and Peter S. Pelullo, president of the studio, says it will be among the largest and most sophisticated on the East Coast.

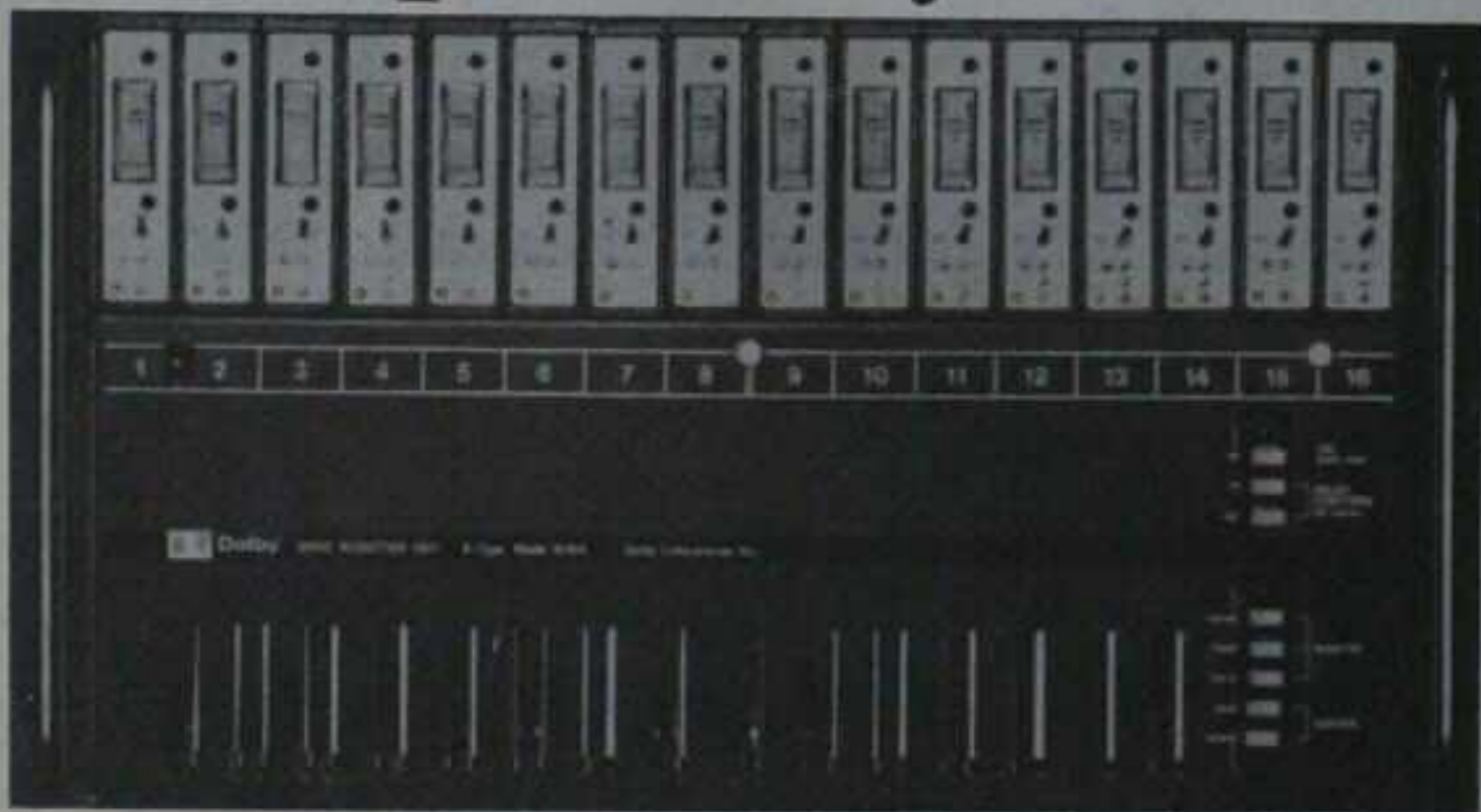
The studio complex, which Pelullo says was built for sound first and aesthetics second, is divided into two studios. Studio A boasts a spacious room, approximately 1,250 square feet.

It consists of spring-suspended ceilings, floating floors, acoustical baffled walls and isolation booths. The east wall is covered with one-inch solid oak, constructed with four accordion baffled screens, covered with carpet, that can be moved for the desired effect.

Studio B is about 700 square feet, including the control room. It has the same floating floor and suspended ceilings. Both studios will be equipped with a 24-track system. The 24-track machines will be 3M, and the console is Spectrasonic-DBX will be the noise reduction system.

Chief engineer is Boris Midney, who formerly owned and operated Midney International Recording Studios in Princeton, N.J.

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Discos

DJ Brings Radio, Disco Together

• Continued from page 3

disco's potential and was able to talk the owners of station WICK-AM into allowing him to program a special one-hour disco radio show.

"This," says Klems, "turned out to be so successful, the station gradually began expanding its disco music playlist. Today, WICK is all disco with some contemporary jazz, and

one pop selection every hour for those listeners who expect it."

The WICK experiment was so successful that most of the other stations began programming some disco music, with the trend extending even to the giant 5,000-watt WARM-AM, according to Klems.

Klems is also working with WNEP-TV, an ABC affiliate in Scranton, on a 90-minute disco special, which may be used as the pilot for a regular feature on the station.

More recently Klems formed the Disco Record Review, a regional disco record pool which services radio stations as well as disco deejays with disco product from the record labels.

He has also appointed a radio review board comprising air personalities from WICK, WEJL, WARM, WARD and WNEP-TV to listen to and spin new disco releases for radio audience reaction.

These board members feed the information back to Klems who, in turn, adds it to the feedback he receives from disco deejays. The comprehensive survey is then forwarded to the radio stations for evaluation along with Klems' personal comments.

In what he sees as a total commit-

ment to develop disco into "a very viable" industry in Pennsylvania's Northeastern region, Klems has also succeeded in getting two major record retail shops in Scranton—Melody Records and Ralph Records—to establish sections devoted exclusively to disco product.

To ensure a fully comprehensive coverage of disco trends in Northeast Pennsylvania, Klems will soon begin servicing all disco-oriented outlets with his weekly disco survey. "These," he discloses, "will go to all clubs, retail record shops, mobile deejays, and any other organization involved with the disco business."

Klems is convinced that this type of blanket coverage will play an important role in aiding everyone concerned in the job of assessing the public's disco needs.

On his success in getting Scranton's radio program directors to stop treating disco like an ugly stepchild, and see it as a viable industry with untapped growth potential, Klems says, "We have made encouraging inroads. We have proved conclusively to radio programmers that disco radio can compete with conventional radio programming formats and make money for their owners."

TEENAGERS' HANGOUT

Mr. Funky Monkey To Be a Drive-In?

NEW YORK—Mr. Funky Monkey, a new teen discotheque in Evansville, Ind., has initiated with "overwhelming success" a promotional idea that may well pave the way for the world's first drive-in discotheques.

According to Charles Burggrabe, manager, Mr. Funky's Inc., parent of Mr. Funky Monkey, the club which features lighted computerized dance floors and wall panels, arranged with radio station WJBPS-AM to patch its broadcast signal into its light control system.

They then encouraged Evansville teenagers to drive into the club's parking lot where with the wall panels set against a clear plexiglas wall, and visible from the outside, the youngsters, with their car radios going full blast, were able to gyrate, stimulated by the pulsing beat of the light panels.

Burggrabe insists that the gimmick was purely promotional in design, but did not rule out the possibility, that based on its success, Mr. Funky Inc. may consider the establishment of a drive-in disco, based pretty much on the drive-in movie concept with computerized wall panels in place of a movie screen and individual car speakers for the music.

Meanwhile, the club that the "drive-in disco" gimmick was designed to promote is a \$250,000 extravaganza with three lighted computerized dance floors, one of which is suspended 12 feet in the air.

The underside of that suspended floor serves to provide the lights for the one directly beneath. Both the suspended and lower floors measure 16 feet by 16 feet, while the third floor

which measures 50 feet by 25 feet dovetails into the smaller unit to form a giant lighted T.

The floor and supplemental 10 channel chase lights, strobes, mirror balls, beacon lights and liquid color wheels were all supplied and installed by Varaxon Electronics of Ithaca, N.Y.

The club, with a 1,200 capacity, also features a \$20,000 sound system that includes Crown power amps, Technics turntables, ATS mixing console and speakers by Altec.

Mr. Funky Monkey caters to a 15 to 20 age group and serves no alcohol. Its deejay, "Boogie Man" John Sisco, programs the club's music from a disco playlist based on the top chart riding disco songs.

Admission to the club is \$2 on weekdays and \$3 on weekends. Pizzas, "Funky" burgers and soft drinks are served, and there is a game room with pinball and other electronic games.

The club which operates from 8:30 p.m. to 1 a.m., is an offshoot of Funky's Inc., the Evansville discotheque that featured a disco wedding last month. (Billboard, Feb. 12, 1977.) **RADCLIFFE JOE**

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A. Pettijohn Production

Faces a Hangout

CHICAGO—Faces disco here became the official "night-time clubhouse" of the Virginia Slims tennis tournament, during the competition's stay in the Chicago Amphitheatre, Feb. 8-13.

Euro Projector Maker Modifies 2 Best Systems

By PETER JONES

LONDON—Optikinetics Ltd., one of Europe's leading manufacturers of special effects projectors for Discos, has modified two of its biggest-selling systems to comply with international safety regulations.

Involved are the Solar 100B and the Solar 250. Both units will now be dual voltage (120-240) with a change-over switch facility.

According to Dave Durie, sales director of Optikinetics, two considerations influenced the changes. "The most important feature of electrical products is safety and although we have designed our systems for professional use, we must be aware of the possibility of laymen using the equipment," he says. "We therefore have a moral as well as legal obligation to ensure safety."

The firm's second reason for changing to low voltage accessories is based on its plans to expand its international sales to such countries as North America and Scandinavia. Says Durie, "The modifications make the lines acceptable practically everywhere in the world."

Optikinetics Solar models 100B and 250 are said to provide a wider range of lighting effects than any other single instrument, and to be brighter than any other unit of similar wattage.

The twin power sockets and system of dual runners enable it to produce combinations of effects running into millions, while computer design of the optics yields its light intensity.

The 100 and 250 figures in the systems' model numbers denotes wattage of the projector's quartz halogen lamp. Both models are fitted with a 60mm wide-angle lens as standard, and 85mm or 100mm can also be supplied. Software comprises 6-inch effects wheels and cassettes.

The cassettes can be liquid-filled or moire-type, and revolve around an optical axis to achieve animation. The panoramic and prism lenses can be motor driven to add further dimensions of color and movement.



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National Disco Action Top 40

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ATLANTA

- This Week
- DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC
 - DO WHAT YOU WANNA DO—T Connection—T.K. (12 inch)
 - UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
 - LIFE IS MUSIC/LADY LUCK/SUPER LOVER—Ritchie Family—Marlin (LP)
 - LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—T.K. (LP)
 - STONED TO THE BONE—Timmy Thomas—Glades
 - LIFE GOES ON/PEACE OF MIND/GRADUALLY—Faith, Hope & Charity—RCA (12 inch)
 - WE CAN START ALL OVER AGAIN—Gloria Gaynor—Polydor (LP)
 - KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
 - SPRING RAIN—Silvetti—Salsoul (12 inch)
 - THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)

BALT./WASH., D.C.

- This Week
- BODY CONTACT CONTRACT/STARVIN'/DISCO INFERNO—Trammps—Atlantic (LP)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - DO WHAT YOU WANNA DO—T Connection—T.K. (12 inch)
 - SIX MILLION DOLLAR MAN/HURRY UP & WAIT/YOU ARE A BLESSING TO ME—Originals—Motown (LP)
 - UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12 inch)
 - DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - TATTOO MAN—Denise McCann—Polydor (12 inch)
 - DISCO REGGAE—Kalyan—MCA (LP)
 - UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
 - THE WARRIOR/KEEP ON TRYIN'—Osibisa—Island (LP)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
 - THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tania (LP)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)

BOSTON

- This Week
- LOVE IN C MINOR/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
 - DO WHAT YOU WANNA DO—T Connection—T.K. (12 inch)
 - DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - BODY CONTACT CONTRACT/DISCO INFERNO/STARVIN'—Trammps—Atlantic (LP)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tania (LP)
 - YOU ARE A BLESSING TO ME/SIX MILLION DOLLAR MAN/DOWN TO LOVE TOWN—Originals—Motown (LP)
 - LIFE IS MUSIC/LADY LUCK—Ritchie Family—Marlin (LP)
 - UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12 inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - FLIP—Jesse Green—Red Boss (12 inch import)
 - SPRING RAIN—Silvetti—Salsoul (12 inch)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—T.K. (LP)

CHICAGO

- This Week
- DISCO INFERNO/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tania (LP)
 - MY LOVE IS FREE—Double Exposure—Salsoul (12 inch)
 - THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - OPEN SESAME—Kool & The Gang—De-Lite (LP)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - SPRING RAIN—Silvetti—Salsoul (12 inch)
 - DO WHAT YOU WANNA DO—T Connection—T.K. (12 inch)
 - DOWN TO LOVE TOWN/YOU ARE A BLESSING TO ME—Originals—Motown (LP)
 - DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - DANCIN'—Crown Heights Affair—De-Lite (12 inch)
 - FUNK DE MAMBO—Karma—Horizon (12 inch)

DALLAS/HOUSTON

- This Week
- UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
 - DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12 inch)
 - KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tania (LP)
 - SLOW DOWN—John Miles—London (LP)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - DO WHAT YOU WANNA DO—T Connection—T.K. (12 inch)
 - SPRING RAIN—Silvetti—Salsoul (12 inch)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - DISCO BLUES/LIFE IS MUSIC/LADY LUCK—Ritchie Family
 - I DID IT FOR LOVE—Love Unlimited—20th Century (LP)
 - DISCO BLUES/LIFE IS MUSIC/LADY LUCK—Ritchie Family
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - LOVE IN MOTION—George McCrae—T.K. (LP)

DETROIT

- This Week
- DISCO INFERNO/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - DO WHAT YOU WANNA DO—T Connection—T.K. (12 inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
 - LOVE IN MOTION—George McCrae—T.K. (LP)
 - AIN'T IT TIME—Queen Yahna—P&P (12 inch)
 - SIX MILLION DOLLAR MAN/HURRY UP & WAIT/YOU ARE A BLESSING TO ME—Originals—Motown (LP)
 - O BA BA/OVERTURE/INDISCREET—D.C. Larue—Pyramid (LP)
 - BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12 inch)
 - DREAMIN'—Loleatta Holloway—Gold Mind (LP)
 - CHALK IT UP/GO GET OUTA TOWN—Jerry Butler—Motown (LP)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tania (LP)
 - IF YOU WANNA GO BACK/FREE LOVE—Jean Carn—Philadelphia International (LP)
 - TATTOO MAN—Denise McCann—Polydor (12 inch import)
 - DISCO REGGAE—Kalyan—MCA

LOS ANGELES/SAN DIEGO

- This Week
- LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - FOR ELISE—Philharmonics—Capricorn (12 inch)
 - UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
 - MANGOUS YE/DAKAR SOUND/MOOG MELODY—Black Soul—Beam Junction (LP)
 - DO WHAT YOU WANNA DO—T Connection—T.K. (12 inch)
 - TATTOO MAN—Denise McCann—Polydor (12 inch import)
 - DISCO INFERNO/BODY CONTACT CONTRACT/YOU TOUCHED MY HOT LINE—Trammps—Atlantic (LP)
 - DISCO REGGAE—Kalyan—MCA
 - SLOW DOWN—John Miles—London (LP)
 - BAD GIRL—Manhattan Express—Friends & Company (12 inch)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tania (12 inch)
 - FUNK DE MAMBO—Karma—Horizon (12 inch)
 - THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)

MIAMI AREA

- This Week
- DON'T LEAVE ME THIS WAY—Thelma Houston—Tania (12 inch)
 - DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - DO WHAT YOU WANNA DO—T Connection—T.K. (12 inch)
 - SIX MILLION DOLLAR MAN/BEEN DECIDED—Originals—Motown (LP)
 - SPRING RAIN—Silvetti—Salsoul (12 inch)
 - DON'T TURN AWAY—Midnight Flight—S.R.I. (LP)
 - DANCING QUEEN—Carol Douglas—Midland International (12 inch)
 - KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
 - LOVE HANGOVER/LET'S GROOVE—Players Association—Vanguard (LP)
 - DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - LIFE IS MUSIC/DISCO BLUES/LADY LUCK—Ritchie Family—Marlin (LP)
 - BLACK BROTHER—Black Soul—Beam Junction (12 inch)
 - PICTURES & MEMORIES/SWEET BEGINNING—Mariena Shaw—Columbia (LP)
 - THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)

NEW ORLEANS

- This Week
- DON'T LEAVE ME THIS WAY—Thelma Houston—Tania (12 inch)
 - KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
 - DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - LIFE IS MUSIC/LADY LUCK—Ritchie Family—Marlin (LP)
 - FUNK MACHINE—Funk Machine—T.K. (12 inch)
 - FUNK DE MAMBO—Karma—Horizon (12 inch)
 - DISCO LUCY—Wilson Place Street Band—Island (12 inch)
 - DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12 inch)
 - UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - OPEN SESAME—Kool & The Gang—De-Lite (12 inch)
 - LOVE IN MOTION/DANCIN' IN CIRCLES—George McCrae—T.K. (LP)
 - SLOW DOWN—John Miles—London (LP)

NEW YORK

- This Week
- DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - DO WHAT YOU WANNA DO—T Connection—T.K. (12 inch)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tania (12 inch)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - LIFE IS MUSIC/LADY LUCK—Ritchie Family—Marlin (LP)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
 - LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—T.K. (LP)
 - SIX MILLION DOLLAR MAN/YOU ARE A BLESSING TO ME—Originals—Motown (LP)
 - UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
 - TATTOO MAN—Denise McCann—Polydor (12 inch import)
 - LOVE HANGOVER/I LIKE IT—Players Association—Vanguard (LP)
 - FOR ELISE—Philharmonics—Capricorn (12 inch)

PHILADELPHIA

- This Week
- DON'T LEAVE ME THIS WAY—Thelma Houston—Tania (12 inch)
 - FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (12 inch re-mix)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - COME BACK/MY TIME OF NEED—Carol Williams—Salsoul (LP)
 - FREE LOVE/IF YOU WANNA GO BACK/MY TIME OF NEED—Jean Carn—Philadelphia International (LP)
 - CALL ON YOU/SIX MILLION DOLLAR MAN/DOWN TO LOVE TOWN—Originals—Motown (LP)
 - MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - DO WHAT YOU WANNA DO—T Connection—T.K. (12 inch)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
 - LIFE IS MUSIC/DISCO BLUES/LADY LUCK—Ritchie Family—Marlin (LP)
 - THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12 inch)
 - SPRING RAIN—Silvetti—Salsoul (12 inch)
 - UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)

PHOENIX

- This Week
- LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - FOR ELISE—Philharmonics—Capricorn (12 inch)
 - LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
 - DISCO REGGAE/HELLO AFRICA/NICE & SLOW—Kalyan—MCA (LP)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
 - ELEVATOR—Joanne Spain—Casino (12 inch)
 - GOTHAM CITY BOOGIE/INDIGO COUNTRY—Ultrafunk—T.K. (12 inch)
 - I'VE GOT TO DANCE (To Keep From Cryin')—Destinations—A.V.I. (12 inch)
 - DO WHAT YOU WANNA DO—T Connection—T.K. (12 inch)
 - STONED TO THE BONE—Timmy Thomas—Glades
 - DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—T.K. (LP)
 - THEME FROM ROCKY (Gonna Fly Now)—Current—Playboy (12 inch)

PITTSBURGH

- This Week
- DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - DISCO FANTASY—Coke Escovedo—Mercury (LP)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tania (12 inch)
 - LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—T.K. (LP)
 - LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
 - FUNK MACHINE—Funk Machine—T.K. (12 inch)
 - DO WHAT YOU WANNA DO—T Connection—T.K. (12 inch)
 - LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - OVERTURE/O BA BA/INDISCREET—D.C. Larue—Pyramid (LP)
 - BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12 inch)
 - DISCO REGGAE—Kalyan—MCA (LP)
 - DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - RIGOR MORTIS—Cameo—Chocolate City
 - DANCIN'/SEARCHING FOR LOVE/FAR OUT—Crown Heights Affair—De-Lite (LP)

SAN FRANCISCO

- This Week
- LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - DO WHAT YOU WANNA DO—T Connection—T.K. (12 inch)
 - THERE'S LOVE IN THE WORLD—Mighty Clouds Of Joy—ABC (LP)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - SIX MILLION DOLLAR MAN/HURRY UP & WAIT/BEEN DECIDED—Originals—Motown (LP)
 - UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
 - THE WORK SONG—Pat Lundy—Pyramid (12 inch)
 - FALLIN' IN LOVE WITH YOU—Jimmy Ruffin—Epic (12 inch)
 - LOVE GOES DEEPER THAN THAT/YOU GOT ME LOVING YOU AGAIN—Enise Laws—Enucleus (LP)
 - THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - OJAH AWAKE/THE WARRIOR—Osibisa—Island (LP)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
 - TATTOO MAN—Denise McCann—Polydor (12 inch import)
 - LIFE AIN'T WORTH LIVING/WHY SHOULD I PAY—Gloria Gaynor—Polydor (LP)
 - MARY HARTMAN, MARY HARTMAN—Inner City—West End

SEATTLE

- This Week
- LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
 - DON'T LEAVE ME THIS WAY—Thelma Houston—Tania (LP)
 - DANCING QUEEN—Carol Douglas—Midland International (12 inch)
 - LADY LUCK/LIFE IS MUSIC—Ritchie Family—Marlin (LP)
 - DISCO INFERNO—Trammps—Atlantic (LP)
 - BENTHANA—Marilyn Chambers—Pyramid (12 inch)
 - N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - DANCIN' MAN—O-Sweet City—Epic
 - DO WHAT YOU WANNA DO—T Connection—T.K. (12 inch)
 - TATTOO MAN—Denise McCann—Polydor (12 inch import)
 - I'VE GOT TO DANCE/THE HUSTLE & THE BUS STOP—Destinations—A.V.I. (12 inch)
 - BOOGIE CHILD/YOU STEPPED INTO MY LIFE—Bee Gees—RSO (12 inch)
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
 - UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
 - THE WORK SONG—Pat Lundy—Pyramid (12 inch)

MONTREAL

- This Week
- DON'T LEAVE ME THIS WAY—Thelma Houston—Tania (12 inch)
 - BABY COME ON—Sex O'Clock U.S.A.—London
 - TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
 - JUNGLE PEOPLE—Soulful Dynamics—CBS
 - FLIP—Jesse Green—V.M. (12 inch)
 - THE PARTY SONG—Lavender Hill Mob—United Artists (12 inch)
 - TATTOO MAN—Denise McCann—Polydor (12 inch)
 - TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12 inch)
 - LOVE IN MOTION—George McCrae—RCA (12 inch)
 - LET'S TRY ONCE AGAIN—Patrick Norman—RCA (12 inch)
 - LIFE IS MUSIC—Ritchie Family—London (LP)
 - KEEP ME HANGIN' ON—Roni Hill—Quality
 - DON'T KEEP IT IN THE SHADOWS—D.C. Larue—Quality
 - COME TO AMERICA—Gibson Brothers—Zagora
 - LOVE IN C MINOR—Heart & Soul Orchestra—Quality (12 inch)

- DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
- DO WHAT YOU WANNA DO—T Connection—T.K. (12 inch)
- LOVE IN C MINOR/MIDNIGHT LADY—Cerrone—Cotillion (LP)
- LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
- DON'T LEAVE ME THIS WAY/ANYWAY YOU LIKE IT—Thelma Houston—Tania (LP)
- UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
- DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
- NEW YORK YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
- SIX MILLION DOLLAR MAN/HURRY UP & WAIT/BEEN DECIDED—Originals—Motown (LP)
- TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists
- LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
- LOVE IN MOTION/CUT THE RUG/GIVIN' BACK THE FEELING—George McCrae—T.K. (LP)
- TATTOO MAN—Denise McCann—Polydor (12 inch)
- THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
- KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
- SPRING RAIN—Silvetti—Salsoul (12 inch)
- FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
- DISCO REGGAE—Kalyan—MCA (LP)
- FOR ELISE—Philharmonics—Capricorn (LP)
- BOY I REALLY TIED ONE ON/MAGIC'S IN THE AIR—Esther Phillips—Kudu (12 inch)
- FUNK MACHINE—Funk Machine—T.K. (12 inch)
- UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12 inch)
- OVERTURE/DON'T KEEP IT IN THE SHADOWS/INDISCREET/O BA BA—D.C. Larue—Pyramid (LP)
- BLACK BROTHER/MANGOUS YE—Black Soul—Beam Junction (12 inch)
- FUNK DE MAMBO—Karma—Horizon (12 inch)
- WORK SONG—Pat Lundy—Pyramid (12 inch)
- SLOW DOWN—John Miles—London
- SORRY/THAT'S THE TROUBLE—Grace Jones—Beam Junction (12 inch)
- OPEN SESAME—Kool & The Gang—De-Lite (12 inch)
- DISCO FANTASY—Coke Escovedo—Mercury (LP)
- THERE'S LOVE IN THE WORLD—Mighty Clouds Of Joy—ABC
- THE WARRIOR/KEEP ON TRYIN'/O JAH AWAKE—Osibisa—Island (LP)
- FREE LOVE/YOU GOT A PROBLEM/IF YOU WANNA GO BACK—Jean Carn—Philadelphia International (LP)
- MY LOVE IS FREE—Double Exposure—Salsoul (12 inch)
- DANCIN' QUEEN—Carol Douglas—Midland International (12 inch)
- LOVE HANGOVER/LET'S GROOVE—Players Association—Vanguard (LP)
- STONED TO THE BONE—Timmy Thomas—Glades
- WE CAN START ALL OVER AGAIN/LIFE AIN'T WORTH LIVIN'/WHY SHOULD I PAY—Gloria Gaynor—Polydor (LP)
- BAD GIRL—Manhattan Express—Friends & Company (12 inch)
- LOVE IS YOU—Carol Williams—Salsoul (LP)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Compiled by telephone from Disco DJ Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

Canadian Executives Weigh 12-Inch Disco Disk Future

NEW YORK—The commercial potential of the 12-inch disco disk on the Canadian music market was one of the key topics of discussion in Montreal last week when key executives of the Canadian record industry met at the invitation of the Canadian Record Pool.

According to Dominique Zgara, vice president of the Pool, the audience, which met in workshop-type sessions at Montreal's Lovers Disco, also discussed at length the increasing importance of Canadian records

on the international music market and the escalating significance of Canadian record charts in helping to promote Canadian artists.

The Pool, which was originally established as a conventional type record pool to service disco deejays in the far-flung regions of Canada, has more recently been functioning as an important liaison between record companies and the disco industry. Its importance was evidenced in the large turnout of delegates from all segments of the music and disco industries.

Attendees also learned of plans to expand its membership from 100 to 150 disco deejays across Canada; a program, still in its developmental stage to offer an a&r research service to the record companies; and its proposal to increase the involvement of record promotion people in the operation of the pool.

Fancy Floor At Suriname Club

NEW YORK—Discotheque patrons in Suriname, the Dutch protectorate on South America's Northern coast, will soon be treated to their first lighted, computerized dance floor.

The floor, constructed by Varaxon Electronics of Ithaca, N.Y., will be installed at the Hotel-Motel River Club in Leonsberg, Suriname.

According to Richard Henry, Varaxon's design engineer, when completed the 16-foot circular floor will be recessed into the center of the room and will be programmed to produce "a myriad of interesting light patterns."

Explaining the complexities of producing a lighted dance floor in a country more than 3,000 miles away, Henry says the basic framework was constructed on-site from blueprints supplied by Varaxon. The internal electronics and plexiglas were prefabricated at Varaxon's Ithaca plant and airshipped to Suriname.

Henry explains that with the addition of the floor and other interior decorations, the club easily qualifies as one of the most sophisticated in the region.

Disco Mix

By TOM MOULTON

NEW YORK—The new Tata Vega album titled "Totally Tata" has just been released by Tamla Records. This product is far superior to her last, and features two really outstanding cuts. "Come In Heaven (Earth Is Calling)" is one of them.

The first half of this nine-minute song is slow, with the second half very uptempo and funky. The rhythm features a synthesizer bass line, with a gospel-style chorus singing right along to a break, with the synthesizer doing some parts that keep the momentum up.

Finally the chorus returns with the refrain, "Clap Your Hands, Earth Is Calling." There is excitement from start to finish on this cut, and it may well turn out to be one of the strongest things in its genre to come along in a while.

"Jesus Take Me Higher" displays the same kind of energy featured in "Come In Heaven." There is also a vocal break that is guaranteed to excite disco dancers everywhere. The excitement triggered by Vega's voice is overwhelming. Another song, "It's Too Late," is a Motown style tune in which the singer's vocals again create excitement. The album was produced by Winston Monseque.

Caress Records, a label out of Los Angeles, has released a single by Dexter & Wanda. Both sides are disco oriented. The stronger of the two, "How Can I Show You," is a happy, uptempo love song with Dexter and Wanda trading off on leads over a good solid track. The flip side is "Past, Present & Future" which is faster, and is built with a simple hook with a definite message and rap. The track is funky and has some appeal.

TK Records has released a 12-inch 33 1/3 r.p.m. disco disk of Timmie Thomas' "Stone To The Bone" taken from his "Magician" album. The song is basically instrumental with a female chorus. It is not the usual TK sound. It is a beautiful melody that sounds like a full string section with horns, and floats along on a good rhythm track.

"Closer, Closer" incorporates sensual vocals with Celi whispering in the introduction. The effect is reminiscent of "More, More, More." The string arrangement of the tune is patterned after the German sound.

Discos Win Listing Via Yellow Pages

NEW YORK—The Bell Telephone Co. has given approval to a proposal to list discotheques under a special heading in the yellow pages of telephone directories nationwide, according to Mike O'Harro, head of the International Discotheque Assn. (IDA) who spearheaded the move for the listing.

The Bell System has given O'Harro and the IDA the assurance that it will recommend the separate discotheque category to all Bell Systems companies nationwide. The corporation expects most of its regional companies to comply with the suggestion, but O'Harro is still urging all disco industry people to contact their regional Bell offices and assure them of their interest in being listed. Listing is free.

O'Harro states that the ruling has already taken effect in Washington, D.C., and the IDA head is now pushing for an entire section in the yellow pages devoted to the listing of all disco-related services.

Chicago Site Of June 5-8 ILS '77

NEW YORK—ILS '77, the first international light and sound show geared to the disco industry, will be held at the Hyatt Regency Hotel at O'Hare International Airport, Chicago, June 5-8, according to show producer, Robert Harter.

The show, sponsored by Multimedia International Inc., will offer exhibitors 150 booths and 50 sound rooms for exhibitions and sound demonstrations.

A disco ball, featuring at least one top disco act, will also be held as part of the exposition. This aspect of the show will be held at Chicago's Rose Mount Ballroom.

Rock Singles Best Sellers

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As Of 2/28/77

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

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|----|--|----|--|
| 1 | TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America 7636 | 21 | CARRY ON WAYWARD SON—Kansas—Kirstner 4267 |
| 2 | BLINDED BY THE LIGHT—Manfred Mann's Earth Band—Warner Bros. 8252 | 22 | LOST WITHOUT YOUR LOVE—Bread—Elektra 45365 |
| 3 | LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand—Columbia 3-10450 | 23 | HARD LUCK WOMAN—Kiss—Casablanca 973 |
| 4 | I LIKE DREAMIN'—Kenny Nolan—20th Century 2287 | 24 | BITE YOUR LIP (Get Up And Dance)—Elton John—MCA/Rocket 40677 |
| 5 | DANCING QUEEN—Abba—Atlantic 3372 | 25 | CAR WASH—Rose Royce—MCA 40615 |
| 6 | WEEKEND IN NEW ENGLAND—Barry Manilow—Arista 0212 | 26 | SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic 8-50308 |
| 7 | FLY LIKE AN EAGLE—Steve Miller Band—Capitol 4372 | 27 | CRACKERBOX PALACE—George Harrison—Dark Horse 3313 |
| 8 | THE THINGS WE DO FOR LOVE—10cc—Mercury 73875 | 28 | YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jr.—ABC 12208 |
| 9 | YEAR OF THE CAT—Al Stewart—Janus 266 | 29 | LONG TIME—Boston—Epic 8-50329 |
| 10 | NEW KID IN TOWN—Eagles—Asylum 45373 | 30 | HERE COME THOSE TEARS AGAIN—Jackson Browne, Asylum 45379 |
| 11 | RICH GIRL—Daryl Hall & John Oates—RCA 10860 | 31 | WALK THIS WAY—Aerosmith—Columbia 3-10449 |
| 12 | HOT LINE—Sylvers—Capitol 4336 | 32 | DO YA—Electric Light Orchestra/United Artists 939 |
| 13 | GO YOUR OWN WAY—Fleetwood Mac—Warner Bros. 8304 | 33 | MAYBE I'M AMAZED—Wings—Capitol 4385 |
| 14 | ENJOY YOURSELF—Jacksons—Epic 8-50289 | 34 | DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla 54278 |
| 15 | YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—Warner Bros. 8283 | 35 | THE RUBBERBAND MAN—Spinners—Atlantic 3355 |
| 16 | NIGHT MOVES—Bob Seger & The Silver Bullet Band—Capitol 4369 | 36 | DAZZ—Brix & Bang 727 |
| 17 | LIVING NEXT DOOR TO ALICE—Smokie—RSO 860 | 37 | THE FIRST CUT IS THE DEEPEST—Rod Stewart, Warner Bros. 8321 |
| 18 | JEANS ON—David Dundas—Chrysalis 2094 | 38 | SAVE IT FOR A RAINY DAY—Stephen Bishop—ABC 12232 |
| 19 | DON'T GIVE UP ON US—David Soul—Private Stock 45129 | 39 | SO IN TO YOU—Atlanta Rhythm Section, Polydor 14373 |
| 20 | BOOGIE CHILD—Bee Gees—RSO 867 | 40 | I WISH—Stevie Wonder—Tamla 54272 |

Rock LP Best Sellers

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As Of 2/28/77

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

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|----|--|----|---|
| 1 | A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 21 | YEAR OF THE CAT—Al Stewart—Janus JX5 7022 |
| 2 | HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 | 22 | WINGS OVER AMERICA—Capitol SWCO 11593 |
| 3 | BOSTON—Epic PE 34188 | 23 | NIGHT MOVES—Bob Seger & The Silver Bullet Band—Capitol ST 11557 |
| 4 | SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-340C2 | 24 | AFTER THE LOVIN'—Engelbert Humperdinck—Epic PE 34381 |
| 5 | FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516 | 25 | ENDLESS SUMMER—Beach Boys—Capitol SBVO 11307 |
| 6 | GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 | 26 | FLEETWOOD MAC—Reprise MS2225 |
| 7 | RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 27 | LOVE AT THE GREEK—Neil Diamond, Columbia KC2 34404 |
| 8 | THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 28 | TRYIN' TO GET THE FEELING—Barry Manilow—Arista 4060 |
| 9 | THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 29 | A DAY AT THE RACES—Queen—Elektra 6E 101 |
| 10 | FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 30 | LOST WITHOUT YOUR LOVE—Bread—Elektra 7E-1094 |
| 11 | ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037 | 31 | TEJAS—Z.Z. Top—London PS 680 |
| 12 | THE BEST OF THE DOOBIES—Doobie Brothers—Warner Bros. BS 2978 | 32 | SILK DEGREES—Boyz Scaggs—Columbia PC 33920 |
| 13 | TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 | 33 | CHILDREN OF THE WORLD—Bee Gees—RSO RS 1-3003 |
| 14 | DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 | 34 | UNPREDICTABLE—Natalie Cole, Capitol SO 11600 |
| 15 | A NEW WORLD RECORD—Electric Light Orchestra—United Artists UA-LA679-G | 35 | ROARING SILENCE—Manfred Mann's Earth Band—Warner Bros. BS 2965 |
| 16 | ALIVE!—Kiss—Casablanca NBLP 7020 | 36 | ASK RUFUS—Rufus featuring Chaka Khan—ABC AB 975 |
| 17 | SONG OF JOY—Captain & Tennille—A&M SP 4570 | 37 | TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America ST 50015 |
| 18 | DESTROYER—Kiss—Casablanca NBLP 7025 | 38 | A NIGHT ON THE TOWN—Rod Stewart—Warner Bros. BS 2938 |
| 19 | LEFTOVERTURE—Kansas—Kirstner PZ 34334 | 39 | JOHN DENVER'S GREATEST HITS VOL. 2—RCA CPL 1-2195 |
| 20 | ANIMALS—Pink Floyd—Columbia JC 34474 | 40 | CHICAGO X—Columbia PC 34200 |

Wonderland's LP Price Up

NEW YORK—A.A./Wonderland Records is increasing the list price of its entire Wonderland catalog of kiddie product as well as the company's budget Merry line.

"We're subject to the same raw cost increase in producing children's product as are producers of adult product," explains A.A. marketing vice president Bob Cosmann.

The increase to distributors, he adds, will be in direct proportion to

the increase to the consumer in order to maintain the distributor's current profit margin.

Wonderland disks with a list of \$2.39 will go to \$2.98 under the increase. Seven inch book/record sets that sold for \$1.29 will go to \$1.49. Seven inch 45 r.p.m. EPs will move from 59 to 89 cents and budget Merry disks will jump from \$1.49 to \$1.98.

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Billboard SPECIAL SURVEY For Week Ending 3/12/77

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	7	SAM Olivia Newton-John, MCA 40670 (John Farrar, BMI/Blue Gum/Dejamus, ASCAP)
2	1	6	SOUTHERN NIGHTS Glen Campbell, Capitol 4376 (Warner-Tamerlane/Marsaint, BMI)
3	4	10	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 8-50308 (Dick James, BMI)
4	5	5	DON'T GIVE UP ON US David Soul, Private Stock 45129 (Macaulay, ASCAP)
5	2	14	Love Theme From "A STAR IS BORN" (Evergreen) Barbra Streisand, Columbia 3-10450 (First Artists/Emanuel/20th Century, ASCAP)
6	12	5	RIGHT TIME OF THE NIGHT Jennifer Warnes, Arista 0223 (American Broadcasting, ASCAP)
7	6	12	NEW KID IN TOWN Eagles, Asylum 45373 (Not Listed)
8	10	6	I JUST CAN'T SAY NO TO YOU Parker McGee, Big Tree 16082 (Atlantic) (Dawnbreaker, BMI)
9	8	10	MOODY BLUE Elvis Presley, RCA 10857 (Screen Gems-EMI/Sweet Glory, BMI)
10	7	12	SAVE IT FOR A RAINY DAY Stephen Bishop, ABC 12232 (Stephen Bishop, BMI)
11	9	10	YEAR OF THE CAT Al Stewart, Janus 266 (Dejamus/Purple Pepper/Unichappell, ASCAP)
12	18	3	I'M SCARED Burton Cummings, Portrait/CBS 70002 (Shillelagh, BMI)
13	11	15	I LIKE DREAMIN' Kenny Nolan, 20th Century 2287 (Sound Of Nolan/Chelsea, BMI)
14	13	14	DANCING QUEEN Abba, Atlantic 3372 (Countless, BMI)
15	14	15	LOST WITHOUT YOUR LOVE Bread, Elektra 45365 (Kipahulu, ASCAP)
16	24	3	ME AND THE ELEPHANTS Bobby Goldsboro, Epic 8-50342 (Youngun, BMI)
17	28	2	RACE AMONG THE RUINS Gordon Lightfoot, Reprise 1380 (Warner Bros.) (Moose, CAPAC)
18	25	3	HERE COME THOSE TEARS AGAIN Jackson Browne, Asylum 45379 (Shallow Turn/W.V., ASCAP/Open Window/Warner-Tamerlane, BMI)
19	20	5	YOU KNOW LIKE I KNOW Ozark Mountain Daredevils, A&M 1888 (Larry Lee Controlled by Lost Cabin, BMI)
20	29	3	WINTER MELODY Donna Summer, Casablanca 874 (Rick's, BMI)
21	27	4	SPRING RAIN Silvetti, Salsoul 2414 (Barnegat, BMI)
22	23	4	CRACKERBOX PALACE George Harrison, Dark Horse 3313 (Warner Bros.) (Ganga B.V., BMI)
23	16	8	THE THINGS WE DO FOR LOVE Icc, Mercury 73875 (Phonogram) (Man-Ken, BMI)
24	26	5	BLESS THE BEASTS AND THE CHILDREN Barry DeVorzon & Perry Botkin Jr., A&M 1890 (Screen Gems-EMI, BMI)
25	22	5	SAVE THE LAST DANCE FOR ME John Davidson, 20th Century 2326 (Unichappell/Trio, BMI)
26	15	13	YOU'VE GOT ME RUNNIN' Gene Cotton, ABC 12227 (Dawnbreaker, BMI)
27	19	9	CHANSON D'AMOUR Manhattan Transfer, Atlantic 3374 (Bibo, ASCAP)
28	21	9	DREAMBOAT ANNIE Heart, Mushroom 702 (Andorra, ASCAP)
29	17	12	LAY ME DOWN AND ROLL ME OUT TO SEA Vic Dana, Casino 4494 (GRT) (20th Century/House Of Weiss, ASCAP)
30	32	5	DISCO LUCY (I Love Lucy Theme) Wilton Place Street Band, Island 078 (Desilu, ASCAP)
31	30	5	THEME FROM "ROCKY" (Gonna Fly Now) Current, Playboy 6098 (United Artists, ASCAP/Unart, BMI)
32	NEW ENTRY		GONNA FLY NOW (Theme From Rocky) Bill Conti, United Artists 940 (United Artists, ASCAP/Unart, BMI)
33	42	8	IT AIN'T EASY COMING DOWN Charlene Duncan, Prodigal 0632 (Motown) (Stone Diamond, BMI)
34	33	19	TORN BETWEEN TWO LOVERS Mary MacGregor, Ariola America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP)
35	34	7	THEME FROM KING KONG (PL. 1) Love Unlimited Orchestra, 20th Century 2325 (Ensign, BMI)
36	NEW ENTRY		IN THE MOOD Glen Miller Orchestra Conducted by Buddy DeFranco, Buddah 548 (Shapiro-Berstein, ASCAP)
37	35	16	WEEKEND IN NEW ENGLAND Barry Manilow, Arista 0212 (Unart/Piano Picker, BMI)
38	NEW ENTRY		SING Tony Orlando & Dawn, Elektra 45387 (Churn, ASCAP)
39	41	5	BEFORE SHE BREAKS MY HEART Roger Whittaker, RCA 10874 (Tembo, CAPAC)
40	40	5	FLY LIKE AN EAGLE Steve Miller Band, Capitol 4372 (Sailor, ASCAP)
41	36	6	I KNOW Tommy West, Lifesong 45017 (ABC/Dunhill, BMI)
42	44	2	SUNDAY SCHOOL TO BROADWAY Anne Murray, Capitol 4375 (Mandy, ASCAP)
43	NEW ENTRY		GOODBYE OLD BUDDIES Seals & Crofts, Warner Bros. 8330 (Dawnbreaker, BMI)
44	NEW ENTRY		HOTEL CALIFORNIA Eagles, Asylum 45386 (Not Listed)
45	47	3	DON'T LEAVE ME THIS WAY Thelma Houston, Tamla 54278 (Motown) (Mighty Three, BMI)
46	46	3	YOU'RE MOVING OUT Belte Moller, Atlantic 3379 (Divine, BMI)
47	NEW ENTRY		"ROOTS" MEDLEY: A. Motherland, B. Theme From "ROOTS" Quincy Jones, A&M 1909 (Wolper, ASCAP)
48	50	2	THE FIRST CUT IS THE DEEPEST Rod Stewart, Warner Bros. 8321 (Duchess, BMI)
49	NEW ENTRY		SO IN TO YOU Atlanta Rhythm Section, Polydor 14373 (Low Sal, BMI)
50	NEW ENTRY		DON'T THROW IT ALL AWAY Dave & Sugar, RCA 10876 (Famous, ASCAP)

Giant Caruso Set In Digital Revamp By RCA Records

NEW YORK—RCA Records has entered in an agreement with Thomas Stockham of Soundstream to reprocess the label's entire Caruso catalog for release as a bumper package early next year.

The moves follows unprecedented sales success with the first Caruso disk reworked by the Salt Lake City firm, which saw "Caruso—A Legendary Performer" move to the top of the classical best-selling chart shortly after its release last September. Label executives peg current sales at more than 25,000 and still moving.

Stockham's reprocessing technique makes use of digital computer methodology to pinpoint frequency equalization and remove false horn resonances, characteristic of pre-electronic recording. The result is to provide a flatter response thought to reveal the original sound more realistically.

Some 12 LPs will be required to contain all the masters made available to Stockham by RCA for treatment. These include all titles by the fabled tenor in the label's vaults, as well as many others licensed by RCA for the project.

Oistrakh Victim Of Defection Charges

TORONTO—An international dispute over the defection of artists to the West has forced the cancellation of a Canadian tour by Russian violinist Igor Oistrakh.

The March tour, which was to have included performances with orchestras in Halifax, Quebec City, Ottawa, Winnipeg, Calgary and Victoria, was apparently cancelled because Oistrakh's booking agent, Nicholas Koudriatsoff, had been unofficially blamed by the Soviet Union for the defection of Russian ballet dancer Michael Baryshnikov to the West a few years ago.

Classical



MUSIC TALK—Norman Dello Joio, right, dean of the Boston Univ. School for the Arts, shares an on-the-air anecdote with radio personality Robert J. Lurtsema of Boston's WGBH. Occasion was a birthday celebration for the Pulitzer Prize winning composer, during which a number of his works were broadcast.

QUINTESSENCE New Pickwick Line Of Classics Ships In April

Continued from page 3
light concert music. Essentially "warhorse" in character, he expects, however, that many of the top-name titles which have long been out of the market mainstream will also attract more sophisticated consumers.

"We have rescued many of these records from oblivion," he declares.

Included in the first release are performances by such conductors as Jascha Horenstein, Sir John Barbirolli, Rudolf Kempe, Antal Dorati, Leopold Stokowski and Pierre Monteux, and the pianist Earl Wild. Composers featured in their most popular works include Tchaikovsky, Dvorak, Rachmaninoff and Sibelius, among others.

Munves has structured Quintessence to consist essentially of two sublines, each to carry separate identifying logos.

One, bearing the rubric "Critics Choice," will headline on the cover a

phrase or two from reviews lauding the recording when it was issued under its original auspices. The complete review will be reprinted on the back liner to remove any suspicion that the excerpts were chosen out of context.

In Munves' view this will provide guidance to the uninitiated collector of basic repertoire to choose among the multitude of versions available. "For our dealers it will serve as a sales tool," he says.

The second subline will be the repository of shorter concert selections of the "William Tell Overture" variety. To be known as the "Classics for Joy" series, it will feature among its conductor roster such names as Morton Gould and Arthur Fiedler.

In effect an offshoot of the "greatest hits" concept, largely pioneered by Munves in his previous label posts, this series will be pushed to the MOR and classical crossover public, he says.

All albums at first will be single-disk, but multi-record packages are in the future Quintessence plans. Munves points to an upcoming "Messiah" album due in a subsequent release.

Distribution will be via the Pickwick's J.L. Marsh organization. Dealer aids to be offered will include a self-merchandiser.

Classical Notes

Rosalynn Carter has accepted the honorary chairmanship of the Wolf Trap Foundation. The First Lady is expected to participate in more than a figurehead capacity for the performing arts institution, since 1970 a fixture in the Washington summer concert scene. The St. Louis Symphony is considering an appearance at the 1978 Athens Festival at the invitation of the National Tourist Organization of Greece. Gina Bachauer and Isaac Stern are credited with paving the way for the invite.

The Rochester Philharmonic has raised over \$450,000 to date in this year's campaign, some 5% ahead of last year. Special event planned by the Cleveland Orchestra in October will be a program devoted entirely to the works of Sir Michael Tippett. Both he and Lorin Maazel will conduct portions of the concert. The Baltimore Symphony, with Sergiu Comissiona conducting planning a first tour to Brazil and Colombia this summer. Although about \$100,000 is pledged by business and cultural leaders in those countries, additional funds must be raised to cover air travel.

Almost everyone thought there were only 24, but violinist Ruggiero Ricci has discovered another solo caprice by Paganini, which he will give its New York premiere March 8. Double bass virtuosos from a number of orchestras will conduct a series of seminars on the instrument in June at Hartford's Hartt College of Music under the direction of Gary Karr. In all, 15 master classes will be held.

The Apple Hill Chamber Players come to New York this month for a series of concerts at Alice Tully Hall preceded by a recorded pitch to potential subscribers. Patron William F. Buckley narrates and the group plays excerpts from

semble is based in Nelson, New Hampshire. Latest disks to be released for retail sale by New World Records, the Rockefeller Foundation funded label, present American art songs performed by Donald Gramm and Bethany Beardlee, and a collection of American Victorian music titled "Angels' Visits."

Hansen Publications just released a new series of original piano solo editions, including Rimsky-Korsakoff: "Scheherazade"; Schumann: "Concerto In A minor"; Tchaikovsky: "Concerto No. 1 in B minor"; Rachmaninoff: "Second Piano Concerto"; Mendelssohn: "Concerto No. 2" and Grieg: "Concerto In A minor." Pianist Yuji Takahashi's upcoming North American tour has been canceled. Oliver Daniel, recently retired after 23 years as vice president of BMI's concert music administration, named board chairman of American Composer's Concerts Inc., president Francis Thorne announces.

Bowl Fest Features Tchaikovsky, Bartok

LOS ANGELES—Summer Festival '77 at Hollywood Bowl, the summer residence of the Los Angeles Philharmonic, will feature music by Tchaikovsky and Bartok and all five Beethoven piano concertos performed by Alfred Brendel.

The season begins July 12 with Mahler's Symphony No. 8, Erich Leinsdorf appearing as guest conductor along with three separate choruses and an array of vocal

MARCH 12, 1977, BILLBOARD

WHO'S NEXT TO \$7.98

NEW YORK—Major holdouts in the general move to a \$7.98 list for top-line classics remain Columbia and London Records, and neither admits to an imminent move to the new retail price plateau.

But traders predict it is only a matter of time, and not too long at that, before one or the other joins the parade, with both Angel and RCA now in price step with Deutsche Grammophon and Philips at the higher mark. And if either Columbia or London takes the step, the other is expected to follow suit quickly.

On the sidelines, now veteran \$7.98 labels DG and Philips would just as soon everyone levelled off at the higher tag. It will remove the remnants of consumer resistance to long-standing price differentials. And both these imported labels say they have no plans to step up their own lists to \$8.98.

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 3/12/77

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	8	I'VE GOT LOVE ON MY MIND—Kataina Cole (C. Jackson, M. Yancy, Jay's Enterprises), Capitol 4360 (Jay's Enterprises/Chappell, ASCAP)	61	3	3	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TR 1022 (Shelby/Narnack, BMI)	68	73	4	DOUBLE DUTCH—Folks Band (G. Thomas, B. Curtis, J. Elgin, A. Ballard), Spring 171 (Polydor) (GMA, BMI)
2	3	14	TRYING TO LOVE TWO—William Bell (W. Bell, P. Mitchell), Mercury 73839 (Phonogram) (Bell-Rat, BMI)	36	34	9	BETCHA BY GOLLY WOW—Norman Connors Featuring Phyllis Hymon (T. Bell, L. Creed), Buddah 554 (Bell Boy/Assorted, BMI)	69	67	7	LIFE GOES ON—Faith, Hope & Charity (V. McCoy), RCA 10865 (Van McCoy/Warner-Tamerlane, BMI)
3	4	12	SOMETIMES—Facts Of Life (B. Anderson), Kayvette 5128 (TK) (Stallon, BMI)	37	37	8	SPY FOR BROTHERHOOD—Miracles Featuring Billy Griffin (B. Griffin, P. Moore), Columbia 3-10464 (Grimos, ASCAP)	70	81	4	GOOD THING MAN—Frank Lucas (F. Lucas, V. Post), Ice 901
4	8	6	AT MIDNIGHT (My Love Will Lift You Up)—Rufus featuring Chaka Khan (T. Maiden, L. Washburn), ABC 12239 (American Broadcasting/Elanex, ASCAP)	38	38	13	BE MY GIRL—Michael Henderson (M. Henderson), Buddah 552 (Electroad, ASCAP)	71	71	7	STAY AWHILE—Donny Gerrard (V. McCoy, J. Cobb), Greedy 109 (Van McCoy/Warner-Tamerlane/Interscope, BMI)
5	6	14	GLORIA—Enchantment (M. Stokes, E. Johnson), United Artists 912 (Desert Moon/Wilow God, BMI)	39	55	4	I'M QUALIFIED TO SATISFY YOU—Barry White (B. White), 20th Century 2378 (Sa Vette/January, BMI)	72	82	6	YOU'RE GONNA GET NEXT TO ME—Be Kirkland & Ruth Davis (B. Kirkland, R.L. Kirkland, R. Davis, H. Powell), Starline 424 (Chandler/Bonk, ASCAP)
6	2	12	DON'T LEAVE ME THIS WAY—Thelma Houston (R. Gamble, L. Huff, C. Gilbert), Tama 54278 (Motown) (Mighty Three, BMI)	40	47	5	WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production (T. Williams), Catillon 4213 (Atlantic) (Pyper, ASCAP)	73	83	2	DON'T TOUCH ME—Shelba Dancy (H. Cochran), Casino 114 (GRT) (Tree, BMI)
7	5	14	I WISH—Stevie Wonder (S. Wonder), Tama 54274 (Motown) (Jobete/Black Bull, ASCAP)	41	35	8	FEEL THE BEAT (Everybody Disco)—Ohio Players (J. Williams, C. Saltchik, L. Bonner, M. Jones, R. Middlebrook, M. Pierce, W. Beck), Mercury 73881 (Phonogram) (Play One/Unichappell, BMI)	74	79	5	RICH GIRL—Darryl Hall & John Oates (D. Hall), RCA 10860 (Unichappell, BMI)
8	11	7	REACHING FOR THE WORLD—Harold Melvin & The Blue Notes (D. Floyd), ABC 12240 (Soni, BMI)	42	22	16	DARLIN' DARLIN' BABY (Sweet, Tender, Love)—O'Jays (R. Gamble, L. Huff), Philadelphia International 3610 (Epic) (Mighty Three, BMI)	75	87	2	CLOUDY—Awa (Shant, Corrie), Atlantic 3389 (Averge, ASCAP)
9	16	5	LOVE IS BETTER IN THE A.M.—Johnnie Taylor (H. Scales, M. Griffin, D. Davis), Columbia 3 10478 (Grovesville, BMI/Composidex, ASCAP)	43	50	5	DR. FUNKENSTEIN—Parliament (G. Clinton, W. Collins, B. Worrill), Casablanca 875 (Rick's/Malibu, BMI)	76	76	5	WHERE IS THE LOVE—Ralph MacDonald (R. MacDonald), Marlin 3308 (TK) (Arista, ASCAP)
10	14	6	TOO HOT TO STOP—Bar-Rays (F. Freeman, H. Nehls III, L. Dudson, J. Alexander, M. Brand, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73888 (Phonogram) (Warner-Tamerlane/Dunbar, BMI)	44	44	6	DISCO LUCY (I Love Lucy Theme)—Wilton Place Street Band (L. Daniel, H. Adams), Island 078 (Debut, ASCAP)	77	NEW ENTRY	NEW ENTRY	I WANTCHA BABY—Arthur Prysock (R. Gamble, L. Huff), Old Town 1041 (Mighty Three, BMI)
11	9	13	BE MY GIRL—Dramatics (M. Henderson), ABC 12235 (Electroad, ASCAP)	45	52	7	MY LOVE IS FREE—Double Exposure (A. Felder, T. G. Conway), Salsoul 2012 (Lucks Three/Top Sound/Mighty Three, BMI)	78	80	3	THEME FROM ROCKY (Gonna Fly Now)—Rhythm Heritage (B. Conti, C. Connors, A. Robbins), ABC 12243 (United Artists, ASCAP/Star, BMI)
12	10	9	LOOK INTO YOUR HEART—Aretha Franklin (C. Mayfield), Atlantic 3373 (Warner-Tamerlane, BMI)	46	46	8	YOU MAKE ME FEEL LIKE DANCING—Leo Sayer (L. Sayer, V. Posca), Warner Bros. 8283 (BrainTree/Lena Munnier, BMI)	79	89	3	LAYING BESIDE YOU—Eugene Record (E. Record), Warner Bros. 8322 (Angelhead, BMI)
13	7	13	SOMETHIN' 'BOUT 'CHA—Lafayette (B. Lafayette), Gladys 1239 (TK) (Shelby, BMI)	47	56	8	RIGOR MORTIS—Cames (L. Blackman, L. Lefantant, A. Lefantant), Chocolate City 005 (Casablanca) (Better Gays, BMI)	80	NEW ENTRY	NEW ENTRY	SPRING RAIN—Savett (Savett), Salsoul 2414 (Barnegat, BMI)
14	24	5	THERE WILL COME A DAY (I'm Gonna Happen To You)—Smokey Robinson (R. Wakefield, M. Sutton, B. Sutton), Tama 54279 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	48	60	4	I CAN'T SAY GOODBYE—Millie Jackson (B. Nichols, A. Williams), Spring 170 (Polydor) (Cactus/Bill Lee, BMI)	81	NEW ENTRY	NEW ENTRY	OUT OF THE BLUE (Can You Feel It)—Cap Band (S. Wilson), Teton 10584 (RCA) (Big Heart, BMI)
15	15	8	THEME FROM KING KONG (Pt. 1)—Love Unlimited Orchestra (J. Barry), 20th Century 2325 (Ensign, BMI)	49	59	3	I WANNA DO IT TO YOU—Jerry Butler (J. Butler, H. Talbert, P. Venley), Motown 1414 (Jobete/Butler, ASCAP)	82	93	2	FREE LOVE—Jean Carn (R. Gamble, L. Huff), Philadelphia Int'l 83614 (Epic) (Mighty Three, BMI)
16	20	7	DANCIN'—Crown Heights Affair (W. Anderson), De Lite 1588 (Delightful/Cabini, BMI)	50	62	4	BOOGIE BOPPER—Sun (J.H. Wagner, D. Hammons), Capitol 4382 (Glenwood/Gismo, ASCAP)	83	88	2	LET YOURSELF GO—Supremes (B. Holland, E. Holland, H. Bruffy), Motown 1415 (Stone Diamond, BMI/Gold Forever, BMI/Holland-Dupee-Holland, ASCAP)
17	12	18	FREE—Deniece Williams (D. Williams, H. Redd, R. Watts, S. Greene), Columbia 3 10429 (K-C-Drick, BMI)	51	48	6	I'VE GOT THE SPIRIT/DO WHAT YOU WANT—Billy Preston (B. Preston, D. Jones), A&M 1892 (Irving/WEP, BMI/Glenwood, ASCAP)	84	90	2	LOVE IN 'C' MINOR—Heart And Soul Orchestra (Corona), Casablanca 876 (Fefe/Corona, SACEM)
18	16	14	BODY HEAT (Part 1)—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14368 (Dyanstone/Beinda/Unichappell, BMI)	52	57	4	SWEETER THAN THE SWEET—3Jays (C. Mayfield), Warner Bros. 8317 (Mayfield, BMI)	85	92	3	WE SHOULD REALLY BE IN LOVE—Dorothy Moore & Eddie Floyd (E. Floyd, S. Cropper), Malaco 1040 (TK) (East/Memphis, BMI)
19	25	5	TIME IS MOVIN'—Blackbyrds (K. Kilgus, Fantasy 787 (Blackbyrd, BMI)	53	54	7	COMIN' ROUND THE MOUNTAIN—Funkadelic (G. Clinton, G. Cook), Warner Bros. 8309 (Malibu, BMI)	86	NEW ENTRY	NEW ENTRY	SUPER BAND—Kool & The Gang (Kool & The Gang), De-Lite 1590 (Delightful/Gang, BMI)
20	40	3	I WANNA GET NEXT TO YOU—Rae Rays (R. Whitefield), MCA 40662 (Duchess, BMI)	54	54	7	WAKE UP & BE SOMEBODY—Brainstorm (C. Kent), Tuba 10811 (RCA) (Interior, BMI)	87	92	3	JUST ONE STEP—Little Milton (D. Eckford, M. Campbell), Gladys 1741 (TK) (Tric, BMI)
21	30	5	BLESSED IS THE WOMAN—Shirley Brown (B. Crotcher, Arista 0231 (DeJano, BMI)	55	68	3	LOVE IN 'C' MINOR (Pt. 1)—Cerrone (Alec. R. Costantino, Cerrone), Catillon 44215 (Atlantic) (Fefe/Cerrone, SACEM)	88	86	5	I'M HIS WIFE—Ann Sexton (C. Curry, W. Duggan), Sound Stage 7-2504 (Monument) (Cape May, BMI)
22	28	7	AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex (B.L. McGinty, B. Riley), Epic 8-50313 (Tree, BMI)	56	84	3	A DREAMER OF A DREAM—Candi Staton (A. Toussaint), Warner Bros. 8320 (Warner-Tamerlane/Mansant, BMI)	89	90	2	PARTY (Part 1)—Silk (D. Horne, A. Reid, M. Jackson, E. Thomas), Pye 71084 (ATV) (M.A.O.E./Luz, BMI)
23	23	6	WINTER MELODY—Danna Summer (D. Summer, G. Miroder, P. Bellota), Casablanca 874 (Rick's, BMI)	57	77	4	LET'S STEAL AWAY TO THE HIDEAWAY—Luther Ingram (J. Bayler, L. Ingram), Koko 724 (Kiddie, BMI)	90	97	2	NEVER LOVE NEVER WIN—Chain Reaction (Bears), Avila America 7651 (Capitol) (T.R./Screen Gems/EMI, BMI)
24	13	10	HA CHA CHA (Funktion)—Bossa Construction (R. Muller), United Artists 677 (Desert Moon, BMI)	58	64	7	THERE'S LOVE IN THIS WORLD (Tell The Lonely People)—Mighty Clouds Of Joy (T. Wilson, T. McFadden, L. Brown), ABC 12241 (Topic/Screen Gems, BMI) (Jobete, ASCAP)	91	96	3	FOR ELISE—Philharmonics (Beethoven), Capricorn 0258 (Warner Bros.) (Rear Exit, ASCAP)
25	19	12	FANCY DANCER—Commodores (R. Lapread, L. Richie, Commodores), Motown 1408 (Jobete/Commodores Entertainment, ASCAP)	59	72	3	HOW GOOD IS YOUR GAME—Billy Paul (M. Berlin, P. Terry), Philadelphia International 3613 (Epic) (Mighty Three, BMI)	92	85	3	FAMILY AGAIN—Sly & The Family Stone (S. Stewart), Epic 8-50331 (Stone Flower, BMI)
26	21	13	ISN'T IT A SHAME—LaBelle (R. Edelman), Epic 8-50315 (Hasting, BMI)	60	78	2	DISCO INFERNO—Tramman (L. Green, R. Kersay), Atlantic 3388 (Six Strings/Golden Fleck, BMI)	93	91	3	YOU'RE ONLY AS GOOD AS YOU THINK YOU ARE—Whispers (B. Gray, J. Foster), Soul Train 10878 (RCA) (Hip Trip/Six Strings, BMI)
27	27	10	JUST ANOTHER DAY—Peabo Bryson (P. Bryson), Bullet 02 (Web IV) (Web IV, BMI)	61	NEW ENTRY	NEW ENTRY	THE PRIDE (Part 1)—Isley Brothers (R. Isley, I. Isley, G. Isley, I. Isley, R. Isley, C. Jasper, E. Isley, M. Isley), T-Rec 2282 (Epic) (Revina, ASCAP)	94	NEW ENTRY	NEW ENTRY	"ROOTS" MEDLEY: A. MOTHERLAND, B. THEME FROM "ROOTS"—Quincy Jones (B.C. Ford), A&M 1909 (Whisper, ASCAP)
28	23	14	EASY TO LOVE—Joe Simon (D. Fritts, T.J. White), Spring 169 (Polydor) (Combine, BMI)	62	70	5	THE WAY YOU MAKE ME FEEL—Melba Moore (C.H. Kays, J.J. Buddah 582 (Charles Kays, BMI)	95	NEW ENTRY	NEW ENTRY	VANISHING LOVE—Chi-Lites (S. Dees), Mercury 72886 (Phonogram) (Whisper, BMI)
29	29	7	FEEL FREE—Four Tops (L. Payton, F. Bridges, D.D. McNeil), ABC 12236 (ARC/Dunhill/Rat, BMI)	63	63	6	SAY YOU LOVE ME—Fyfi Ruzin (P. Austin), CTI 33 (Arista, ASCAP)	96	98	2	NEVER LOVE NEVER WIN—Chain Reaction (Bears), Avila America 7651 (Capitol) (T.R./Screen Gems/EMI, BMI)
30	36	5	I TRIED TO TELL MYSELF—Al Green (W. Mitchell, A. Green), W 2122 (London) (London) (Joc/W Green, BMI)	64	NEW ENTRY	NEW ENTRY	THE PINCCHIO THEORY—Bentley's Rubber Band (R. Collins, G. Clinton), Warner Bros. 8328 (Rubber Band, BMI)	97	100	2	MAKE UP FOR LOST TIME—Miki Hawke (J. Stockland, B. Patterson), Paula 422 (Jewel) (Sa-Ma/Rogan, BMI)
31	31	7	BOOGIE CHILD—Bee Gees (R. Gibb, B. Gibb, M. Gibb), RSO 867 (Polydor) (Stepwind/Unichappell, BMI)	65	69	6	WINDY CITY THEME—Carl Davis & Chi-Sound Orchestra (T. Washington), Chi-Sound 904 (United Artists) (Carlana/Theranos, BMI)	98	NEW ENTRY	NEW ENTRY	DON'T LET LOVE WALK OUT ON US—Corland Green (R. Kason), RCA 10849 (Bell Bull, BMI)
32	32	7	SPACE AGE—Jimmy Castor Bunch (L. Henderson), Atlantic 1375 (Jagare, BMI)	66	66	7	SHO FEELS GOOD TO ME—Cos Funk Shun (M. Connor, C. Martin, F. Filate, L. McCall), Mercury 73853 (Phonogram) (Vale Joe, BMI)	99	NEW ENTRY	NEW ENTRY	YOU'LL NEVER FIND—Impressions (R. Shabazz, M. Stebbins), Catillon 44214 (Atlantic) (Dyan Stone/Watson, ASCAP)
33	18	23	DAZZ—Brick (R. Brown, B. Hargis, E. Jones), Bang 777 (Web IV) (Silver Cloud/Troley, ASCAP)	67	75	4	STICK TOGETHER (Part One)—Monie Rapier (M. Rapier, R. Rudolph, S. Winters), Epic 8-50337 (Dickie Bird/Jobete/Black Bull, ASCAP)	100	NEW ENTRY	NEW ENTRY	I'VE GOT TO DANCE (To Keep From Cryin')—Destiny (C. Lawford), At 129 (Black Sony, BMI)
34	33	8	LOVE TO THE WORLD—LTD (L. Mundt, F. Mundt, R. Mundt), A&M 1897 (Arista, ASCAP)								

Soul Sauce R&B Artists Overlooking Publishing \$

By JEAN WILLIAMS
LOS ANGELES—One of the biggest advantages to being a self contained act is the monies to be made from publishing, emphasizes William King, a member of the Commodores.

He claims that while many r&b groups now have their own publishing, most are not aware that this might well be their biggest money maker in the long run. King believes that many groups don't think of the time when they might not be performing and will then need the money. He advises new groups coming into the business to get involved in their own publishing.

The Commodores write all of their own material and have for the past couple of years. The group also produces and arranges its own tunes, with Motown producer James Carmichael co-producing.

"In recent years I have seen some good acts fail because they depend on other people to make hit records for them," says King. "Then their writers don't want to write for them anymore and their producers won't produce them. Consequently, they can't come up with a followup hit and drop out of sight."

The Commodores recently completed a new Motown LP, which is still untitled. According to King, this venture is more "musical" than the group's past albums. "Because we have the freedom to record in our own way, we decided to go all out and make the tracks as enjoyable as the vocals.

"Most tracks are structured with vocals in mind. This time, we produced tracks that could stand on their own even without voices," he says. King notes the group is primarily a concert act and its goal is to do a world tour yearly, which it will do for the first time this year. It embarks on its global tour Tuesday (8) to conclude in December. On the tour the Commodores will cut a live album in the U.S. either in Atlanta or Los Angeles.

Singer Ray Charles was attacked Monday (28) by a member of the audience as he performed at the Music Center, Los Angeles. Charles was performing at a benefit concert for Giant Step, an organization set up to deal primarily with youth and senior citizens in the city's black community, when a man jumped onstage, wrapping the microphone cord around the singer's neck. The assailant was apprehended by security guards.

Aretha Franklin also performed for the organization which is headed by footballer turned actor Rosie Grier. Independence Corp. of America (ICA) boss Al Bell received the first Economic Roots Award from the Greater Washington Business Center.

The award honored Bell as the minority businessman who has succeeded in the face of adversity, establishing his roots in the economic mainstream of business enterprise. Alex Haley, author of the novel "Roots" was the group's keynote

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week		This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
			★	☆				
1	2	6			31	24	20	PART 3 K.C. & The Sunshine Band, TK 605
★	4	5			32	32	24	CHILDREN OF THE WORLD Bee Gees, BSO BS1-3003 (Polydor)
★	3	6			33	27	8	LET 'EM IN Billy Paul, Philadelphia International PZ 34389 (Epic)
	4	1			34	35	4	KING SIZE B.B. King, ABC AB 977
	4	1			35	37	18	FOUR SEASONS OF LOVE Donna Summer, Oasis Casablanca, NBLP 703B
★	8	10			36	36	24	MESSAGE IN THE MUSIC O'Jays, Philadelphia International PZ 34245 (Epic)
	6	6			37	28	7	DISCO INFERNO Trammps, Atlantic SD 18211
	7	7			38	38	21	THE CLONES OF DR. FUNKENSTEIN Parliament, Casablanca NBLP 7034
					39	39	5	FESTIVAL Santana, Columbia PC 34423
★	30	3			40	40	9	WONDERFUL Edwin Hawkins Singers Birtlight 4005
★	14	3			41	49	2	SUITE FOR A SINGLE GIRL Jerry Butler, Motown M7-87851
	10	11			★	NEW ENTRY		RATED EXTRAORDINAIRE Johnnie Taylor, Columbia PC 34401
	11	13			43	41	6	ALL MY LIFE Arthur Prysock, Old Town OT 12 004
	12	12			44	42	31	FLOWERS Emotions, Columbia PC 34163
	13	10			45	45	15	DO IT YOUR WAY Crown Heights Affair, De-Lite DEP 2022
	14	16			46	50	2	THIS IS ANOTHER DAY Andrae Crouch & The Disciples, Light 5683 (Word-ABC)
	15	9			47	47	10	WELCOME TO OUR WORLD Mass Production, Cotillion SD 9910 (Atlantic)
	16	5			48	46	17	SOMETHING SPECIAL Sylvers, Capitol ST 11500
	17	20			49	52	26	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1-1584
	18	18			★	NEW ENTRY		MAZE featuring FRANKIE BEVERLY Capitol ST 11607
	19	15			51	48	26	I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis, Jr., ABC ABCD 952
	20	23			52	NEW ENTRY		CALIENTE Gato Barbieri, A&M SP 4597
	21	17			53	54	5	JEAN CARN Philadelphia International PZ 34394 (Epic)
	22	19			54	44	7	SO SO SATISFIED Ashford & Simpson, Warner Bros. BS 2992
	23	21			55	NEW ENTRY		STORMIN' Brainstorm, Tabu BQL1-2048 (RCA)
	24	22			56	NEW ENTRY		LOVE IN C MINOR Comane, Cotillion SD 9913 (Atlantic)
★	31	6			57	57	36	AIN'T THAT A BITCH Johnny "Guitar" Watson, OJM DILPA-3 (Amherst)
	26	29			58	58	6	BRISTOL'S CREME Johnny Bristol, Atlantic SD 18172
★	33	3			59	59	10	WHAT YOU NEED Side Effect, Fantasy F 9513
	28	26			60	51	5	SIT ON IT Jammy Smith, Mercury SRM 1-1127 (Phonogram)
	29	25						
	30	34						

MARCH 12, 1977, BILLBOARD

General News

BLACK-ORIENTED LABEL

Sales Abroad 50% Of Spring's Total

NEW YORK—Spring Records, a black-oriented label, now earns half of its gross from sales overseas, says Roy Rifkind, label vice president.

Spring, distributed in the U.S. and worldwide by Polydor, has three major artists, the Fatback Band, Millie Jackson and Joe Simon. Rifkind credits the success of these acts internationally, and especially the Fatback Band in Britain, for the label's success.

The label reports that the last three Fatback Band's LPs in Britain have cleared 100,000 units, with a new LP, "NANYCUSA" (New York, New York City, United States Of America) released Tuesday (1) in both the U.S. and Europe. Spring has also released the "Fatback Band's Greatest Hits," but so far only in Europe.

Though Spring's artists are oriented toward basic soul music, Bill Spitalsky, vice president of the label, says that for European release an effort is made to name European locations within some songs to evoke closer identification with European audiences.

To bolster their international

presence, Spring executives are on the go visiting potential markets.

"In the near future, we intend to visit each and every market where our product is sold," says Julie Rifkind, Spring's president.

"Japan and Australia, which are now potent areas for international sales are on the agenda. We'll also be covering all of the Far East, Belgium, where the Fatback Band is big, and, of course, the United Kingdom. We also intend to hit South Africa, where a big black market is blossoming. And there is plenty to followup, having just returned from MIDEM in Cannes."

Rifkind and Spitalsky say they concentrate on the black music market, "because it's always there. Even when records were at 78 r.p.m. and were 1/4 of an inch thick, people were buying black music."

"We make a nice, comfortable living from Spring," say the executives, "and we know where we are going. We don't need a lot of publicity for ourselves. We like Henry Stone's idea down in Miami. Just quietly sell a lot of records. That's what we're doing." **ROMAN KOZAK**

Blacks Protest FM Punch

Continued from page 1

one of the prime reasons for FM's strong hold on markets is the stereo factor. Several also boast more powerful signals and much lighter commercial loads.

Another point is some FM's freedom to play new records along with their proven hits. While a couple of stations say AM radio is deleting personality announcers, FM radio is installing them.

Bobby Christian, program director, WTAE-FM, Top 40, Pittsburgh, says, "FM is approaching 50% in a lot of markets. We don't break our records or audience down by ethnic groups. About 35% of our music is by black artists."

Jerry Boulding, operations manager, WVON-AM, Chicago, claims "FM penetration in major markets has grown to the point where it's better than 90% in all major markets but it's 96% here in total population."

"Some of these 'general market' stations are disguising their formats by calling them disco and other things, which does not denote they are also aiming at the black community. We make the heavy commitment and they wind up with our audiences," says Boulding.

A well known Eastern programmer, who prefers to remain unnamed, angrily says, "We go into the black community, do all the work trying to get the community together

emotionally because they tend to relate to disk jockeys, then the FM stations, both black and white get them as listeners and they get the ratings.

"It's damned unfair; seldom do FMers go out, they're not expected to. But the day we stop dealing with the community from every level we lose the listeners that we have.

"They (FM) play a lot of our (black) records and get a lot of black listeners. But they get the white listeners too because they are calling their formats Top 40, which has for the most part meant white music."

In Los Angeles, KUTE-FM, a general market outlet with a sister station KGFJ-AM, a soul operation, has in fact taken a number of its sister's audience, according to Larry Williams, operations director for both stations.

"There is a heavy competitive factor between the two stations. To a degree, KUTE is taking a portion of KGFJ's listeners," he says.

"KGFJ is targeted toward the black community, whereas KUTE is slanted toward the general market. We're going for a much broader base," he adds.

Williams, who claims to play 90% black music, says KUTE is also getting listeners of progressive stations such as KISS and KLOO primarily because his outlet also plays disco.

"Black music right now is the hot-
(Continued on page 120)

Soul Sauce

Continued from page 96

Bell formed ICA Records, Washington, D.C., following the bankruptcy of the Memphis-based Stax organization; a three-year audit by the IRS and winning the battle against a 14-count bank fraud indictment.

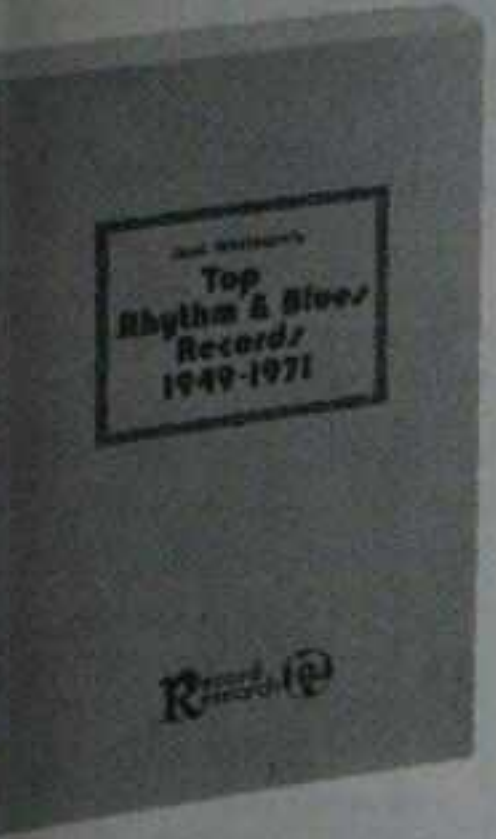
"Chattel," an original two-act gospel rock musical, offering tunes from Walter Hawkins' "Love Alive" LP, was performed at a backer's audition Tuesday (1) at the Ebony Showcase Theater, Los Angeles.

by Stddie Jackson, directed by Edmund Cambridge, coordinated by Gloria Beck, with music arranged by Lonnie Morgan, musical director for the West Angeles Church Of God In Christ. * * *

WDIA, Memphis, has received its second station of the year award for 1976. It won Billboard's r&b station of the year last December in New Orleans and most recently was lauded at the First Rhythm & Blues Awards, Washington, D.C. * * *

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WILLIAMS' 'VISIONS' GIVES LABEL FORESIGHT

LOS ANGELES—With the foreign market becoming a mecca for country acts to break pop, ABC International will tour country acts there in addition to trying to break acts overseas before the U.S.

That is the game plan as explained by Steve Diener, president of the international operation.

He claims country music is changing, becoming more MOR and in many markets outside the U.S., MOR holds a huge audience. But, he says, it's still difficult to gain chart positions for country acts overseas.

Says Diener: "The reason it's so tough for country acts to break through in foreign countries is because most of these countries have only one chart, a pop chart. So when a country act gets on that pop chart, its competing against all other forms of music. Country acts rarely make these charts."

One year ago, ABC International decided to take on the foreign market with its country acts. The combined marketing efforts of Anchor Records, England, ABC International and ABC/Dot Records have resulted in Don Williams' latest LP "Visions" selling in excess of 200,000 units, which Diener claims is comparable to about 700,000 copies sold (not shipped) in U.S. He claims this is rare overseas.

Outlining his marketing plan, Diener explains that the first mistake some labels make is to pre-condition the foreign market, by advertising the type of act that's coming.

"This should never be done. The country markets overseas are so small, about 5%, chances are they have never heard of your act anyway. Just send them as an act and the audiences will automatically deal with them that way.

"It's not like here where different acts play different facilities. There, practically all acts play the same auditoriums," he says.

Special packages of country product including repackaging have been distributed in Europe. The three firms have also gotten involved in promotional films and special publicity for these acts.

"We have television campaigns for Don Williams which is almost unheard of for an American artist in England.

"The average type of tv promotion over there is music of the 50s and rock 'n' roll specials. Not many record companies will take advertisement against one LP as we did with Williams because it's so expensive and tv time is so precious to Europeans."

The company is also drawing up an ABC/

Dot package of specialized country acts, to do a series of concerts in Europe then have them filmed for overseas distribution.

"Another reason I believe country acts are successful overseas is because most country acts are single standup artists. Maybe by coincidence most local acts overseas are single artists. And 50% of the music played in non-English speaking countries is local music. Bands as we know them are an American and English phenomenon.

"Economically it's practical to take country performers to Europe and foreign pop oriented promoters are clamoring for these acts. There are no bands to take along and no huge equipment. Approximately 95% of the country acts are solo artists," says Diener.

"There have been numerous English promoters in towns recently, major promoters not only for England but to subpromote country acts all over the Continent," injects Elaine Corletti, international director artist development. She adds that ABC has sent packages of eight of its acts to these promoters.

ABC/Dot acts who have appeared overseas during the past year include Don Williams, Jimmy Buffett, Barbara Mandrill, Roy Clark, Freddy Fender and the Amazing Rhythm Aces.

ABC Hiking Foreign Push For Country Breakthrough

Marketing And Tours Focus Of 'Game Plan'

By JEAN WILLIAMS

Nashville Public TV's Writers Show

NASHVILLE—"Songwriters' Night," featuring a wide spectrum of Nashville writers, will be aired for the first time, Monday (14), over Nashville's public television station, WDCN-TV.

The 4½ hour live program, slated to begin at 7:30 p.m., is being produced by the Nashville Songwriters

Assn. International and WDCN-TV, and co-hosted by artists Ed Bruce and Nat Stuckey. Also included will be highlights from "Austin City Limits" with the Earl Scruggs Revue, a program produced by the public broadcasting station in Austin, Tex.

Only a piano and a guitar are allowed, and the show moves from writer to writer allowing viewers an opportunity to see a more relaxed side of the performers and their writing skills. Writers appearing include many Hall of Fame people whose songs have become a part of America's musical heritage.

Writers set for the program are Kay Pennington, Linda Hargrove, Pee Wee King, Harlan Howard, Kenny O'Dell, Marijohn Wilkin, Eddie Raven, Dave Kirby, Dallas Frazier, Roger Bowling, Bobby Braddock, Rafe Van Hoy and Larry Butler.

WDCN-TV last year provided the program, "Hill Country Sounds," telling the story of country music for national distribution on the Public Broadcasting Service.

Global Airings For Wheel Unit

LOS ANGELES—Asleep at the Wheel will enter the Voice of America's Washington television studios March 21 to tape a show for airing on April 9 being dubbed in more than 20 languages and shown throughout the world.

In conjunction with the taping, the Wheel is performing March 20 at the American Song Series in Washington, D.C., for guests from the State Dept. and the Cultural Exchange Program.

The group's special brand of "Texas swing" was broadcast to Moscow, Feb. 22, via a 30-minute airing over the Voice of America featuring music from the Capitol act's albums.

Students To Hear Execs

NASHVILLE—The presidents of NARAS and BMI will join forces to answer questions on "Legal and Accounting Problems In The Music Industry" at Georgia State Univ. March 21 from 10 a.m. until 4:30 p.m.

Jay Cooper of NARAS and Ed Cramer of BMI will team up with two Atlanta music industry specialists, H. Edward Fink, president of Creative Accounting, Inc., and Joel A. Katz of Katz, Weissman & Loftis law firm to review recording contracts, publishing contracts, performing rights, tax problems, the Copyright Revision Act of 1976 and contract negotiations.

The seminar is planned as a between the Atlanta chapter of NARAS and the commercial music/recording program at Georgia State Univ.

A registration fee of \$15, \$7.50 for members of NARAS, will include the cost of a book of sample contracts, forms and a luncheon.



LONE STAR DEBUT—To mark the opening of the Lone Star Cafe as New York's new western music club featuring progressive country and "rockabilly," co-owners (from left) Mort Cooperman, Howard Keenan and B. McGivney present Billy Swan, second from right, with a special jacket as the first artist to appear.

NASHVILLE JUNE EVENT

Changes On Board For Country Music's Fan Fair

NASHVILLE—Some changes are on the boards for the sixth International Country Music Fan Fair set for June 6-12 in Nashville.

Officials indicate that at least two more shows will be added to the packed agenda of shows, concerts, lunches, exhibits, photo and autograph sessions. Top country music stars will provide more than 25 hours of live entertainment.

Also, Fan Fair officials are expected to try a square dance for the first time. It would be held on the plaza deck of the Municipal Auditorium—the building that will house most of the activities.

Sponsored by the "Grand Ole Opry" and the CMA, Fan Fair is expected to attract more than 12,000 country music fans to Nashville. More than 250 artists will be showcased during the weeklong event that will sellout hotel and motel accommodations within a 30 mile radius of Nashville. The hotel situation should ease somewhat for the 1978 Fan Fair, since the Opryland Hotel will be completed by then. But for this year, fans are urged to make reservations immediately.

Started six years ago to relieve the fan registration pressure on Country Music Week in October, Fan Fair has become a bigger drawing event than the October fest.

Fan Fair, offering music from

morning to midnight, gives country fans an opportunity to see more concentrated country talent than at other shows or events in the nation. It has come a long way since its first year when it attracted 4,000 persons and lost money. Since then registration has leaped to 5,500, then 7,000, then 9,500, and up to last year's total of 12,600.

Rac's Hut In N.J. Plans Renovations

JACKSON TOWNSHIP, N.J.—Rac's Hut, for decades a major club stand for country stars, will undergo renovations this spring to bring the center back to its musical glory. Until a few years ago such performers as Johnny Cash, Ferlin Husky, Ernest Tubb and the late Tex Ritter and Hank Williams drew capacity crowds at Rac's, filling three dance floors on weekends.

Nick Dalia, who bought the place with former partners from Mr. and Mrs. George Rac, now retired and living in Florida, says he will restore the back rooms which feature two stages. At present, only the tavern's main front room with a smaller dance floor is being utilized and live entertainment is limited to Saturday nights with Whiskey Murphy and his Sound Barrier Trio.

MARCH 12, 1977, BILLBOARD

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Billboard Hot Country Singles

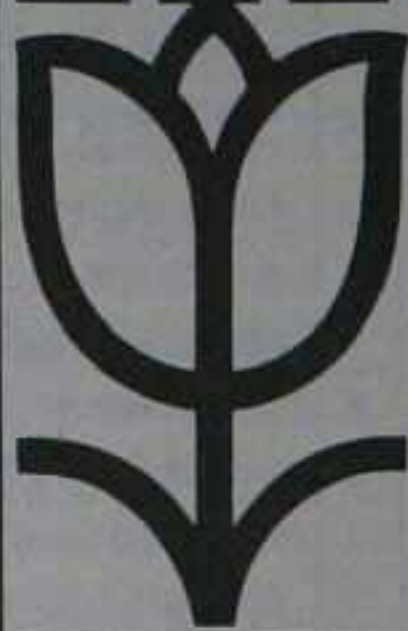
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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	3	4	5	6			7	8	9	10	11	12		
1	5	7	★	6	7	7	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride (J. Schweers), RCA 10875 (Chess, ASCAP)	55	2	★	NEW ENTRY	70	77	3	LOVE'S EXPLOSION —Margo Smith (N. Wilson, M. Smith), Warner Bros. 9339 (Jaxson/Gallico, BMI)
2	6	7	★	3	10	10	SOUTHERN NIGHTS —Glen Campbell (A. Truitt), Capitol 4376 (Warner-Tamerlane/Marsaint, BMI)	35	33	★	NEW ENTRY	71	78	5	IF THERE EVER COMES A DAY —Mike Landford (R. Mearns, M. Landford), Starline 149 (Gambel/Powell, BMI)
3	3	10	★	4	9	9	TORN BETWEEN TWO LOVERS —Mary MacGregor (P. Yarrow, F. Jarrell), Ariola America 7638 (Capitol) (Muscle Shoals Sound, BMI/Silver Dawn, ASCAP)	36	34	★	NEW ENTRY	72	73	4	(I Need You) ALL THE TIME —Eddy Arnold (B. Bryant, F. Bryant), RCA 10895 (House Of Music, BMI)
4	1	9	★	7	9	9	HEART HEALER —Mel Tillis (T. Greiner, J. Greenbaum), MCA 40667 (Sawgrass, BMI)	37	29	★	NEW ENTRY	73	73	4	WAITIN' AT THE END OF YOUR RUN —Ann Barber (J. Foster, B. Rice), Narwood 1071 (Jack And Bill, ASCAP)
5	7	9	★	9	7	7	DESPERADO —Johnny Rodriguez (D. Henley, G. Frey), Mercury 73878 (Phonogram) (Warner Brothers/Kicking Horse, ASCAP)	39	39	★	NEW ENTRY	74	73	4	BLUE EYES CRYING IN THE RAIN —Ace Cannon (F. Ross), N 2313 (Lambert) (Milne, KSCAP)
6	9	7	★	10	12	12	LUCILLE —Kenny Rogers (R. Bowling, H. Dymum), United Artists 929 (Brougham-Hall/Andite Invasion, BMI)	40	42	★	NEW ENTRY	75	71	8	BLUEST HEARTACHE OF THE YEAR —Kenny Dale (W.W. Wimberly), Capitol 4189 (Publicace, ASCAP)
7	2	12	★	15	6	6	SAY YOU'LL STAY UNTIL TOMORROW —Tom Jones (R. Greenaway, B. Mason), Epic 8-50308 (Dick James, BMI)	41	44	★	NEW ENTRY	76	71	8	JUST A LITTLE —Billy "Crash" Craddock (L. Malone, J.), ABC/Dot 17682 (Ray Stevens, BMI)
8	15	6	★	14	6	6	IT COULDN'T HAVE BEEN ANY BETTER —Johnny Duncan (R. Griff), Columbia 310474; (Blue Echo, ASCAP)	42	40	★	NEW ENTRY	77	63	8	LORD, IF I MAKE IT TO HEAVEN (Can I Bring My Own Angel Along) —Billy Parker (T. Overstreet, D. West), SCR 136 (Tommy Overstreet, SESAC)
9	14	6	★	10	9	9	ADIOS AMIGO —Marty Robbins (B. Vinton, R. Girardo), Columbia 3-10472, Al Gallico/Algea, BMI)	43	46	★	NEW ENTRY	78	63	8	LET ME LOVE YOU ONCE BEFORE YOU GO —Barbara Fairchild (M. Leikin, S. Duff), Columbia 3-10485 (Kimo, ASCAP/Penn, BMI)
10	10	9	★	13	7	7	THE MOVIES —Stallor Brothers (L. DeWitt), Mercury 73877 (Phonogram) (American Cowboy, BMI)	44	31	★	NEW ENTRY	79	63	8	HE'S GOT A WAY WITH WOMEN —Bob Luman (S. Warner), Epic 8-50322 (Lu-Ner, BMI)
11	13	7	★	16	5	5	YOU'RE FREE TO GO —Sonny James (D. Robertson, L. Herscher), Columbia 3-10466 (Intersong U.S.A., ASCAP)	45	43	★	NEW ENTRY	80	80	4	MY SWEET LADY —John Denver (J. Denver), RCA 10911 (Cherry Lane, ASCAP)
12	16	5	★	13	4	4	DON'T THROW IT ALL AWAY —Dave & Sugar (G. Benson, D. Mindell), RCA 10876 (Famous, ASCAP)	47	38	★	NEW ENTRY	81	82	4	I WILL —Wendell Adkins (D. Simpson), Hitville 6050 (Motown) (ABC/Dunhill, BMI)
13	4	12	★	18	8	8	MOODY BLUE/SHE THINKS I STILL CARE —Elvis Presley (M. James/D. Lee), RCA 10857 (Screen Gems/EMI/Sweet Glory, BMI/Jack/Glad, BMI)	48	48	★	NEW ENTRY	82	82	4	GET CRAZY WITH ME —Ray Stevens (R. Stevens), Warner Bros. 9318 (Ray Stevens, BMI)
14	18	8	★	19	7	7	WRAP YOUR LOVE ALL AROUND YOUR MAN —Lynn Anderson (J. Cunningham), Columbia 3-10467 (Starship, ASCAP)	49	59	★	NEW ENTRY	83	82	4	LOOK WHO I'M CHEATING ON TONIGHT/IF YOU THINK I'M CRAZY NOW (You Should Have Seen Me When I Was A Kid) —Bobby Bare (B. McNeil), RCA 10902 (Real Gone, BMI)
15	19	7	★	16	17	8	I'M NOT EASY —Billie Jo Spears (J. Vest, D. Chamberlain), United Artists 935 (Mercury, ASCAP)	50	50	★	NEW ENTRY	84	88	2	LIVING NEXT DOOR TO ALICE —Johnny Carter (M. Chino, M. Chapman), ABC/Dot 17685 (Cherry Lane/Island, BMI)
16	17	8	★	17	11	12	I JUST CAME HOME TO COUNT THE MEMORIES —Cal Smith (G. Ray), MCA 10671 (Contestion, SESAC)	51	62	★	NEW ENTRY	85	89	2	STRAWBERRY CURLS —Freddie Weller (R. Leigh), Columbia 3-10482 (United Artists, ASCAP)
17	11	12	★	23	7	7	IF LOVE WAS A BOTTLE OF WINE —Tammy Overstreet (S. Whipple), ABC/Dot 17672 (Tree, BMI)	52	64	★	NEW ENTRY	86	88	2	LAY SOMETHING ON MY BED BESIDES A BLANKET —Charly McClain (G.J. Scoble, R. Scoble, D. Hagan), Epic 8-50338 (Jalap/Partner, BMI)
18	23	7	★	24	6	6	PAPER ROSIE —Gene Watson (D. Harms), Capitol 4378 (Doubleplay/Quality, BMI)	53	37	★	NEW ENTRY	87	88	2	LILY DALE —Dorrell McGill & Willie Nelson (B.J. White, T. Moore), Columbia 3-10480 (Four Star, BMI)
19	24	6	★	20	20	9	EASY LOOK —Charlie Rich (G. Putnam, S. Throckmorton), Epic 8-50328 (Tree, BMI)	54	60	★	NEW ENTRY	88	88	2	I LEFT MY HEART IN SAN FRANCISCO —Red Sturgill (D. Gross, C. Cary), ABC/Dot 17684 (Selena, ASCAP)
20	20	9	★	21	21	9	YOUR PRETTY ROSES CAME TOO LATE —Lain Johnson (J. Foster, B. Rice), Polydor 1437 (Jack & Bill, ASCAP)	55	67	★	NEW ENTRY	89	96	3	FAN THE FLAME, FEED THE FIRE —Don Gibson (E. Brown), ABC/Hickory 5410 (Milne, ASCAP)
21	21	9	★	25	8	8	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD —David Rogers (D. Burgess, D. Pinner), Republic/IRDA 343 (Singer, BMI)	56	57	★	NEW ENTRY	90	90	3	LOW CLASS REUNION —George Nix (S. Whipple), Soundwaves 4542 (NSD) (Tree, BMI)
22	25	8	★	26	5	5	HE'LL PLAY THE MUSIC (But You Can't Make Him Dance) —Little David Wilkins (D. Wilkins, J. Johnson, C. Doherty), MCA 40668 (Ash Valley, ASCAP/Forrest Hills, BMI)	57	57	★	NEW ENTRY	91	90	3	WORLD FAMOUS PARADISE INN —Buck Owens (D. Houston, J. Shaw), Warner Bros. 9318 (Blue Rock, BMI)
23	26	5	★	30	4	4	MOCKINGBIRD HILL —Donna Fargo (V. Horst), Warner Bros. 9305 (Southern, ASCAP)	58	35	★	NEW ENTRY	92	97	2	IS ANYBODY GOIN' TO SAN ANTONIO —Chuck Price (D. Kirtzner, S. Martin), Playboy 8079 (Tree, BMI)
24	30	4	★	28	5	5	SHE'S PULLING ME BACK AGAIN —Mickey Gilley (J. Foster, B. Rice), Playboy 6100 (Jack & Bill, ASCAP)	59	74	★	NEW ENTRY	93	97	2	LOVE DOESN'T LIVE HERE ANYMORE —Bobby Carter (D. Griff), ABC/Dot 17675 (Blue Echo, ASCAP)
25	28	5	★	28	5	5	SLIDE OFF OF YOUR SATIN SHEETS —Johnny Paycheck (D. Tasker/Roby, W. Carson), Epic 8-50334 (Rose Bridge, BMI)	60	70	★	NEW ENTRY	94	99	2	LUNCH TIME LOVERS —Bobbie Robinson (B. Bertram, W. Vickery), NSC 101 (All-American) (Tree, BMI)
26	32	6	★	28	5	5	LOVING ARMS —Tammi Smith (T. Jones), Zebra 45374 (Kimo, ASCAP)	61	NEW ENTRY	★	NEW ENTRY	95	99	2	I'M SAVIN' UP SUNSHINE —Gale McBride (S. Lewis), Carole 117 (NSD) (Milne, ASCAP)
27	36	3	★	28	8	14	SHE'S GOT YOU —Loretta Lynn (H. Cochran), MCA 40679 (Tree, BMI)	62	72	★	NEW ENTRY	96	99	2	IT SURE IS BAD TO LOVE HER —Terry Stafford (T. Stafford), Carole 113 (NSD) (Avery Stafford/Collins, BMI)
28	8	14	★	29	12	12	NEAR YOU —George Jones & Tammy Wynette (K. Goff, F. Craig), Epic 8-50214 (Capricorn, ASCAP)	63	76	★	NEW ENTRY	97	99	2	DO THE BUCK DANCE —Bobby Falls (C. Faldo, D. Nix), 50 States 50 (NSD) (Southern Music/Columbia, ASCAP)
29	12	12	★	30	22	14	THERE SHE GOES AGAIN —Joe Stampley (A. Hawkshaw, E. Mason), Epic 8-50318 (Al Gallico, BMI)	64	69	★	NEW ENTRY	98	99	2	WHAT KIND OF FOOL (Does That Make Me) —Brian Stone (C. Putnam, M. Rosser), Republic/IRDA 343 (Tree, BMI)
30	30	4	★	31	27	13	TWO LESS LONELY PEOPLE —Ray Allen Jr. (W. Holyfield), Warner Bros. 9257 (Maple Hill/Vogue, BMI)	65	75	★	NEW ENTRY	99	100	2	LOW DOWN TIME —Dorland Redback (B. Haddock), Eagle International 1137 (Shell, ASCAP)
31	31	13	★	45	3	3	CRAZY —Linda Ronstadt (W. Nelson), Asylum 45341 (Tree, BMI)	66	58	★	NEW ENTRY	100	100	2	RAINBOW IN YOUR EYES (Loves Got A Hold On Me) —Joe & Mable (L. Russell), Patti 421 (New) (Tadpole Jack, BMI)
32	45	3	★	45	3	3	(You Never Can Tell) C'EST LA VIE —Emmylou Harris (C. Barry), Warner Bros. 9329 (Ac, BMI)	67	83	★	NEW ENTRY				SOMEWHERE SOUTH OF MACON —Marshall Chapman (M. Chapman, J. McWhorter), Epic 8-50330 (House Of Music, BMI)
33	45	3	★	45	3	3	ANYTHING BUT LEAVIN' —Larry Gatlin (L. Gatlin), Monument 45312 (Font Generation, BMI)	68	68	★	NEW ENTRY				PLAY, GUITAR PLAY —Comedy Twitty (C. Twitty), MCA 40682 (Twitty Bird, BMI)
							TURNED MEMORY —Charley Pride (J. Schweers), RCA 10875 (Chess, ASCAP)								MY MOUNTAIN DEW —Charlie Rich (C. Rich), RCA 10829 (Charles Rich, BMI)
							SOUTHERN NIGHTS —Glen Campbell (A. Truitt), Capitol 4376 (Warner-Tamerlane/Marsaint, BMI)								EVERY BEAT OF MY HEART —Peggy Sue (J. Otis), Door Knob 6021 (Fort Knox, BMI)
							TORN BETWEEN TWO LOVERS —Mary MacGregor (P. Yarrow, F. Jarrell), Ariola America 7638 (Capitol) (Muscle Shoals Sound, BMI/Silver Dawn, ASCAP)								UNCLOUDY DAY —Willie Nelson (W. Nelson), Columbia 3-10453 (Willie Nelson, BMI)
							HEART HEALER —Mel Tillis (T. Greiner, J. Greenbaum), MCA 40667 (Sawgrass, BMI)								TEXAS ANGEL —Jacky Ward (J. Foster, B. Rice), Mercury 73880 (Phonogram) (Jack and Bill, ASCAP)
							DESPERADO —Johnny Rodriguez (D. Henley, G. Frey), Mercury 73878 (Phonogram) (Warner Brothers/Kicking Horse, ASCAP)								ALL THE SWEET —Mel McDaniel (J. Zetace, B. Zetace, B. Morrison), Capitol 4373 (Columbia, BMI/Music City, ASCAP)
							LUCILLE —Kenny Rogers (R. Bowling, H. Dymum), United Artists 929 (Brougham-Hall/Andite Invasion, BMI)								SAM —Doris Newton-John (J. Farrar, H. Marvin, D. Black), MCA 40670 (John Farrar/Blue Gum/Deamus, BMI/ASCAP)
							SAY YOU'LL STAY UNTIL TOMORROW —Tom Jones (R. Greenaway, B. Mason), Epic 8-50308 (Dick James, BMI)								CHEATIN' OVERTIME —Mary Lou Turner (P. Forman), MCA 40674 (Hello Darlin', SESAC)
							IT COULDN'T HAVE BEEN ANY BETTER —Johnny Duncan (R. Griff), Columbia 310474; (Blue Echo, ASCAP)								AFTER THE LOVIN' —Engelbert Humperdinck (A. Bernstein, R. Adams), Epic 8-50270 (Silver Blue, ASCAP/Oceanic Blue, BMI)
							ADIOS AMIGO —Marty Robbins (B. Vinton, R. Girardo), Columbia 3-10472, Al Gallico/Algea, BMI)								ME AND THE ELEPHANT —Kenny Starr (B. Whitehead), MCA 40672 (Youngun, BMI)
							THE MOVIES —Stallor Brothers (L. DeWitt), Mercury 73877 (Phonogram) (American Cowboy, BMI)								WHISPERS —Bobby Berchers (R. Bourke, J. Wilson, G. Dobbins), Playboy 6072 (Chappell, ASCAP)
							YOU'RE FREE TO GO —Sonny James (D. Robertson, L. Herscher), Columbia 3-10466 (Intersong U.S.A., ASCAP)								NEW KID IN TOWN —Eagles (J.D. Souther, D. Henley, G. Frey), Asylum 45273 (Not Listed)
							DON'T THROW IT ALL AWAY —Dave & Sugar (G. Benson, D. Mindell), RCA 10876 (Famous, ASCAP)								I'M LIVING A LIE —Jeanne Pruett (W. Holyfield), MCA 40678 (Vogue/Maple Hill, BMI)
							MOODY BLUE/SHE THINKS I STILL CARE —Elvis Presley (M. James/D. Lee), RCA 10857 (Screen Gems/EMI/Sweet Glory, BMI/Jack/Glad, BMI)								RIDIN' RAINBOWS —Tanya Tucker (J. Crutchfield, S. Pugh, C. Ehringer), MCA 40650 (Paddle Wheel, ASCAP/Dixie Lane, BMI)
							WRAP YOUR LOVE ALL AROUND YOUR MAN —Lynn Anderson (J. Cunningham), Columbia 3-10467 (Starship, ASCAP)								SWEET CITY WOMAN —Johnny Carter (R. Dodson), ABC/Dot 17675 (Covered Wagon, ASCAP)
							I'M NOT EASY —Billie Jo Spears (J. Vest, D. Chamberlain), United Artists 935 (Mercury, ASCAP)								I'VE GOT YOU (To Come Home To) —Don King (D. King, D. Woodward), Can-Bro 116 (NSD) (Wijes, ASCAP)
							I JUST CAME HOME TO COUNT THE MEMORIES —Cal Smith (G. Ray), MCA 10671 (Contestion, SESAC)								OUT OF MY MIND —Cates (J. Hunter, R. LeBlanc), Caprice 2500 (Sound, ASCAP)
							IF LOVE WAS A BOTTLE OF WINE —Tammy Overstreet (S. Whipple), ABC/Dot 17672 (Tree, BMI)								THE FEELING'S RIGHT —Narvel Felts (J. Foster, B. Rice), ABC/Dot 17680 (Jack And Bill, ASCAP)
							PAPER ROSIE —Gene Watson (D. Harms), Capitol 4378 (Doubleplay/Quality, BMI)								LOVIN' ON —T.G. Shepard (B. Peters), Hitville 6053 (Motown) (Ren Peters, BMI)
							EASY LOOK —Charlie Rich (G. Putnam, S. Throckmorton), Epic 8-50328 (Tree, BMI)								A MANSION ON THE HILL —Ray Price (H. Williams, F. Rose), ABC/Dot 17666 (Milne, KSCAP)
							YOUR PRETTY ROSES CAME TOO LATE —Lain Johnson (J. Foster, B. Rice), Polydor 1437 (Jack & Bill, ASCAP)								DADDY, THEY'RE PLAYIN' A SONG ABOUT YOU —Kenny Serratt (S. Stone, H. Shannon), Hitville 6049 (Motown) (Wetbeck, ASCAP/Music, BMI)
							I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD —David Rogers (D. Burgess, D. Pinner), Republic/IRDA 343 (Singer, BMI)								YESTERDAY'S GONE —Vince Goodin (W. Bradford), Elektra 45253 (Poo House, BMI)
							HE'LL PLAY THE MUSIC (But You Can't Make Him Dance) —Little David Wilkins (D. Wilkins, J. Johnson, C. Doherty), MCA 40668 (Ash Valley, ASCAP/Forrest Hills, BMI)								THE LAST GUNFIGHTER BALLAD —Johnny Cash (G. Clark), Columbia 3-10483 (Sunbury, ASCAP)
							MOCKINGBIRD HILL —Donna Fargo (V. Horst), Warner Bros. 9305 (Southern, ASCAP)								SUNDAY SCHOOL TO BROADWAY —Anne Murray (B. Rice, R. Rice), Capitol 4375 (Mandy, ASCAP)
							SHE'S PULLING ME BACK AGAIN —Mickey Gilley (J. Foster, B. Rice), Playboy 6100 (Jack & Bill, ASCAP)								SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE —Jim Ed Brown & Helen Cornelius (J. Barry, D. Hallmark, B. Burg), RCA 10822 (Don Kirshner, BMI/Kashner Songs, ASCAP)
							SLIDE OFF OF YOUR SATIN SHEETS —Johnny Paycheck (D. Tasker/Roby, W. Carson), Epic 8-50334 (Rose Bridge, BMI)								RIGHT TIME OF THE NIGHT —Jennifer Warnes (P. McCann), Arista 9223 (American Broadcasting, ASCAP)



Billboard/Music Week/Music Labo
PRESENTS

IMIC '77



**Amsterdam
May 15-18
1977**

Sponsored by: Billboard/Music Week/Music Labo

The Music Industry Summit Meeting

THE SUMMIT MEETING OF THE INDUSTRY

The opportunities and vital issues which challenge today's music-record industry demand a meeting of this industry's top echelon.

Economic changes throughout the world and their impact on our industry, the changing global political picture, new U.S. copyright legislation and its repercussions on world markets, technological developments and the timetable for their launching as sources for new profit, building growth and profit potential in the face of today's economy and ever-mounting competitive forces . . . these and many other key issues will be met head-on by some of the industry's most brilliant minds who will participate in IMIC '77.

Watch for additional details on topics and speakers in the pages of Billboard, Music Week, and Music Labo.

REGISTRATION

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

LUXURY ACCOMMODATIONS

IMIC Conference Headquarters is the Okura Hotel, Amsterdam's newest luxury hotel. Accommodations are available at the Okura and other convenient first-class hotels in scenic Amsterdam. Billboard/Music Week will take care of all hotel reservations upon receiving your registration form with your arrival/departure dates noted. Please submit no later than April 15.

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- (One additional to be announced)

(WESTERN HEMISPHERE AD HOC COMMITTEE TO BE ANNOUNCED)

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

Please register me for IMIC '77 in Amsterdam, May 15-18, 1977
I am enclosing a check or money order in the amount of: \$400 (E222) \$150 (E83) Spouse registration

NOTE: REGISTRATION FEE DOES NOT INCLUDE HOTEL OR AIRFARE COSTS

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This covers all hotels with representative prices in each. NOTE: Should rooms no longer be available in price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at the time of reservation.
*U.K. currency exchange rate of 1.80
No refunds on cancellations after May 2, 1977

RORY ROARING ASCAP Writer Of Year Blazes Trail For Country Songwriters

By GERRY WOOD

NASHVILLE — Named as ASCAP's writer of the year and scoring again with the number 12 hit by Bobby Borchers, "Whispers," Rory Bourke continues to blaze a trail for Nashville songwriters.

Bourke is the classic case of a record merchandising man who felt he could create music as good as the product he was promoting. The only difference between Bourke and the other promoters is that he chucked his promo career for a creative career: he took the gamble and beat the odds.

The dues he paid on the business side are paying off handsomely on the creative side. He knows how to promote his own records because he once was a promotion man—and a good one.

He knows enough about marketing to keep any label marketing executive on his toes. He understands enough about the radio industry to talk knowledgeably about ratings, power patterns and programming philosophies.

And—after trying the freelance route for years—he learned the importance of signing with an effective publisher. He's the star writer for Chappell Music in Nashville.

Bourke has penned songs cut by artists ranging from Elvis Presley to Percy Faith. One of those songs—co-written with Norro Wilson and Billy Sherrill—has been recorded by more than 40 artists: "The Most Beautiful Girl." One of BMI's most performed songs, it's also a Muzak favorite.

Mel Tillis scored with "Neon Rose," Billy "Crash" Craddock hit with "Sweet Magnolia Blossom" and the crossover hit "Easy As Pie"; Lynn Anderson and Olivia Newton-John gained success with "Smile For Me." Ronnie Prophet placed "Sanctuary" and "Shine On" on the charts while Tommy Overstreet rode high with "Here Comes That Girl Again." One of Bourke's favorite Bourke songs, "January Jones," gained hit status through Johnny Carver.

Other artists digging into the Bourke stockpile of material include Kenny Rogers, Gary Stewart, Nat Stuckey, Andy Williams, Ray Conniff, the Lettermen and Engelbert Humperdinck.

Bourke quickly shares the glory with his co-writers: such clefters as Gene Dobbins, Johnny Wilson, Billy Sherrill, Gayle Barnhill, Lenny Chiriacka, Norro Wilson, Charles Silver, Bucky Jones, Hugh Moffatt and Carol and Mary Beth Anderson.

Most of Bourke's songs are co-written, but he plans to spend more time on solely-written songs. "I've gotten into working with so many other people that I've kind of shut myself out on my own," explains Bourke.

Last year he wrote 54 songs—44 with co-writers and 10 by himself. He plans to change that percentage.

A native of Cleveland, Bourke earned a B.S. degree in history from Mount Saint Mary's College, Emmitsburg, Md. He toiled for 18 months tracing lost freight cars for the New York Central—a luckless job since that railroad could barely keep up with its stations much less its trains or cars.

Tired of determining how a freight car of lettuce ended up in Mexico City instead of Michigan, Bourke quickly took a job with Mercury Records offered by Shelley Tirk. He worked as a promotion man in Cleveland, then moved to Mercury's headquarters in Chicago as a national promotion man for Smash Records, then product man-

ager for Smash and Fontana Records. He moved to Nashville in 1969 as national sales and promotion manager for country product under Mercury's Jerry Kennedy.

His preoccupation with songwriting soon became an avocation as the kinetic creative atmosphere of Nashville fired his soul. He quit Mercury in 1971, vowing to become a full-time songwriter.

In Nashville, decisions are easy; fulfillment difficult. His money-for-a-rainy-day soon succumbed to a flood of bills. He gained a few cuts as he wrote and plugged his songs door to door. The myth about the easy life of a songwriter soon was shattered by a gut-wrenching period of wondering where the next penny was coming from. "I went back to church and prayed because it looked like I was going to have to go back to work," Bourke reflects. The next week several of his songs were cut.

Special encouragement, advice and direction came from several friends and executives, including producer Don Gant, Wesley Rose,

Al Gallico, Bill Walker, Diane Petty, Ray Griff, Paul Richey and Pete Drake. Bourke gave up his freelance ways and signed with Chappell where Henry Hurt, the firm's Nashville vice president, immediately went to work on his songs.

In the highly competitive songwriting business, Bourke calls on his promotion-oriented past to boost his success. "In many cases the promotion man is the guy who makes the record a hit. I'm still a promotion man. When I write a song, I think of the promotion men. It may not help me write better songs, but it'll show me which ones to reject faster."

For some reason, Bourke has gained an even greater measure of success in Canada. Three of his six ASCAP award songs in 1976 were recorded in Toronto, and released in Canada before the U.S. release.

He writes and plugs daily. When he co-writes, he finishes the song in a day or less. When he writes by himself, it sometimes takes two or three months to complete a song. That's why he prefers co-writing.

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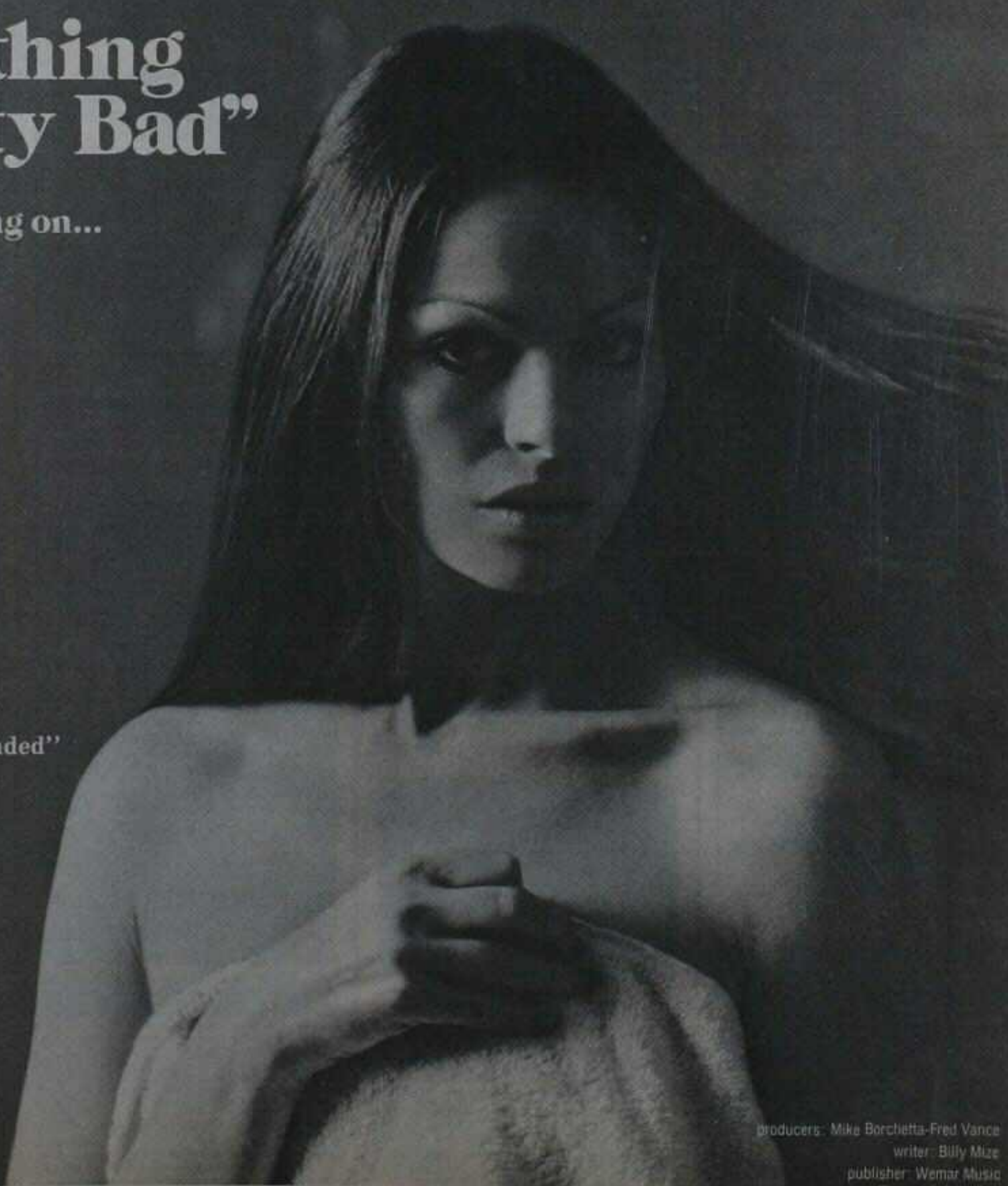
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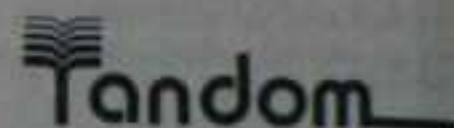
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MCA Recording & Music Profits

Continued from page 8
Total operating income for the year declined 18.2% to \$150,154,000 from the prior year's \$183,584,000 due largely to a \$18,467,000 decline or nearly 13% drop in the music division.

Corporate figures for parent MCA Inc. were more encouraging as the company reported its second highest annual net income, earnings per share and revenues.

For the year ended Dec. 31, net income was \$90,234,000, a 5.5% decline from last year's net of \$95,513,000. The quarterly net shows income at \$21,111,000 or a

12.2% drop from the prior year's \$24,051,000.

Revenues for the year were \$802,918,000 compared to the previous year's \$811,484,000. Earnings per share were \$5.02, compared to last year's \$5.35 per share.

Fete Old Music

NEW YORK—A celebration of the American popular song dating from 1900 through 1950 is being presented in an eight-week series of concerts at Michael's Pub here. The series is being produced by Cil Wiest, owner of Michael's Pub, with Alec Wilder and James Maher acting as consultants.

NECAA Block Bookings

Continued from page 88

She adds that student buying has become more professionalized and sophisticated. Lower priced acts are getting more campus attention, perhaps due to the tightening of school operating budgets, which is becoming an increasing deterrent for booking big name acts.

And while those big name acts continue to shy away from college dates in favor of working strictly with professional promoters, the lesser unestablished acts are benefiting.

Once the blocks are finalized, agents will follow through and hopefully get schools not in attend-

ance at the convention to perhaps join in on a block.

A meeting of the Southeast region is scheduled for March 21 to discuss its bookings. Other regions are scheduling similar meetings.

From the NECAA showcases the acts garnering the most national student interest and its price ranges are: Edmunds & Curley comedy duo, asking \$600-\$950 depending on the amount of schools in the block; Johnny Porrazzo, \$1,250-\$2,000; Magen McDonough, \$1,000-\$1,750; Mothers Finest, \$1,500-\$2,500; Mark-Almond, \$4,500; Corky Siegal, \$900-\$1,000; Cyndi Grecco, \$750-\$2,500; and Buffo the Clown, \$550-\$750.

Acts displaying regional interest are: Pousette-Dart Band, \$1,650-\$2,500; Toad the Mime, \$750-\$2,000 (depending on region and block size); Canadian Brass, \$1,750-\$2,750; Amazing Randi, a magician, \$850-\$2,500; Judd Strunk, \$1,250-\$1,500; TNT Powerhouse, \$1,200-\$1,750 and folk singer Alisha, \$150-\$400.

ED HARRISON

MCA To Court On 'Car' Album

LOS ANGELES—MCA Records is suing in Federal District Court to enjoin Homestead and Tampa Marketing, the tv album merchandisers, from selling its cover "Car Wash" album.

MCA claims the Tampa, Fla., firm has no authorization to use the title "Car Wash," or the "confusing similar logo" on its album. MCA asks \$500,000 cumulative damages.

In its pleading, MCA states the film, released Sept. 3, 1976, paid Universal Studios \$5 million revenue by Jan. 20, 1977. The single and album from the film, released in late August, sold 1,670,000 and 660,000 units, respectively, by Jan. 21, 1977, it's reported.

MCA alleges it ordered the defendants, who include Interstate Advertising and Lind Carl Voth and Simon Rosen, to cease selling the album, but they refused, after which MCA instituted the suit.

Osmonds Assist Educ. Program

LOS ANGELES—High Interest Teaching Systems has contracted with Donny and Marie Osmond for the vocal duo to participate in a special reading program for elementary school children.

The new program, authored by USC education expert Grayce A. Ransom, will feature songs and lessons written by ModuLearn, the firm's parent company, which are put to music created by the Osmond family and performed by Donny and Marie. It will be available this coming April.

The new program is a spin-off of another introduced last fall by the San Juan Capistrano firm.

Jazz Encyclopedia

Continued from page 88

industry "outsiders" interested in contemporary music. Others have attempted it and missed the mark.

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AD STRIKES SPARK

'Pay For Play' Battle Flares Up; Rights Society Vs. Dealers Assn.

By PETER JONES

LONDON—Following an advertisement placed in U.K. music trade magazine *Music Week* by the Performing Rights Society (PRS) under the heading "Music Played In Shops—Copyright Liability," the Music Trades Assn. (MTA) here has come back with a stern reply.

It says: "The advertisement categorically asserts that all shops where music is played must obtain a license from the PRS. The MTA now makes it clear that, having sought legal advice, it cannot accept the PRS view of the legal position."

"Indeed the MTA is currently assisting several record dealers in defending proceedings brought against them by the PRS for alleged infringement of copyrights based on the playing of music in record shops. In the course of these proceedings, the extent of the rights of the PRS will be judicially considered."

This is but the latest step in a long-running battle between the collection agency and the retailers. A few weeks ago, the PRS issued writs against three of the country's leading retail operations, Harlequin, Virgin and the Liverpool company Rushworth and Dreaper.

At the time, this was said to be a reflection of the PRS impatience with a situation which had dragged on for more than a year. The principle put forward by the PRS that its members are entitled to payment for in-store playing of records, with a license fee based on the floor area of the shop, has been fiercely opposed by retailers.

In the advertisement which followed the issuing of the writs, the PRS asserted: "Under the law of copyright, the performance of a copyright work in public is an infringement if the performance is given without the permission of the copyright owner. In the U.K., the PRS is responsible for licensing the public performance rights in virtually the world repertoire of copyright music."

"The playing of copyright music in that part of the premises of a shop to which the public has access constitutes a public performance and therefore requires a license from the Society. Before 1976 the Society, as a matter of policy, waived the necessity for such performances to be li-

DJM Releases Staff Producers

LONDON—In a general shakeup of the in-house a&r department, DJM Records here has released Kaplan Kaye, Mitch Hiller and Phil Sampson from their exclusive contracts in favor of free-lance arrangements.

Stephen James, managing director, says: "I've felt for a long time that the a&r department wasn't paying for itself."

Now the three producers are free to work for other companies with the right to take masters elsewhere if DJM feels the material unsuitable. "They will operate in the same way that Bruce Welch and Brian Bennett do, handling the work of specific artists."

James' view is that the company suffers from a lack of flexibility with in-house staff. Tony Palmer continues as head of a&r, handling administration as well.

censed when they took place in shops where the purpose of the performance was clearly limited to the demonstration of records, tapes, and musical instruments, or other equipment used for the playing of music, such as record or tape players.

"But in December, 1975, the Society publicly announced that in view of changes which had taken place over the years it considered that policy no longer justifiable and that, from Jan. 1, 1976, it would expect all retail shops, including those which exclusively sold records or musical equipment, to respect their copyright obligations and obtain a license from the Society."

"To date, a considerable number of licensing agreements have been entered into both with multiple chains and with individually owned retail shops which operate record and audio departments or counters. Also, discussions took place with the MTA and other bodies, and in the course of these the Society modified the tariff containing the licensing terms applicable to such shops."

"The amount of the royalty de-

pends upon several factors, including in particular the area of the public part of the shop within which the music is audible.

"The purpose of this announcement is to draw to the attention of all shops where music is played the necessity for obtaining a license from the Society and to advise all such shops to make application at once in order to regularize their position. The Society's representatives are visiting shops, and proprietors are reminded that if it is found that music controlled by the Society is being publicly performed without a license, the persons responsible are liable to infringement proceedings."

"Unfortunately, it has already been necessary for the Society to institute legal proceedings in certain cases. It is the duty of the Society to protect the interests not only of the British and Commonwealth composers and publishers who are its members, but also the interests of composers and publishers of all other countries whose rights have been entrusted to the Society for administration."

SELLS 360,000

Czech Country Act Earns Foreign Gold

By LUBOMIR DORUZKA

PRAGUE—Country Beat, most successful country group in East Europe, has received a Czechoslovak gold disk for sales of its latest album outside Czechoslovakia. It was awarded to Jiri Brabec, pianist and leader, by S. Maruska, president of Artia Export and Import Company, which has sold more than 300,000 copies abroad.

Locally, the record has sales of more than 60,000 and the final overall count could reach 500,000. This would make it the highest seller of any record pressed in Czechoslovakia. Prior to the Country Beat success, only Karel Gott has received a gold award from Artia for a pop album.

Brabec started his professional career with one of the first Czech rock groups, but switched over to country music in 1966 when he formed Country Beat. In 1972, he and singer Nadia Urbankova went as observers to the International Festival of Country Music in London and a year later was invited to appear with the whole group. The visit was repeated in 1974.

At the festival, Brabec met Jo Walker, executive director of the Country Music Assn. from Nashville, Tenn., who invited the band to play there in October, 1973. With an Irish band, Country Beat was included on the international show as the only representatives of European country music. They appeared in Nashville again in 1975.

At Wembley the group also met George Hamilton IV, who appeared at its performance. In return, Country Beat invited Hamilton for a concert tour in Czechoslovakia. In 1974, the group played four shows with him in the Sports Hall for 28,000 people.

Locally, the group has three albums and more than 50 singles. Nadia Urbankova and Milan Drobny have regularly recorded with the group, reaching some of the

highest sales figures registered in the country.

A version of "A Dear John Letter," sung in Czech, sold more than 150,000 copies; "Does Your Chewing Gum Lose Its Flavor" more than 200,000; "My Old Man's A Dustman" more than 80,000. A Jiri Brabec composition, with just the band and spoken lyrics, "While You Are Sleeping," sold more than 120,000 singles.

In addition to visits to the U.S. and U.K., the band has toured Russia, Poland, the German Democratic Republic, German Federal Republic and Cuba.

International Turntable

John Doe and Andy Stephens have been named directors of State Records. The former is financial controller of the company and Stephens is head of repertoire and promotion. State chairman Wayne Bickerton has strengthened the organization's music publishing division with the appointment of Nigel Mason, who moves over from a post as head of RCA's London promotion office.

John Beecher has left Ambassador Music in London after 12 years to set up his own production and publishing companies. His place as administrator has been taken by Nigel Phillips, who recently left EMI after two years working as assistant copyright manager and also with the professional department.

New general manager of the Sound Manufacturing (Hayes) pressing plant at High Wycombe, Buckinghamshire, is Philip Gouldstone. John Wooler maintains his connection with the company as a director-consultant.

Malcolm Garrett and Andrew



HARPO AWARDS—EMI-Sweden's singer/writer Harpo, clutching Little Nell, is surrounded by a group of EMI execs in Stockholm as he accepts gold for "Movie Star," silver for "Horoscope," and diamond for "Smile." Little Nell album topped the 100,000 mark.

Labels Dispute Rights To 'Ali Shuffle'

LONDON—Decca Records is taking legal action against Contempo Records here over the latter's release of a new single, "The Ali Shuffle," by Alvin Cash.

This is the second time inside seven months that the major has moved against a small, soul-oriented independent. Last August it took similar action to prevent Global Records in Manchester from issuing an eight-year-old r&b single by Johnny Jones and the King Casuals. Decca claims it holds exclusive U.K. rights to the Cash single through its licensing deal with America's Brunswick/Dakar operation.

But Contempo contends that it has the artist under exclusive contract for all world territories outside the U.S., company boss John Abbe having known Cash as well as other key Chicago soul artists for some years.

Now, as the lawyers get to work, Decca has brought forward its release of "The Ali Shuffle," which Contempo plans to put the record out in Germany, Belgium and Holland. It was originally planned by Decca to tie in with a forthcoming movie about Muhammed Ali, who is a friend and business associate of Cash. In Italy it has been issued by Brunswick's licensee.

From The Music Capitals Of The World

LONDON

Motown launching its first mid-price series here with a seven-album supplement, showcasing Diana Ross, the Supremes, the Temptations, the Four Tops, Junior Walker and the All-Stars and the Jackson Five, the product being tagged "Motown Specials." . . . EMI MOR chief executive Vic Lanza on a seven-week world tour spotting talent.

Karen Fox, Canadian-born, appointed press officer at Phonogram here, replacing Ken Bruce who has gone to RCA as promotion head. . . . Twigg's first ever concert tour starts April 15, with seven dates culminating in London's Royal Albert Hall, and it ties in with her second album "Please Get My Name Right."

Publicist Bill Harry, first person in U.K. to write about the Beatles, has been commissioned to write a book on the late Stuart Sutcliffe, one-time member of the group when it was playing Hamburg clubs. . . . Following its big success in the U.K., Jim Henson's "The Muppet Show," produced by Associated TV, is to be independent TV's official entry for the Golden Rose of Montreux light entertainment contest (May 8-14). . . . Magnet, via managing director Michael Levy, has U.K. rights to the Butterfly Productions outfit of Michael Kunze, which includes all Silver Convention product and material.

At the end of April Eric Clapton and his band, with guests Ronnie Lane and Slim Chance, tour Europe, U.K. and some Eastern bloc countries, dates to be announced shortly. . . . New Polly Brown single "Beautiful Things For You" (GTO) recorded in Nashville, Tenn., with Don Schroeder and could restore the ex-Pickettywitch singer to the chart. . . . Big promotion campaign by Private Stock to tie in with David Soul's visit this month.

Decca making a relatively rare venture into tv advertising for solo albums by Justin Hayward and John Lodge, erstwhile members of the Moody Blues, one of the company's previous campaigns being for Hayward and Lodge when they were the Blue Jays. . . . Island presented

limited edition sampler, mostly of live tracks, by distribution at the Students' Union conference of national social secretaries.

Persian-born singer Shusha plays (March 2) her first London concert for 18 months, at the Queen Elizabeth Hall. . . . New Jack Bruce Band in middle of run of first British concerts, lineup now featuring guitarist Hughie Burns, keyboard man Tony Hymas, drummer Simon Phillips with Bruce on bass and vocals. . . . Following eventual and costly triumph of launch of Demis Roussos in U.K., Phonogram now planning similar activity for Tony Monopoly, one-time MOR singer.

Great reviews for opening night of Frank Sinatra's unprecedented week-long run at the Royal Albert Hall here. . . . Clash between an angry Jerry Lee Lewis at London Airport with press men, following questions put to him about reported criticism of his tour here. PETER JONES

BRUSSELS

Good reaction for Aviola through "Teenage Depression" by Eddie and the Hot Rods, following a promotional tour here by the group for BRT TV and various concert centers. . . . Top 30 hit for Champagne and the "Rock And Roll Star" and for "The Coffee Song" by Osibisa.

Strong Belgian action for Van McCoy on "Soul Cha Cha" and there is a great deal of radio action for Peter Frampton's "Do You Feel Like We Do" and Terry Cashman's "Baby, Baby, Love You." . . . Vogue acquired rights here of British Pye label with artists like Jimmy James, Johnny Wakelin, Brotherhood of Man and Neal Thing. . . . David Parton doing well here with his version of Stevie Wonder's "Isn't She Lovely."

Vogue working well in Flanders with Willy Sommers and for import from the Netherlands Andre Van Duin, Rosie Andros and Passee-Partout with "De Doodgewone Dingen." . . . Polygram strong on Archiv action with specially made catalogs. . . . And progress for Bryan Ferry's new single "This Is Tomorrow." Golden Earring in

(Continued on page 109)

Faulty' Policy Altered By Phonodisc Following Beefs

LONDON—Protests from dealers throughout the U.K. have caused Phonodisc to cut back on its hard-line policy on faulty returns.

Since last November, when Phonodisc reintroduced a 5% returns system, the distributor had been refusing to accept faulties that had been deleted for more than five months. There were complaints about the "confusing new process" from dealers finding it difficult to return faulty deleted disks.

Now Phonodisc says it will carry out an extensive new publicity campaign to restate the working of the computerized system and has dropped the five-month limit on the return of the deleted faulties.

One retailer, Colin Bell of Weymouth, Dorset, was worried, he says, about responsibilities under the Sale of Goods Act.

"If a dealer sells a record which is old stock and found to be faulty, should he exchange it, or give a refund, knowing that it may be impossible to get credit for it? And is Phonodisc legally able to implement a system which must be questionable under the Sale of Goods Act? I'm also critical of the amount of form-filling and label-sticking involved in sending unsold stock back to the distributors," he says.

Another retailer, John Monro, says: "From now on, when a record is placed on a deletion list, it will go back to be checked, as I don't have the time to do it. New artists or obscure records will have to be very

good indeed before I buy in, because if they don't sell they may be deleted and I could end up with faulties that I can neither sell nor return."

Other dealers feel that Phonodisc was not encouraging retailers to stock across the board by implementing the five-month rule.

But Dave Adams, Phonogram commercial manager, says: "The five-month rule on non-acceptance of deletions was made to prevent dealers from buying in from deletion merchants and then including them in their 5% returns every three months to boost their credit.

"But the process has landed us with a problem. Now we have decided we can accept back faulty returns of deleted product. But we do also reserve the right to test these records if they are returned to us. We realize we need a bit more flexibility in the system before it can become a really smooth operation. We need six months before everybody gets used to the new process."

Computerized methods were drawn up to make the issue of credit notes as fast as possible and to prevent large quantities of disks going to and fro between Phonodisc and the dealers. Adams says: "Using a sophisticated computer meant there had to be a definite list of what could and could not be returned."

Like Phonogram, Polydor—the other partner in the Phonodisc operation—has been involved in the new faulties agreement and has also relaxed the five-month limit.

First Survey Set For Commercial Radio In the U.K.

LONDON—The first national survey of commercial radio in the U.K., costing about \$150,000, will allow record companies and others to assess the impact of Independent Local Radio against BBC Radio One, and to make advertising decisions accordingly.

It is being conducted by Research Surveys of Great Britain for JICRAR (Joint Industry Committee for Radio Audience Research) this spring and it is believed April is the designated month.

Several of the ILR stations have yet to undertake full JICRAR surveys, partly for cost reasons. Results of the survey are expected in early summer when a survey document containing information about each station individually and collectively will be published.

The Assn. of Independent Radio Contractors marketing committee has yet to decide on marketing strategy for the figures, but a vigorous promotion campaign is anticipated.

1st RETAIL VENTURE Reader's Digest Bids For U.K. Store Trade

By JOHN HAYWARD

LONDON—Reader's Digest Records, one of the leaders in the mail-order disk world, moves into the retail business here this month with a massive television campaign to promote a double album called "Jubilee Fanfare."

It is the company's first venture into retailing, its first tv campaign

and its first attempt in radio advertising. Total cost will be about \$400,000. The album is a compilation of military, orchestral and choral music. It will be distributed to the major chains by Multiple Sounds, while CBS is to service independent retailers. Dealers can expect the normal margins for tv-promoted albums.

Ian Wright, Digest music division manager, says a lot of market research had gone into the release of "Jubilee Fanfare." The material has been designed to appeal to patriotic and nostalgic feelings with performances by such as the Band of the Coldstream Guards, the Royal Philharmonic and the Royal Choral Society—none offered to retail consumers before.

Says Wright: "We're not going the route followed by other companies in the compilation business. They go with an artist, but we're basing our album around a concept, in this case the Queen's Silver Jubilee, and fitting to it a suitable repertoire."

He adds the album is packaged in a full-color gatefold sleeve, featuring a picture of the Queen and shots of the Coronation 25 years ago.

Normally, Reader's Digest markets packages of LPs by mail order. Wright estimates the company controls 6%-8% of the record market in this area. "We've been looking at the retail market for some time and it was our view that we'd have to attack the retail consumer by using tv advertising, the format currently most successful in retailing records."

"We have a lot of experience with MOR product and own a lot of repertoire. If this campaign is successful, we shall consider more retail albums."

\$50G Backs Single

PARIS—Talent-conscious Eddie Barclay is spending \$50,000 launching a single by Enrique, Spanish-born but living in France since the age of three.

Enrique started with amateur group the Dusty Minds, concentrating on Rolling Stones and Beatle material. Though he studied as a hairdresser he joined a professional band, the White Angels, in 1973, and won many talent contests, at one stage concentrating on operetta songs as featured by the late Luis Mariano.

MOSTLY CLASSICAL Intl Artists Scheduled For Dates In Romania

By OCTAVIAN URSULESCU

BUCHAREST—The Romanian Artistic Agency, ARIA, has organized a large number of international artists to visit Romania this year, according to Vasile Florea, general manager of the booking organization.

In the symphonic and chamber music areas, visitors include the conductors Luigi Sagrestano (Italy), Kurt Woss (Austria), and Carmen Moral (Peru); pianist Lazar Berman (Russia); violinist Angelo Stefanato and contra-bassoonist Francesco Petracchi, of Italy.

Florea says each is to give concerts with the Romanian State Philharmonic Orchestra George Enescu. Others to work with this orchestra in concert as conductors are Janos Ferencsik (Hungary), Silva Pereira (Portugal) and Harold Farberman (U.S.).

Playing with the same orchestra will be violinist Jean-Jacques Kantorow (France) and Russian cellist Mihail Homitzer. Other guests in the immediate future include Isaac Karabtschewski (Brazil) and Italian pianist Fausto Zadra.

With the Symphonic Orchestra of Romanian Radio-TV, conductors Mario di Buonaventura (U.S.), Kari Tikka (Finland), Pietro Argento (Italy), Edoardo Rahn (Venezuela) will make appearances. Also involved with this orchestra: violinist Juriko Kurnouma (Japan), cellist Franko Maggio Ormezewski (Italy), and pianists Vladimir Krpan (Yugoslavia) and Grigori Sokolov (Russia).

Florea says that in the lyric music and dance area, Bulgarian tenor Todor Kostov will sing with the choir of the Romanian Opera, as will soprano Marina Krilovici and mezzo-soprano Irinia Arhipova (Russia), Greek baritone Kostas Paskalis and bass Jozsef Gregor (Hungary), along with the ballet duo Aurora Bosch and Jose Luis Zamorano of Cuba.

Other Romanian visitors during the year will be the Buddy Rich Big Band, U.S. group Chicago and Eva Pilarova in concerts.

The ARIA agency is also involved in arranging visits of Romanian artists to foreign countries. Ars Rediviva, the ancient-instrument orchestra of Romanian Radio and TV is to play in Yugoslavia; the Academia Quarter in the U.S. and Canada; and the Armonia brass quintet, Trio Iliescu, Duo Avy Abramovici and Irina Staicu all are going to Spain. The duo of Cornelia Bronzetti and Gabriel Amiras is scheduled to visit Russia.

\$17 MIL OUTLAY

New HQ For EMI-Holland

HAARLEM—The headquarters of EMI-Holland, the biggest record company in the country, is being moved from Haarlem, west of Amsterdam, to Uden, a small city in the south. The decision was made recently by the board of EMI Ltd. in London.

The company comprises three units—EMI-Bovema, Negram and Delta—with around 750 employees on the payroll, 500 of them in Haarlem. EMI-Holland is leaving because it is difficult to expand within the city. The \$17 million headquarters will be on 70,000 square meters, near Belgium and the Ruhr region of Germany.

Building starts this spring. The production unit, with a pressing factory, cassette factory and sleeve printing unit, should be operational in the summer of 1978. Second phase involves the distribution department, to be opened by the end of 1978. And the third stage, the staff departments, should be ready for the summer of 1979.

When complete, the factory will have an initial capacity of 16 million records and 4 million cassettes a year. The factory will have a substantial printing capacity mainly for record covers and labels to permit an integrated operation.

This will provide sufficient spare capacity to meet foreseeable pressing and tape duplicating requirements from other EMI companies in Western Europe. EMI has approximately one third of Holland's \$150 million record market.

Some of the EMI-Holland departments currently outside Haarlem will also be moved to Uden—including the additional pressing factory Algrammo, which has 35 employees, now in Alkmaar, north of Amsterdam. Other divisions will stay put, notably the radio and tv promotion staff, who will stay on in Hilversum, where all Dutch broadcasting companies are situated.

Dates In Poland For Manhattan Transfer

WARSAW—The American pop vocal quartet Manhattan Transfer were slated to perform four concerts in Poland Mar. 3 and 4 in response to a request from the government cultural office. The group records for Atlantic Records.

The Polish visit, which included a live television appearance, may lead to distribution of the group's hit European single, "Chanson d'Amour" in this country. If negotiations are successful, this will be the first American single to be released here, according to a spokesman for WEA International.

RCA Pacts Trema

PARIS—RCA France has signed Trema Records to a distribution pact. Label roster includes Pierre Billon, Sir Albert Douglas, composer Christian Gaubert and arranger Jean Claudric. Latter's first Trema LP is reported to have sold more than 100,000 copies.

Intl Push Backs Finnish Entry In Eurovision Test

HELSINKI—Heavy international marketing artillery is being built round "Lapponia," the Finnish entry in this year's Eurovision Song Contest. This is Finland's first-ever real attempt at gaining a top place in the annual event which attracts a television audience of some 500 million.

Johan Vikstedt, managing director of Discophon, says: "The song is by far the most commercial Finnish entry in the history of the contest. It has a strong hookline and contains all the mystique of deepest Lapland."

The song is by Aarno Raninen, has already been sold to 16 different countries and several will release the original version by Monica, recorded in English, German, French, Spanish, Swedish and Finnish. Crucial date is March 5, roughly a month before the contest itself, when

"Lapponia" could be played with no restriction anywhere in the world.

A special international-style press kit has been produced round the artist. Helping the Finns on the way to the London finals of the Eurovision is Stig Anderson, mastermind behind the Abba success. He is selecting material for Monica's upcoming album, as well as supervising the marketing. It is said he has also bought the world rights to "Lapponia" and regards it as the biggest Finnish achievement since "Letkis," which he helped to international fame in the mid-1960s.

International Turntable

Continued from page 106

Goodburn have been appointed joint general managers of Hellermann Cassettes, based in Crawley, Surrey. Garrett joined in 1975 as sales and marketing manager. Goodburn, who joined in 1973 as financial controller, has gained experience in both sales and production. The blank tape company is part of the Bowthorpe Holdings Group and claims to be the largest manufacturer of cassettes in the U.K. Hellermann launched the HCL Super Brand of high energy blank tape cassettes on the consumer market last year.

African Post For Eze

LAGOS—Charles Eze has been named manager, promotion and sales, for the West African territories. CBS Records International, reporting to Simon Schmidt, area director. Eze will supplement the activities of the local EMI company here. CBS licensee in Nigeria.

WARNER BEST FOR PHONOGRAM

HAMBURG—According to Juergen Sauermann, a&r manager, Kai Warner is Phonogram's most successful German artist in the international market.

The orchestra leader and composer has had his albums "Dance To The Beatles" and "Go In Party" released in more than 20 foreign countries. Phonogram has also gone into international production with artists like Marianne Rosenberg, Claudia Barry and Peters, Sue and Marc.

Sauermann says: "We are now cutting international versions at the same time as the German-language originals, mostly aimed at the discotheque market."

MARCH 12, 1977, BILLBOARD

Tieing Labels & Publishers Mexico's EMMAC's Goal

By MARV FISHER

MEXICO CITY—"We're going to do our best to tie it all together this year between the publishing companies and all of the record labels in the nation," states Manuel Cervantes Rivera, newly elected president of EMMAC (the Mexican publishers association).

"Our goal is to appeal to the small companies who do not pay royalties to make them more aware of their obligation," he says.

"We know there is not enough control in places like Guadalajara and Monterrey, however we are virtually sure we'll be able to correct that shortcoming in our vigilance of the industry."

Another of EMMAC's aims for the current year is to maintain the same cordial relations as always with record companies: "We want to continue in an open manner, so that we can eliminate confusion in payments," he says.

One of the solid foundations that EMMAC now has is a blanket agreement with all three, recognized manufacturing associations for record companies—AMPROFON,

PROFOMEX and FONOMMAC, the latter the most recently formed group.

"In the months to come, we can see this growing cooperation," he feels, "and this will put us in a better light with any new government regulations." Cervantes, like everybody else, is fully aware of the rapid growth of the music industry within the past few years, and we would like to keep it that way."

The important thing that Cervantes wants to get across in his full year in office which ends January 1978 is to sustain and defend the interests of EMMAC's members (totaling well over 30 active members). "If we do make a mistake, I think we are strong enough and sensible enough to correct it the next time around."

Along with Cervantes, others who will now sit in their official new roles are: Alfredo Gil, Jr. (Edimusa) and Alfonso Garcia (Intersong), first and second vice-presidents, respectively; Jose G. Cruz (Beechwood), treasurer; Eduardo Balestrini (Ricordi), secretary; Mario De Jesus (Emlasa), Ramon Paz (Pham/Emmi) and Dr. Enrique Gutierrez Zamora (Edim), vocals (or alternates).

Bronze to EMI In License Deal For U.K. Sales

LONDON—Bronze Records here has signed an exclusive licensing deal with EMI Records for the U.K., from April 1, this year. The artist roster involved includes Uriah Heep, Manfred Mann's Earth Band, Osibisa, Lionel Bart, Eleanor Bron, Scaffold, U-Boat and Sparrow.

It is the first signing since Alan Kaupé was appointed director of EMI's licensed labels division in January, when it was said the company was to strengthen its coverage and build a more integrated team.

Lilian Bron, Bronze chief, says: "Once we made the decision for the company to become independent of Island, with whom we had a good six-year relationship, we had the choice of making one deal for the whole world or hand-picking licenses in more than 40 individual territories. We chose the second, more time-consuming, way because we wanted to ensure continuity of the personal attention which has brought past success."



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DIRECTOR OF BUSINESS AFFAIRS—Attorney for Latin American Operations

International growth of this major US record company has created this new position at its Latin American regional headquarters located in southeastern United States.

The Director will be responsible for all business aspects of A&R, music publishing, acquisition of talent and music properties, copyright and royalty matters. Extensive travel will be required throughout the region.

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NEW YORK

Ricardo Marrero and The Group have signed with Fania Record's Vaya label for a five-year, two LPs per annum, contract. Marrero, who two years ago climbed the charts with his "Babylonia" hit single, was previously signed with Don King Productions. He will be releasing one LP featuring Latin music and one LP featuring American music each year. He is currently at La Tierra Studio.

Jimmy Urbina Y Su Revolucion '70, a group of young musicians from Puerto Rico, are recording an LP on the P.R.A.S. Label distributed by Rico Records, featuring traditional Latin songs in a progressive format. The LP is based along the same lines as Frank Ferrer's "Yerba Bruja" and it's no wonder as some of the musicians from Revolucion '70 also were involved in "Yerba Bruja." Produced by Frankie Gregory, the LP is entitled "Canto A Las Antillas" featuring vocalist Angel Pacheco and Dino Gay.

Trombonist/bandleader Willie Colon is going into the studio to work on an LP with songstress Celia Cruz. . . . Vocalist Ismael Miranda just completed an LP for Fania. . . . Roberto Roena's LP "The Eighth Wonder of the World" will be out this week. . . . Andy Harlow's Latin Fever has been released on Fania.

Meanwhile Fania executive Alex Masucci announces the appointment of Joe Sierra in San Francisco as promo man. . . . And Bobby Rodriguez Y La Compania and Orquesta Novel are

Latin Scene

back from a one-week successful tour in Puerto Rico.

Gala recording artists Eydie Gorme and Steve Lawrence appear at the Westbury Music Fair in Westbury, N.Y., March Sunday-Sunday (6-13) and at the Deauville Star Theatre in Miami Beach from March 21 to March 27. During this month they will be appearing on the "Merv Griffin Show," "The Tonight Show" and "Good Morning America."

The Latin music community is still buzzing about the success of "The Iris Chacon Show" which took place at Radio City Music Hall Feb. 20. Ralph Mercado and Ray Aviles created another "first" when they presented Iris, Cheo Feliciano, Ismael Miranda, Tipica '73 and the Ralph Lew Salsa and Hustle Revue in a spectacular stage setting. Both shows were completely sold out. AURORA FLORES

MEXICO CITY

Armando Manzanero, composer of "Somos Novios" ("It's Impossible") and several other international hits, was honored in big festivities in Brownsville, Tex., Feb. 17, 18 and 19 as "Mister Amigo" for 1976. . . . Officially, the Yucatecan and RCA songsmith was paid tribute by Mexican President Jose Lopez Portillo in a formal communique sent to Yucatan Governor Francisco Luna Khan for his international contributions.

Billboard SPECIAL SURVEY For Week Ending 3/12/77

Billboard Special Survey Hot Latin LPs

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SAN ANTONIO (Pop)		WEST COAST (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LUCHA VILLA No Me Dejes Nunca, Nunca, Musart 1705	1	CELIA, JOHNNY, JUSTO & PAPO Recordando El Ayer, Vaya 52
2	LOS CADETES DE LINARES Una Lagrima Y Un Recuerdo, Ramex 1012	2	RAY BARRETTO Tomorrow: Barretto Live, Atlantic SD2-509
3	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	3	VARIOUS ARTISTS Jerry Masucci Presents Salsa Greats, Vol. 1, Fania 495
4	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464	4	BOBBY RODRIGUEZ Y LA COMPANIA Salsa At Woodstock, Vaya 58
5	MANOLO MUNOZ Llamada, Gas 4153	5	EL GRAN COMBO Mejor Que Nunca, EGC 013
6	RENACIMIENTO 74 Viajando, Ramex 1009	6	HECTOR LAVOE De Ti Dependes, Fania 492
7	LOS TERRICOLAS En Mexico, Discolando 8240	7	RALFI PAGAN With Love/Con Amor, Fania 397
8	RIGO TOVAR Y SU COSTA AZUL El Triunfador Internacional, NovaVox 318	8	PUERTO RICO ALL STARS Puerto Rico All Stars, PRAS 001
9	CAMILO SESTO Amor Libre, Pronto 1013	9	THE FANIA ALL STARS Tribute To Tito Rodriguez, Fania 493
10	JIMMY EDWARDS Solo, GC 128	10	MONGO SANTAMARIA Sofrito, Vaya 53
11	BEATRIZ ADRIANA Esta Situacion, Pearlless 1956	11	CHEO FELICIANO The Singer, Vaya 48
12	JULIO IGLESIAS A Mexico, Alhambra 21	12	PETE CONDE Este Negro Si Es Sabroso, Fania 489
13	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	13	LIBRE Con Salsa, Con Ritmo, Vol. 1, Salsoul/Salsa 4109
14	ANTONIO AGUILAR Soy Inocente, Musart 1700	14	ISMAEL MIRANDA Este Es Ismael Miranda, Fania
15	GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Arriba, 3000	15	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
16	EYDIE GORME TRIO LOS PANCHOS Amor, Caytronics 1316	16	ORCHESTRA HARLOW El Judío Maravilloso, Fania 490
17	LOS FELINOS Los Felinos, Musart 1701	17	BOBBY VALENTIN Aluera, Bronco 104
18	LOS CADETES DE LINARES Dos Amigos, Ramex 1003	18	GRUPO FOLKLORICO Y EXPERIMENTAL Lo Dice Todo, Salsoul/Salsa 4110
19	LOS ANGELES NEGROS Y Volvere, Latin International 6306	19	GRUPO FOLKLORICO Y EXPERIMENTAL Concepts In Unity, Salsoul/Salsa 2-400
20	KING CLAVE Los Mombres No Deben Llorar, Orfeon 38023	20	BOBBY RODRIGUEZ Y LA COMPANIA Lead Me To That Beautiful Band, Vaya 43
21	LUCIA MENDEZ Siempre Estoy Pensando En Ti, Arcano 3333	21	LARRY MARLOW/ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 493
22	MARIO QUINTERO Nomax Contigo, Orfeon 12-973	22	JOHNNY PACHECO El Maestro, Fania 485
23	LATIN BREED Memorias, GC 110	23	MON RIVERA Mon Y Sus Trombones, Vaya 54
24	LOLA BELTRAN Lola La Grande, Arcano 3348	24	ROBERTO ROENA Lucky 7, International 907
25	LOS TIGRES DEL NORTE Pueblo Querido, Fania 538	25	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37

CBS artist Manoella Torres makes her mate musical debut in Manolo Fabregas' Teatro San Rafael in mid-March by interpreting the role of Eliza Doolittle in "My Fair Lady", co-produced by Fabregas and Bob Lerner. . . . Meanwhile, the Puerto Rico born bilingual Torres reportedly has another hit single in "Abrazame," music by Jonatan Zarsosa, lyrics by Sergio Esquivel, according to her personal manager and producer Alfredo Marcello Gil.

Tavares, EMI-Capitol's current big international seller here, made a smash debut Teatro Ferrocarrilero Feb. 10 thru 14—and expected to draw similar heavy crowds throughout the rest of the country via advance sales, according to impresario Antonio V. surto. . . . Night before at the same showcase, El Gran Combo also played to packed house for its inaugural promo bow here via new Discos Combo. . . . The 13-piece salsa band, with 5,000 single sales in first week in the stores, is expected to make strong penetration in Mexico "and rejuvenate a surge of tropical music this year," say two of the promoters-distributors, Carlos Campos, Jr. and Max Freidberg. . . . Thelma Tixou back from nightclub and tv presentations in Caracas. . . . Alejandra Aligara back to San Antonio. New 1 a.m. curfew for most nightclubs has caused great concern for ANDA, union representing the performers. Organization president, Jaime Fernandez, is trying to back his people with repeal of law which was instituted by the city government in early February. . . . Edict has put several hundred people out of work and has been a crippling blow for most nocturnal spots. . . . But hotel rooms sustain with the 4 a.m. shuttering lift for the international promoters. . . . One of them, Rene Leon, got such a break when brought in Sandro Feb. 15 to follow Ricardo Carrato at Salon Versailles of the Del Prado. . . . Other leading impresario in the area, Hugo Lopez of Artimexico, left to open branch headquarters of the company in Buenos Aires.

Lucia Mendez, King Clave, Jose Alonso Alvarez Davila, Clara Boone and the Borsalino group performed a big benefit Feb. 13 for the San Amigos club in Delegacion Tlauhac. . . . EMI-Capitol general director Robert Ascott back from a quick trip to Sao Paulo to start preparation of label new studio opening within the next few weeks. No fixed date set yet, but it will be sometime soon. . . . Good results reported by RCA for the new album release of Denise de Kalafé, Brazilian-born singer-composer. Title: "El Porque Mi canto. . ." ("Why I Sing"). She returned her native country for a series of personal appearances thru mid-April following a big promotion bash for her here in early February, hosted label international head Guillermo Infante. . . . Laura Alegria getting a big push by Peerless for her second album due out in early spring. MARV FISHER

CORPUS CHRISTI

Cha Cha Jimenez and Los Chachos have new album out on Freddie Records. Meanwhile another Freddie Records group is gaining exposure for itself through its participation in recently released Mexican movie. Ramon Ayala Y Los Bravos Del Norte are featured in the picture titled "Dinastia De La Muerte." Their latest album on Freddie Records includes songs played by the group in the movie. It's their second album for the label.

Charlie McDonald and Leo Lozano are keeping busy promoting recent releases by the Caytronics family of labels. These include the new Camilo Sesto album "Memorias" on Pronto, as well as new ones by Lindomar Castilho on Arcano and Omar Sanchez on Pronto. The new one by Castilho includes the song "Hechicera" which gained some new fans for him when it was released as a single last year.

Roberto Carlos also has a new one out on Caytronics. Of course, ranchera artists on Caytronics and Arcano continue generating strong sales for the firm in Texas. Strong LPs include new titles by Vicente Fernandez, Juan Gabriel, Yolanda Del Rio, and Gerardo Reyes.

Jimmy Edward and his band were on hand for the opening of the new Starlite Ballroom Feb. 18. Ruen Ramos and the Mexican Revolution just released their first album on their own label, Revolution Records. The LP is titled "Tu Solo Tu." . . . Eddie Aleman's Omega Studio continue turning out some fine productions. New groups on Aleman's Omega label include the band called La Dominguera, Ruben Sanchez and the Super Jets, and Miss De Luzon. LUFE SENA

From The Music Capitals Of The World

Continued from page 106

For BRT-TV's "Muzeksien" with extracts from its album "Contraband."

Polydor still following 8-track cartridge here, but only with the most popular product. The company did special promotion with its Pablo and Black and Blue labels for the Antwerp concert by trumpet player Harry "Sweets" Edison and tenorist Eddie "Lockjaw" Davis, both artists in very creative mood backed by Major Holley, Oliver Jackson and Gerry Wiggins.

Important releases through Polydor: Yvonne Elliman and "Love Me," The Hollies' album, "Russian Roulette," Ringo Starr's "Hey Baby," and the Rubettes with "Baby I Know."

The Archie Shepp Quartet gave two successful recitals in Belgium, in Gent Voor Le Wim and in Heist-op-den-Berg for the Huita Jazz Club and pulled the biggest crowd in years.

JUL ANTHONISSEN

BUCHAREST

Following a suggestion from Romanian President Nicolae Ceausescu a national festival, "Singing To Romania," has been held with cultural demonstrations all over the country. On the occasion of the centennial of Pablo Casals, a film and concert dedicated to the musician were held at the Romanian Athenaeum. Popular local singer Marina Voica has produced a fine jazz version of the song "Tico-Tico." Great interest in the jazz program held nightly at the Tomis restaurant in Bucharest. Recent concert hall guests here include pianist Christoph Eschenbach (West Germany) with Athenaeum recitals: Miklos Perenyi, Hungarian pianist, conductor Mario de Bonaventura from the U.S.; and the national chamber orchestra from Toulouse in France.

Bulgarian soloists Lili Ivanova and Asen Garov, and the group Makovete, led by Zdravko Radov, gave concerts in six main cities here, the Bucharest show at the Sports and Culture Palace presented by Billboard correspondent Octavian Ursulescu. Imported from India and quickly sold out in Romania was "It's Only Rock and Roll" by the Rolling Stones. On sale for jazz fans is "Bacharach," from the Muza company in Poland, containing Burt Bacharach pieces performed by the Aleksander Mazur instrumental quartet and the Novi Singers vocal team.

Hundreds of albums imported from India sold at Simfonia, Muzica and other Bucharest stores including product by Frank Sinatra, Nat King Cole, Ike and Tina Turner, Led Zeppelin, Olivia Newton-John, Shirley Bassey, Queen and Wings. Big success at the Palace Hall of the Republic concert by U.S. jazz pianist McCoy Tyner and his group, the show filmed for tv showing.

The jazz studio of the Cultural House in Brasov held a symposium: "The Definition of Romanian Jazz," with talks by Mihai Berindei, Florian Lungu, Dumitru Bughici and Alexandru Sipa, followed by musical illustrations from the Studio Jazz Brasov, the Johnny Radacanu Quartet from Bucharest, the big band of the musical theater of Brasov, conducted by Nathy Zoltan, and the Paul Weiner quartet.

A project to improve the status of light and folk-music singers discussed at a meeting of the Association of Theater and Music members, with the composer Camelia Dascalescu talking about the art and importance of the performer and others taking part included Marina Voica, Margareta Pistolaru, Dorina Draghici, Aurelian Andreescu, Cornel Constantiniu, Gica Petrescu, Roria Moculescu, Nicolae Nitescu, Doina Spatru, Henri Malineanu, and Octavian Ursulescu.

OCTAVIAN URSULESCU

HELSINKI

Country Express (EMI) has won the Star of the Year award from London-based music magazine Music Week for its achievements in the world of music in 1976. Hurriganes (Love) soon to make a short tour of Sweden, where its latest album "Hot Wheels" has sold about 15,000 copies.

Marion (EMI) is the first Finnish artist to be involved in the EMI-EAR scheme, a European amalgamation of different countries seeking out and promoting talent. Jerry Lee Lewis in Finland for one great concert, though he played for only 45 minutes. Finnlevy is the new Finnish representative of MCA, the label previously handled by Dischord. KARI HELOPALTIO

Billboard Hits Of The World

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BRITAIN

Table with columns: This Week, Last Week, Song Title, Artist. Includes tracks like 'WHEN I NEED YOU', 'BOOGIE NIGHTS', 'CHANSON D'AMOUR'.

LPs

Table with columns: This Week, Last Week, Song Title, Artist. Includes tracks like '20 GOLDEN GREATS', 'ANIMALS', 'HEARTBREAKERS'.

Canada Bilingual Radio Gripe Gets Reply From Trudeau

By MARTIN MELHUISH

MONTREAL—In a letter to Leslie Sole, the general manager of radio station CHOM-FM, Canadian Prime Minister Pierre Trudeau has indicated his personal interest in CHOM's attempt to have the Canadian Radio and Television Commission reinstate the station's mandate to "use Canadian French on the radio in Montreal along with Canadian English."

In part, Sole's earlier letter to Trudeau, which was inspired by one of the Prime Minister's speeches the previous evening, read, "Your statements last evening on an emerging progressive culture, and the spirit of brotherhood in Canada have been sentiments close to our hearts at CHOM-FM for the past six years. In that time, we developed a unique medium that was based on bilingual and bicultural foundations."

"As you said, 'It cannot be left to another generation...'. Yet, the new generation that was working on the situation, in harmony with the present generation, was stopped cold by a decision by the CRTC instructing us to cease using the Canadian language of French this past fall.

"In light of recent developments, with regard for the essence of your national unity goals, we are planning to ask Mr. Boyle and the Commission to reinstate our mandate to use Canadian French on the radio in Montreal along with Canadian English and maintain our role as our audience defined it."

"As a Canadian medium, we always have had high regard for the emotional goals Canadians must achieve, but we must confess our confusion between your message and this recent decision by the CRTC."

In Trudeau's reply, he stated that Sole had "presented a compelling statement of the role of CHOM-FM's bilingual broadcasting venture" and that he was glad to note that the station was taking its case to the CRTC for reconsideration. Trudeau arranged to have a copy of the letter sent to Jeanne Sauve, Minister of Communications, for her personal consideration.

MSI Agent Gives Own \$ Awards

TORONTO—Music Shoppe International, a Canadian booking agency, presented its own "dollars and hearts awards" to artists, personal managers and talent buyers at the Zodiac club on Feb. 14.

The artists honored included Rush, Liverpool, Max Webster, and Rose. Other awards went to journalists, radio stations and record companies.

Venues, managers and agents that were honored included SRO Productions, Pizazz Productions, the Generator, the Gasworks, the Chimney, the Commonwealth Holiday Inns of Canada Ltd., Humber College, McMaster Univ., Aurora High School, Concert Productions International, and Donald K. Donald Productions.

Special dollar awards went to agents Ralph Jolivet, Ross White, Peter Kewley, Douglas Brown and Shiela Posner.

Special and honor hearts awards went to CHUM-FM, CHUM-AM, CFTR, Charles Dunne & Owens, Music Arts Co., Larry LeBlanc & Associates, David Marsden Creative Productions, the Global Television Network and most of the music journalists and record companies in Canada.

Dalida Escapes Hammer Attack

QUEBEC CITY—French singer Dalida was saved from an attack by a man wielding a hammer by Christian Le Fort, president of Able Records; her brother Bruno and a friend, Rene Gagnon, as she was leaving the Grand Theatre de Quebec where she had performed.

Dalida escaped injury but her three companions were later treated for injuries sustained in the attack. Police in Quebec City have detained a 20-year old man.

Cockburn Tours

TORONTO—True North recording artist Bruce Cockburn began a two-and-one-half-month Canadian tour on Feb. 20 at the Playhouse in Fredericton.

For the first time, Cockburn will be performing with his own band which consists of Bill Usher on percussion, Bob Bouchier on stringbass and Pat Godfrey on keyboards.

Cockburn's new LP for True North, distributed in Canada by CBS, is his seventh and is entitled "In The Falling Dark."

CRP Expanding Into Wholesale

MONTREAL—The G & D Canadian Record Pool Ltd. (CRP) has moved into a period of expansion with the opening of a wholesaling operation, Downstairs Records, and the setting up of an office in Quebec City.

Downstairs Records will act as a wholesaler of Canadian, and imported European and American disco product as well as making available disco product from Canada to stores in areas such as Texas, Florida, New York and France.

The store itself contains an 800-watt sound system developed by Disco Spec and utilizing two JBL double bottoms, two Technic 1200 turntables and a Rodeck mixer. The store is managed by Joe Tortorici in association with the CRP directors.

The Quebec City office of the CRP, situated in the Entrepot de Son, a local record outlet, is headed up by Raymond Roberge who handles 25 members of the CRP. In Ottawa, Jim Evans also handles 25 members from that office.

Agency Topper Guilty Of Fraud

TORONTO—Jack Thomson, the president of an agency that provided talent for the Canadian National Exhibition grandstand shows, has been found guilty of fraud and theft charges involving \$61,000.

Thomson, who defrauded the now bankrupt Barco Media Ltd. of \$55,000 and kept \$6,000 obtained through the sale of tickets to CNE shows, will be sentenced on March 29.

In July of 1973, Thomson presented false contracts to the CNE board of directors including one for the advance payment of \$35,000 to Tom Jones.

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Vitamin E "sharing"
The E stands for entertaining, exhilarating, exploding. A fresh musical breeze from the Bay Area—produced by Norman Connors. Have you had your minimum daily requirement of Vitamin E? BDS 5690



Norman Connors' Romantic Journey
The master navigator of sound is off on a new musical adventure—charting fascinating rhythms, lush melodies and exciting sensations. BDS 5682



Phyllis Hyman
Sweet, strong, sexy, sensational—and those are only the "S's". Phyllis Hyman's debut album will deplete your store of adjectives. BDS 5681

The Bases Are Loaded!

You know, RCA, this could be the start of a beautiful friendship!
See your local RCA distributor

Bennett's Purchase

• Continued from page 1

to buy the publishing company for the past two years, or during the time that Stax's financial difficulties became known with the firm going into bankruptcy in December 1975.

Bennett closed the deal for East Memphis Feb. 25 upon deposit of a cashier's check for \$250,000 with the remainder to be paid off over a five-year period.

Bennett had also been bidding for the tapes from Stax, offering \$3.7 million at a bankrupt auction in Memphis Bankruptcy Court last month. The tapes eventually were sold to NMC Co. of Los Angeles, a liquidating company, for \$1.3 million.

Elated over his purchase, Bennett, the former president of Liberty Records, who now heads up the small Cream Records operation, says: "This is my first major acquisition for Cream. The catalog is the best available around."

"It had substantial income last year, a gross in excess of \$500,000 under the operation of the bank," Bennett says there are 3,500 titles in the catalog including Otis Redding works and numerous Isaac Hayes compositions including the Academy Award winning "Shaft."

Bennett has hired Janis Harper, a former East Memphis employe who has been handling the firm for Union Planters Bank, and she will help operate the firm from Cream's new Melrose Blvd. offices.

The publishing acquisition will become part of Cream's own publishing operation, headed by vice president Bob Todd. Says Bennett: "He'll be responsible for operating the company." Cream's own publishing companies include Churn and Butter.

A new Churn and Butter copyright the firm is working on is Tony Orlando & Dawn's new Elektra single "Sing."

The combination of East Memphis in conjunction with Cream's own two firms, gives the Bennett operation a solid publishing venture.

Todd claims to have found "hundreds" of songs which have never seen the light of day, indicating a regeneration for the East Memphis catalog in terms of new recordings and new subpublishing arrangements for the established plus new works.

Todd will be responsible for signing new writers to East Memphis. Some of its outstanding copyrights include "(Sitting On) The Dock Of The Bay," "Respect," "Theme From Shaft," "(If Loving You Is Wrong) I Don't Wanna Be Right," "Hold On I'm Comin'," "Born Under A Bad Sign," "Knock On Wood," "Walkin' The Dog," "Soul Man," "Woman To Woman," "I'll Take You There," "Green Onions," "Hip Hugger," "The Midnight Hour," "I've Been Loving You Too Long," "Respect Yourself."

Artists recording East Memphis songs recently have included Lou Rawls, Cher, Black Oak Arkansas, Glen Campbell, Kiki Dee, Wild Cherry, Aretha Franklin, Ben E. King, Bill Justis, Bonnie Bramlett, Marlena Shaw, the Pointer Sisters, J. Geils Band, Ramsey Lewis, Staple Singers, Wayne Newton, Joan Baez, Isaac Hayes, Wilson Pickett.

Bennett joined forces with Bob Todd and his two partners in what was then Midget Productions, Hal Winn and Don Graham in March of 1976 when he bought their company after having been out of the recording industry for several years. He

(Continued on page 120)



GOTHAM GALA—Members of the Marshall Tucker Band and Sea Level party with Phil Walden, president of Capricorn Records, during a reception at the Biltmore Hotel in New York for the two bands. From left are Walden; Marshall Tucker Band members Tommy Caldwell, Toy Caldwell, and Paul Riddle; and Sea Level's Chuck Leavell.

Calif. Discrimination Bill

• Continued from page 6

Strong opposition from the California State Club Assn., the Fraternal Order of Elks and the liquor lobby killed an identical bill while still in committee during the 1975-1976 legislative session.

Resistance by club owners has been based on the belief that First Amendment provisions protected their right to limit their clientele as they saw fit. Most claimed such rights were necessary to exclude "undesirables" of any sort.

Private discos have come under similar pressure elsewhere in the country. For example, the New York

State Liquor Authority recently took an identical stand against membership discos there (Billboard, Nov. 13, 1976).

Some disco owners, then, have found ways to circumvent the pressure.

Beverly Hills disco Pips, one of the most exclusive in the nation with a \$2,500 yearly fee, is legally a "non-profit organization," according to its manager, and thus would not be affected by the bill.

The bill, which was introduced Feb. 15, is eligible for consideration by the committee any time after March 15.



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Closeup

THE KENNY RANKIN ALBUM, Little David LD1013 (Atlantic).

Rankin's third LP takes him on a laid back journey through images provided by himself and 11 other song collaborators. It is doubtful whether this program of soft and mellow ballads is the correct vehicle to crack him wide open on a national basis, but the LP is a delightful sonic experience and a salve for one's ears if they have been bludgeoned to overbearance by the amplified cries of anguish of much of today's hard rock music.

Rankin, himself a bright and astute member of the pop community, has taken a radical step in his recording career in putting together an LP of gossamer ballads. To rock would be the way most pop composer/performers would formulate their escalator attack on stardom.

Apparently not Kenny Rankin. He and Don Costa, the veteran arranger/conductor who seems to be everyone's favorite assistance man these days, are responsible for one of the year's most sensitive, tender albums.

Working exclusively in the ballad idiom exposes a new side to Rankin—that of the gentle tenor, surrounded by cushiony background strings and augmented by a trio of rhythm instruments who are all tuned into the relaxed, non-violent concept behind this LP.

Nothing explodes... everything emerges during the 10 cuts overseen by producer Michael Stewart. Rankin's group consists of Wendy Haas on electric piano and organ; Roy McCurdy, the former drummer with the late Cannonball Adderley's quintet and Peter Marshall on bass. Rankin performs on acoustic guitar and unamplified piano and Nino Tempo weaves in and out of the tracks blowing a mildly warm tenor saxophone.

Rankin provides a comforting feeling, an intimacy with the listener through his controlled dynamics. Yet there is a problem with this kind of LP: there is no emotional depth to

his interpretations, since all songs sound soft and dreamy.

Still, if one wishes for a casual, oftentimes found in the early morning hours of some darkened bistro with a solo singer working just for you, this LP engenders that experience.

In addition to gliding mightily over the instruments with his silky voice, Rankin adds a tingle to his interpretation, sliding and skating over notes to add new notes to familiar melodies.

"A House Of Gold" by Hank Williams and Fred Rose is the opening track and is a slow parade with string accentuated background. "Here's That Rainy Day" presents the four musicians in a tight group setting with everyone sounding crisp and up-to-date. "Make Believe" is the first of Rankin's own three compositions underscores his ability to deliver his message across with simple rhymes and no hidden meanings.

"On And On" is the most interesting work, with a subtle Jamaican accent in the rhythm, punctuated by the bass repeating a catchy theme note figure and punchy strings adding accents to Rankin's lolling vocal. "You Are So Beautiful" allows Rankin the perfect melodic medium for his soothing, pliant voice.

"Groovin'" (the longest cut at 4:10) is done in a contrasting, supple fashion from previous interpretations. "While My Guilt Gently Weeps" (a lesser known George Harrison composition) has a brief snippet of a disco beat on cymbals but Rankin remains his composure throughout.

"When Sonny Gets Blue," the evergreen cocktail lounge standard, retains its mesmerizing quality because of the sweetness in Rankin's voice.

"I Love You" is the best of Rankin's own contributions, hooking us immediately with the opening line "When I find my way home will you be there?" The song focuses on everyman's fear of losing his loved and trying to keep his life a love together. **ELIOT TIEGLER**

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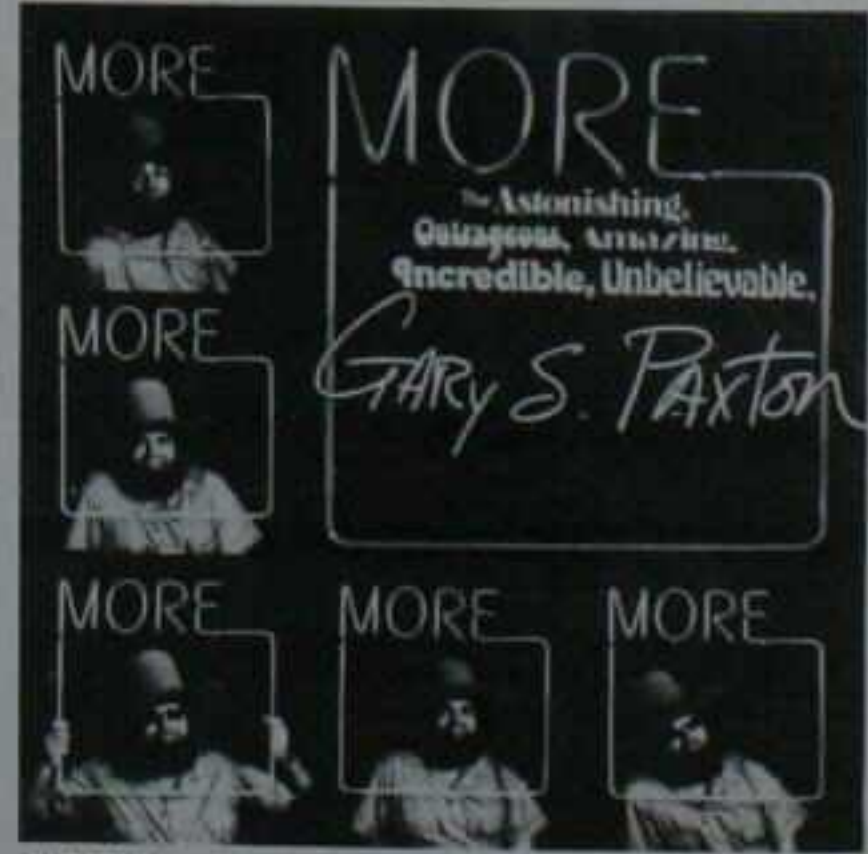


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EUGENE WRIGHT Acoustic Bassist Eager To Resume Brubeck Touring

By ELIOT TIEGEL

LOS ANGELES—Bassist Eugene Wright believes the reunited Dave Brubeck quartet will pick up where it left off last year when it did a month's touring in the East. A problem with one of Joe Morello's eyes forced cancellation of additional in-person engagements.

"At the time we ended the tour last March," Wright says, "we had offers from all over the world. I know that Dave told Joe that when he was better we would do another tour."

And that means coming to the Coast; one of the planned locations before Morello lost sight in one eye and had to be pulled off the closing engagements.

In fact, Wright plans using Morello for a group he will be bringing to a Rochester, N.Y., club later this spring. "Joe should be ready to play

by mid-March," Wright says in his Beverly Hills home.

The Brubeck Quartet's reunion tour resulted in an excellent on-location LP on Horizon and Wright calls the month long series of one-nighters the "musical highlight of my career."

"When we got onstage and started to play it was like we had been away for one month. After we played the first tune we started to laugh and the audience didn't understand why. Everything just came together beautifully; everybody was up on their instruments and it felt so right. I was so amazed and from the first concert to the last there were no hassles. I remembered all the tunes and when Dave pulled one of the old tunes out of the book we played it."

The quartet had been together 10 years when in 1968 it disbanded. Wright has been working quietly in television, commercials and doing personals. He has been a California resident since 1971, but has not emerged on recordings as leader of his own group.

Why? "Everytime I get ready to go with a company they say they have Ray Brown or Charlie Mingus or Ron Carter," he says with a chuckle. Too many bass players and labels don't want to load up on bassists.

He gigs around the L.A. area with a trio comprised of Ted Hawk or Donald Bailey on drums, Karen Hernandez on piano with singer Michelle Wiley.

And when he does college concerts he'll use flutist Sam Most in addition to his regulars. For three years he traveled with pianist Monty Alexander before deciding to come West and stake his career here.

The lack of a recording pact doesn't faze Wright; he's still jubilant over the Brubeck reunion experience and the Horizon LP. And looking for future Brubeck reunions.

Working before audiences in clubs has created a feeling that the electric bass is coming into disfavor with the public, he says. Although he doesn't play it, Wright feels the public is getting tired of its sound. "People are getting to the point where they don't want that booming sound," he claims.

"I tried the electric bass in the 1940s and I know some players who can get a tremendous sound. But I just don't like it."

Wright says he doesn't like it "because I can't control it. I like to play dynamics up to forte and down to pianissimo. You can't get dynamics with the electric bass. There's no natural element."

"The softer you get with the electric bass the less quality you get because you're turning down the electronics. And if you keep tuning it down there's no natural sound. With the upright bass you still have that natural resonance. You still get feeling. It's a question of taste."

"I don't like to play loud. Dave used to want me to turn the mike into the bass to get it closer to the instrument. Now I have an amplifier on my upright only I use it as a booster. You can still hear the upright and maintain that natural feeling."

"I teach bass and tell my students they have to learn to play both now. But for me I prefer the acoustic bass."

Jazz Beat

LOS ANGELES—Inner City Records of New York will handle Western hemisphere distribution for the ENJA line of Germany.

Among the artists on the German line who will be emerging in the U.S. are U.S. artists Archie Shepp, Cecil Taylor and Dollar Brand. ENJA is a five-year-old operation.

Ella Fitzgerald and the Tulsa Philharmonic Orchestra headline the opening of the new Performing Arts Center there March 19. The Center houses four concert facilities including a 2,400-seat music hall.

Bluesman John Hammond is working on his second Vanguard LP which features Roosevelt Sykes, now 72. . . . The 11th annual Berkeley (Calif.) Jazz Festival is publishing a 50-page color booklet highlighting its upcoming event May 27, 28, 29. Some 15,000 copies are destined to be sold in record stores, music shops and ticket outlets around the Bay Area.

Morgana King is booked in Donte's Monday-Tuesday (14-15). . . . Pete and Conte Candoli performed at the North Hollywood club Feb. 24, the first time the brothers have worked together in several years. . . . Chuck Israel's National Jazz Ensemble, headquartered in New York, has begun its fourth season. Gerry Mulligan was the guest soloist with the 16-piece band in its first concert of the season Feb. 19 at the New School. Upcoming guests include singer Carrie Smith, Saturday (12); pianist Tommy Flanagan April 2 and Mike Brecker, tenor sax, April 23. The ensemble is an outgrowth of a rehearsal band which the bassist started in 1968 at the Village Vanguard.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

'Hey Billy' To IRDA

NASHVILLE — International Record Distributing Associates, will distribute Voice Of The Public Records in Atlanta, Ga.'s novelty single "Hey Billy" by Jimmy and the Plainsmen.

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	5	IN FLIGHT George Benson, Warner Bros. BSK 2983
2	2	9	A SECRET PLACE Grover Washington Jr., Kudu KU 3251 (Motown)
3	3	16	IMAGINARY VOYAGE Jean-Luc Ponty, Atlantic SD 18195
4	4	9	MY SPANISH HEART Chick Corea, Polydor PD-2-9003
5	7	16	THE MAN WITH THE SAD FACE Stanley Turrentine, Fantasy F 9519
6	10	50	BREEZIN George Benson, Warner Bros. BS 2919
7	8	5	CARICATURES Donald Byrd, Blue Note BN-LA633-G (United Artists)
8	9	9	VIBRATIONS Roy Ayers Ubiquity, Polydor PD-1-6091
9	5	14	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518
10	NEW ENTRY		ROOTS Quincy Jones, A&M SP 4626
11	12	24	CALIENTI Gato Barbieri, A&M SP 4597
12	11	14	RENAISSANCE Lonnie Liston Smith & The Cosmic Echoes, RCA APL1-1822
13	13	18	MAIN SQUEEZE Chuck Mangione, A&M SP 4612
14	6	5	IN CONCERT—CARNEGIE HALL George Benson, CTI 607251 (Motown)
15	15	28	BAREFOOT BALLET John Klemmer, ABC ABCD 950
16	16	6	HANK CRAWFORD'S BACK Kudu 3351 (Motown)
17	24	6	BIRD IN A SILVER CAGE Herbie Mann, Atlantic SD 18209
18	18	18	LIVING INSIDE YOUR WORLD Earl Klugh, Blue Note BN-LA667-G (United Artists)
19	17	9	FOCAL POINT McCoy Tyner, Milestone M 9072 (Fantasy)
20	23	24	I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705
21	21	18	ROMEO & JULIET Hubert Laws, Columbia PC 34330
22	19	40	BOB JAMES THREE CTI 6063
23	14	28	SCHOOL DAYS Stanley Clarke, Nemperor NE 439 (Atlantic)
24	22	14	THE BEST OF THE CRUSADERS ABC/Blue Thumb BTSY 6027/2
25	27	5	PASTELS Ron Carter, Milestone M 9073 (Fantasy)
26	28	7	JEAN CARN Philadelphia International PZ 34394 (Epic)
27	NEW ENTRY		ORGAN HYMNS SPHERES Keith Jarrett, ECM 2-1086 (Polydor)
28	36	3	SOUND OF THE DRUM Ralph MacDonald, Marlin 2202 (TK)
29	NEW ENTRY		SEAWIND CTI 5002
30	26	3	HAPPINESS HEARTACHES Brian Auger's Oblivion Express, Warner Bros. BS 2981
31	33	3	JOE PASS: Virtuoso #2 Pablo 2310-788 (RCA)
32	20	9	SOLID Michael Henderson, Buddah BDS 5662
33	29	3	JOYOUS LAKE Pat Martino, Warner Bros. BS 2977
34	39	3	SLEEPING GYPSY Michael Franks, Warner Bros. BS 3004
35	25	5	SHADES Keith Jarrett, ABC/Impulse ASD 9322
36	NEW ENTRY		AURORA Jean-Luc Ponty, Atlantic SD 18163
37	NEW ENTRY		25th ANNIVERSARY REUNION Dave Brubeck Quartet, A&M/Horizon SP 714
38	NEW ENTRY		BIG CITY Lenny White, Nemperor NE 441 (Atlantic)
39	NEW ENTRY		SILVER 'N VOICES Horace Silver, Blue Note BN-LA708-G (United Artists)
40	NEW ENTRY		KIRKATRON Rahsaan Roland Kirk, Warner Bros. BS 2982

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Page Cavanaugh, In Las Vegas, Seeks Comeback

LAS VEGAS—Jazz pianist Page Cavanaugh, drawing enthusiastic fans and Strip stars at the downtown Union Plaza, is anticipating a music world comeback. He has a mixed bag of projects from television shows, movie soundtracks and a new album promoting a young protege.

At 54, Cavanaugh is under an unlimited contract at the Plaza's plush Backstage Restaurant where he's been performing more than a year. The television effort, a 30-minute program entitled "Page Seven," is up for syndication, targeted for 20 major markets. A pilot was taped in November at the Plaza's main show-room and is now being considered by five major companies, he says.

A new album, set to be distributed by an independent label at the end of March, will contain old "Trio" selections no longer available, originals and newer songs written in his jazz style.

Contemporary-pop protege Michael Cavanaugh, no relation, also will record vocals on the new effort, after scoring his recording debut with first single, "Merry Christmas Baby" on Contract Records.

The younger Cavanaugh, a 22-year-old from Boston, has appeared locally on the Forrest Duke Show on NBC and in the tv pilot, his first public performance. His first LP will be released at midyear.

Kool Jazz Fest In Tex. Opener

DALLAS—The Kool Jazz Festival debuts in Dallas-Fort Worth May 29 as George Wein expands his 1977 tour to 13 cities.

Natalie Cole, the Spinners, Al Green, Ronnie Dyson and the Mighty Clouds Of Joy headline the show. Promoter Nino Santangelo, of Festival Production Inc., of Cincinnati says he expects to fill 35,000 seats in Texas Stadium, home of the Dallas Cowboys football team. Tickets are \$12.50, \$9.50, \$8.50 and \$7.50.

Brown and Williamson Tobacco Co., which underwrites the Kool Jazz festival and thus manages to keep ticket prices low, will provide funds in the form of grants to organizations in Dallas' black community.

ROGER PENDLETON

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 3/12/77 Number of LPs reviewed this week **75** Last week **47**

Pop

MAC DAVIS—Thunder In The Afternoon, Columbia PC34313. With the aid of solid Nashville studio craftsmen and a clean, to-the-point production by Dr. Hook mentor Ron Haffkine, Davis delivers some of his most direct, uncluttered music ever. Perhaps half of the songs have sad themes that can be taken as reflecting the well-publicized breakup of his marriage and the lack of success in his last television series. But this is too well-constructed an LP to leave the listener with any sort of downer feelings. And even the songs about emotional suffering are written and performed with a gritty honesty not quite like anything we have quite heard before from this smooth, slick country-pop baritone. Fans who think Davis' recent work may have gotten too formulaic are in for a pleasant surprise this time around.

Best cuts: "Picking Up The Pieces Of My Life," "Thunder In The Afternoon (Let It Rain)," "Please Be Gentle."

Dealers: Davis is touring actively through the spring.

GLEN CAMPBELL—Southern Nights, Capitol SO11601. The durable country-pop entertainer's latest set is sparked by this offbeat Allen Toussaint title-cut single, with oddly chorded guitar strums that sound like a modern jazz treatment of a minstrel song. The rest of the LP lends largely to string orchestra contemporary ballads including two unfamiliar Jim Webb tunes. Campbell's expressive tenor always gives a tasteful reading that gets the most out of the lyrics. The final cut is a bluesy country tune that makes an effective contrast to the more poppy material that preceded.

Best cuts: "Southern Nights," "How High Did We Go," "Let Go," "Sunflower."

Dealers: Campbell's long exposure will always give him momentum to sell solidly.

PROCOL HARUM—Something Magic, Chrysalis, CHR1130 (WB). This stalwart progressive English rock group paves new ground with its second side 18 minute three-part suite "The Worm & The Tree." This synthesizes symphonic sound-in-fable is an ambitious effort both lyrically and orchestrally. The band, now together 10 years, still features Gary Brooker's distinguished vocals and the strong lyrics of Keith Reid. The remainder of the band is also intact with Pete Solley supplying the haunting synthesizer.

Best cuts: "The Worm & The Tree," "Something Magic," "The Mark Of The Claw."

Dealers: Group's groundbreaking album concepts set new directions.

JOHNNY MATHIS—Mathis Is ..., Columbia PC 34441. Mathis' voice becomes the instrument again for Thom Bell's musical concept for chardom: soft, sweet non-abrasive but catchy orchestral charts which flow with the romanticism of Mathis' distinct voice. Orchestra and chorus are provided—with a new element of vibes adding fills—to this pleasant almost background kind of program. Mathis has given his record career 100% over to producer-arranger Bell who is credited with arranging, conducting and producing eight of the nine cuts. There's a formatted ring to Bell's concept for the Mathis vocal range: a midrange carriage for his vibrato and clear tenor, with strings and soft background voices adding strength to Mathis' own gliding ability.

Best cuts: "As Long As We're Together," "Loving You, Losing You," "Hung Up In The Middle Of Love."

Dealers: A program of soft love ballads produces the kind of Mathis package he's noted for.

NILS LOFGREN—I Came To Dance, A&M SP4628. Good boogie and dance rock by this flashy guitarist who prides himself on his hot licks. Lyrics are sometimes satirical and comical, other times sad but always the truth and hard-hitting. All songs are originals with the exception of the Stones' "Happy," which Lofgren gives a new interpretation to. Solid production effort by Lofgren and drummer Andy Newmark.

Best cuts: "Rock Me At Home," "Happy Ending Kids," "Goin' South," "I Came To Dance."

Dealers: Lofgren has a following from his days leading Grin.

POUSETTE-DART BAND—Amnesia, Capitol SW11608. This band's second album is a meatier assemblage of solid country rock and uptempo ballads. Jon Pousette-Dart is developing into a crafty writer while his vocals are unabashed and emotion packed. Tight supporting harmonies and fluid guitar backup produces an infectious likeable sound. Billy Puett's sax on "I Think I Know" gives the band new dimension as it adequately transforms it into a bluesy rock number.

Best cuts: "Fall On Me," "I Think I Know," "I Don't Know Why," "Amnesia," "Listen To The Spirit."

Dealers: Group is a heavy touring band making itself known.

DARYL HALL & JOHN OATES—No Goodbyes, Atlantic SD18213. Unreleased masters and repackages of early material by this rock-soul duo haven't been in short supply since Hall & Oates broke through on RCA with "Sarah Smile" last year. This may well be the best collection of prior Hall & Oates material yet. It covers two LPs with producer Arif Mardin and the concept LP with Todd Rundgren "War Babies," all 1972-74. "She's Gone," included here became a chart hit 2½ years after it was cut and brought the "Abandoned Luncheonette" album over the gold mark. Also, there are three previously unreleased cuts with Mardin on the disk. The duo sings beautifully and its trademark high harmonies move effectively through a set of brisk, varied material.

Best cuts: "She's Gone," "Lilly (Are You Happy)," "Las Vegas Turnaround," "It's Uncanny."

Dealers: This set ought to have considerable more contemporary buyer impact than the usual "Best Of..." LP due to its unique mixture of familiar and rarity material.

Jazz

JOHN HANDY—Carnival, Impulse AS9324 (ABC). This is a tastefully done, carefully programmed LP, built around the moods of saxophonist Handy. His alto is kept in a constrained sort of grip, when contrasted to the open, completely adventurous spirit he used to be when he was the brilliant improvisationalist in the late 60s with violinist Michael White. Now, in his new posture as a jazzman toning down his playing to accommodate an obvious new commercial approach to his music, Handy is where his label sets him. This followup to the "Hard Work" single and LP continues his fun and frolicking efforts. The small group sessions offer a potpourri of intensities and rhythmic moods with excellent support from guests Lee Ritenour on keyboards and Larry Carlton on guitar.

Best cuts: "Love's Rejoicing," "Carnival," "Watch Your Money Go," "Christina's Little Song."

Dealers: The alto man is coming off a national tour which has brought him face to face with new young listeners for the first time, so display this cover.

First Time Around

KENNY NOLAN, 20th Century T532. The most surprising thing about this LP is why it took hot writer-producer Nolan so long to emerge as a singer in his own right. He has a small but flexible voice that sounds a bit like Paul Simon. Nolan expresses his midtempo love ballads with great believability. The first single from this LP, "I Like Dreamin'," has become a rapid and big hit. The rest of the album shows that Nolan has a lot more of the same within him and shouldn't have great difficulties sustaining as an artist. For a writer who first hit it big with a string of disco novelties like the Disco-Tex tunes, Nolan's work for his own album shows him far more interested in exploring various approaches to the contemporary string-orchestra love ballad. He is comfortable with this smooth style and very much in command of its effects.

Best cuts: "I Like Dreamin'," "Love's Grown Deep," "My World Will Wait For You."

Dealers: Nolan's single is giving him wide exposure and there is a tie-in sticker on the front of the jacket.

NITE CITY, 20th Century T528. This is a sinisterly rocking quintet organized by keyboardist Ray Manzarek of the defunct Doors and heralding a new singer and lyricist named Noah James who shares the late Jim Morrison's way with ominous poetry, looks as if he might have plenty of charismatic sex appeal and even sings better than Morrison in a light tenor voice. Paul Warren's guitar rocks like a sharp sword over the bass and drums of Nigel Harrison and Jimmy Huiiter. Manzarek's keyboard textures are all over the place, setting up an eerie, outer-space mood that yet never loses its grip on rock. This strong group shares many of the Doors strongest points without being a slavish carbon copy or losing any contemporary feel.

Best cuts: "Nite City," "Midnight Queen," "Summer Eyes."

Dealers: This is a heavy push project for 20th, the company sees it as possibly it's own Boston breakout act.

RANDY BARLOW—Arrival, Gazelle IRDALPN6021. With strong rhythmic backgrounds complemented by strings and backup vocals. Barlow's album is a combination of uptempo and softer flowing material that brings out a sincere and warm vocal delivery in either style. Including two previously charted singles—"Twenty-Four Hours From Tulsa," which peaked in the Top 20 of Billboard's Hot Country Singles chart, and "Lonely Eyes," which rose to 46—this LP will heighten the attention of audiences already attuned to Barlow's natural stylings.

Best cuts: "California Lady," "Twenty-Four Hours From Tulsa," "Walk Away With Me."

Dealers: Single chart action indicates a good possible sales.

Soul

TEDDY PENDERGRASS—Philadelphia International PZ34380 (CBS). Pendergrass has the voice and the potential to reach the level of such great black vocalists as Sam Cooke, Marvin Gaye or Otis Redding. Former lead singer of Harold Melvin & the Blue Notes, Pendergrass is gifted with a powerful, gruff, but sensitive voice. The production of Huff and Gamble on this orchestral LP may be a bit too sweet and polished for some tastes, though as contrasted to Pendergrass' voice it does create a certain tension.

Best cuts: "Somebody Told Me," "And If I Had," "The

Whole Town's Laughing At Me," "The More I Got The More I Want."

Dealers: CBS is getting publicity for Pendergrass.

JOHNNY TAYLOR—Rated Extraordinaire, Columbia PC34401. Taylor has again put his special treatment to excellent material. This LP almost seems to be an extension of his first Columbia effort, as the singer couples smooth production with his powerful vocal style. Good background vocals more than compliment Taylor. Material ranges from ballads to midtempo to swinging numbers. Strong horn sections are the dominating instrumental forces. His material is varied enough in structure to offer a glance at different sides of Taylor.

Best cuts: "Your Love Is Rated X," "Here I Go (Through

These Changes Again)," "Love Is Better In The A.M. Part 2," "It Ain't What You Do (It's How You Do It)."

Dealers: Taylor is a crossover act, therefore could be played with both r&b and pop singers.

CURTIS MAYFIELD—Never Say You Can't Survive, Curti CO5013. This slow-to-midtempo LP offers a different lyrical side of Mayfield. He has coupled his distinctive vocal style with interesting, convincing love songs. The singer has toned down his instruments and background singers are well placed throughout this album.

Best cuts: "Show Me Love," "Never Say You Can't Survive," "I'm Gonna Win Your Love," "Sparkle."

Dealers: Mayfield has a large following. The cover is attractive and should be displayed in prime position.

Billboard's Recommended LPs

pop

BELLAMY BROTHERS—Plain & Fancy, Warner/Curb BS3034. Following last year's debut "Let Your Love Flow," this album represents a more diversified lyrical and orchestral product. Howard and David are less contrived and flowery due to a more free-flowing experimental approach. Supported by a new band, the songs contain more substance as they range from country-tinged rockers to uptempo ballads with a 50s sounding rocker adding additional flavor. Strong production by Phil Gernhard. **Best cuts:** "You Made Me," "Memorabilia," "Hard Rockin'," "Can Somebody Hear Me Now," "Miss Misunderstood."

RICHARD TORRANCE—Bareback, Capitol SW11610. Torrance divides his material between lighthearted r&b funk tunes and softly expressive, easy-flowing acoustic selections all with the underlying theme of a romantic's fate at the hands of love. The album focuses on the wide range of Torrance's fine dynamic voice that rings with a smooth warm quality and forceful clarity. **Best cuts:** "Tender Memory," "Circle Of Confusion," "Rio De Janeiro Blue."

DELBERT McCLINTON—Love Rustler, ABC AB991. Using a honky-tonk flavor interwoven with a rocky blues beat, McClinton sings with a lot of guts and emotion in this Chip Young-produced package. Some of the songs are a little bit country, but all are a lot raunchy barroom in style. **Best cuts:** "Ain't No More Cane," "Let Love Come Between Us," "Under Suspicion."

MICKEY NEWBURY—Rusty Tracks, Hickory AH44002 (ABC). Respected widely as one of the best songwriters of Nashville's multitude of great writers, Mickey Newbury showcases some of his latest efforts here, but, oddly, does a much better singing job on some old standards such as "Shenandoah," "That Lucky Old Sun," "Danny Boy," and the haunting "In The Pines." **Best cuts:** (Of his own works) "Makes Me Wonder If I Ever Said Goodbye" and "People Are Talking."

JOHN MAYALL—Lots Of People, ABC AB992. In his latest project recorded live at the L.A. Roxy, the innovative bluesman has assembled a stage full of musicians incorporating funk, jazz, r&b and even a bit of pop into his basic blues format. Featured on lead vocals, harmonica, piano and credited with all eight compositions, this exciting performance spotlights Mayall as a front man and highlights a broad range of diverse and imaginative solos from his 14-piece group. **Best cuts:** "Burning Down," "A Helping Hand," "Separate Ways."

BILL COSBY—My Father Confused Me, What Must I Do?, Capitol ST11590. The celebrated comic follows up last year's singing parody hit LP with his first spoken comedy collection in some time. Recorded live during a recent stand at the Las Vegas Hilton, Cosby deals with far-flung topics and reveals a hitherto little-suspected flair for mimicry and dialect (Henry Kissinger, English fops, Southern hillbillies) to go along with his always brilliant storytelling abilities.

DOUG KERSHAW—Flip, Flop & Fly, Warner Bros. BS3025. The cajon liddling dynamo's most significant attempt yet at crossing over into a progressive country-rock market. Total effect here is Southern rock in the vein of a Charlie Daniels or Elvin Bishop thanks to ace Capricorn producer Johnny Sandlin and cutting at Sausalito Record Plant. **Best cuts:** "Rag Mama Rag," "Flip, Flop & Fly."

B.W. STEVENSON—Lost Feeling, Warner Bros. BS3012. One of Austin's most respected progressive country rockers comes through with one of his expected tasteful, high-quality collections of smooth-flowing, poetic songs. Stevenson's vocals are deceptively polished despite a seeming edge of roughness and the studio brings a fine fullness to his rhythm section. **Best cuts:** "One On One," "Down To The Station," "Blue Water."

KATE & ANNA McGARRIGLE—Dancer With Bruised Knees, Warner Bros. BS3014. This is the second LP by this talented sister-songwriter team, whose works have been interpreted by Linda Ronstadt and Maria Muldaur, and it's as beautiful as the Quebec countryside where they were raised. Music and lyrics (some in French) are tender, evocative, longing, cynical, and exotic in a charmingly stylized folk singing vein. Joe Boyd (who co-produces Muldaur) turns in a fine production job. **Best cuts:** "Dancer With Bruised Knees," "Southern Boys," "Be My Baby," "Kitty Come Home," "Perrine Etait Servante."

DAVID BROMBERG—Out Of The Blues, Columbia 34467. A "best" package with some live sets dating back as far as 1972. Traces the development and influences of Bromberg's style with a collage of blues, country, funky r&b, and jazz all punctuated by some fine guitar picking. **Best cuts:** "The Hold

Up," "Mr. Bojangles," "Suffer To Sing The Blues," "Kansas City," "What A Wonderful World."

RICHARD THOMPSON—Live (More Or Less), Island ISLA9421. A two-disk package that incorporates the 1974 "I Want To See The Bright Lights Tonight" and a more recent collection of live and studio tunes with various versions. Fairport Convention, of which Thompson was a driving force. This will delight those that habituate the import bins for pioneering English bands. The work is rooted in British, traditionally-styled ballads done with a unique, contemporary flair. **Best cuts:** "When I Get To The Border," "Calvary Cross," "The Little Beggar Girl," "Poor Will And The Jolly Hangman," "A Heart Needs A Home," "Night Comes In."

DELANEY & FRIENDS—Class Reunion, Prodigal PG10013 (Motown). Delaney Bramlett brings back the white soul rock he popularized in the late '60s with a crew of old and new "friends" in his trumpet accentuated small group. The 30 are well done, but there seems to be a sadness about the whole project, as if Delaney can only look back. **Best cuts:** "Wish It Would Rain," "You Can't Measure My Love," "For Time's Sake."

DON EVERLY—Brother Jukebox, Hickory AH44003 (ABC). Half of the world-known Everly Brothers now on his own, Don Everly targets a country audience with this Wesley Rose production. But the best aspect of the entire album is as a showcase for some excellent pop-country tunes written by Don. **Best cuts:** "Oh, I'd Like To Go Away," "So Sad (To Wait Good Love Go Bad)," "Brother Juke-Box."

BILL WILSON—Talking To Stars, Bar-B-Q BRBQ7. Bill Wilson one Columbia album got nowhere so the writer-singer treated to his native Indiana and has apparently become the state's standard opening act for touring record artists with his independently released singles also did well locally. Wilson is an easygoing but gritty-edged country-rocker who catches direct work puts to shame a lot of the product on major labels. **Best cuts:** "We Got Love," "Stardust Train."

PHOENIX, Columbia PC34476. Energetic enough but extremely derivative U.K. power-rock trio with screaming guitars and raspy vocals we've heard so many times before. Better and somehow managed to strike some contact with teen masses. **Best cuts:** "Easy," "Winnebago."

soul

JACKIE WILSON—Nobody But You, Brunswick BL7542. This last LP venture before Wilson's illness is possibly his singer's best since his early days. He takes highs and lows riding up and down the scale with impressive ease. Vocals are clear coupled with strong instruments, which are never overpowering. **Best cuts:** "Where Is Love," "Nobody But You," "Don't Burn No Bridges," "I've Learned About Life."

MASQUERADERS—Love Anonymous, ABC AB962. Whether be a flowing romantic ballad or a catchy uptempo arrangement, the Masqueraders mark its style of smooth melodic vocal textures with an easygoing but punchy stance. Produced by Isaac Hayes, the sparkling arrangements are lively, alongside the quintet's rich and vigorous harmonies that back up expressive lead vocals. **Best cuts:** "Modern Day Woman," "Love Anonymous."

TATA VEGA—Totally Tata, Tamla T635351 (Motown). Vega is multi-active versatile singer whose songs range from cabaret to soul to gospel to disco. Some unique arrangements on the Soulfully Funky Band LP add to its refreshing quality. **Best cuts:** "Come In Heaven, Earth Is Calling," "It's Too Late," "Mr. Troublemaker," "Ever So Lovingly."

EBONY'S—Sing About Life, Buddah BDS5679. This group has given adequate treatment to only fair material and less than fair production. Individual members prove group is vocally talented. Most of the material is slow to midtempo, with disco number thrown in. **Best cuts:** "A Love Of Your Own," "Mr. Me, Mrs. You," "Sing About Life," "Nobody But You."

(Continued on page 1)

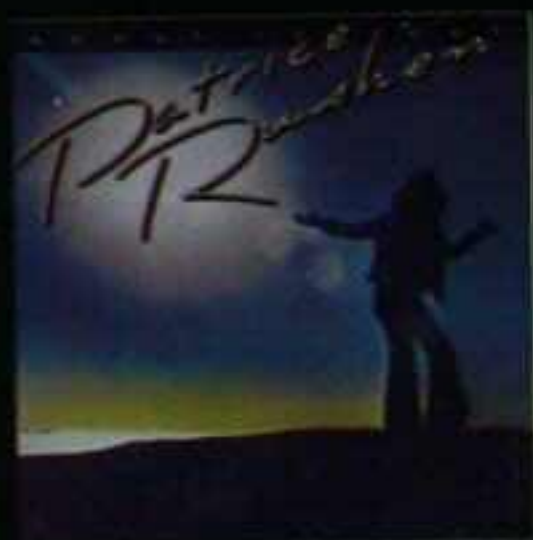
Spotlight—The most outstanding new product of the week's release and that with the greatest potential for top of the chart placement—picked for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Ed Harrison, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hooper.

N.A.R.M.*

FOR

N.A.R.M.

*NEW ARTISTRY IN RECORDED MUSIC.



**PATRICE RUSHEN—
Shout It Out (P-10101)**
From the near-legendary young keyboardist comes **Shout It Out**—a spirited celebration of her abundant musical talents as composer, arranger, multi-keyboardist, and singer. Produced by Patrice Rushen, Reggie Andrews, and Tommy Vicari.



**BILL SUMMERS—
Feel the Heat (P-10102)**
An incredibly powerful debut from percussionist Bill Summers, the featured percussionist and concertmaster on Quincy's **Roots** album. Produced by Skip Scarborough; notes by Quincy Jones.



**RON CARTER—
Pastels (M-9073)**
The world-renowned bassist chose his own musical setting for his first Milestone LP, including a 16-piece string orchestra conducted by Don Sebesky. **Pastels** is an instant classic. Produced by Ron Carter.

**SONNY ROLLINS
The Way I Feel (M-9074)**
An exciting contemporary musical statement from tenor sax giant Sonny Rollins, **The Way I Feel** confirms anew, in 1977, that Rollins is the master. (With Patrice Rushen, Billy Cobham, Lee Ritenour, Bill Summers.) Produced by Orrin Keepnews.



**CAL TJADER—At Grace
Cathedral (F-9521)**
A live benefit recording with plenty of emphasis on Cal's swinging, instantly recognizable vibe work. Dedicated to the memory of Vince Guaraldi, the LP includes a medley from **Black Orpheus**.



**HOODOO RHYTHM
DEVILS—Safe in Their
Homes (F-9522)**
Hot rock from a much-loved San Francisco band, the Hoodoos are safe in their new home at Fantasy. Produced for World Records by Jack Leahy; simultaneous release of single, "Safecracker."



**COUNTRY JOE McDONALD
—Goodbye Blues (F-9525)**
A typically delightful and varied offering from original rocker County Joe McDonald, **Goodbye Blues** includes cameo appearances from Marty Balin, David Bromberg, and Malvina Reynolds, among others. Produced by Bill Belmont.



**PETE & SHEILA
ESCOVEDO—Solo Two
(F-9524)**
Percussionist and former member of Santana and Azteca, Pete Escovedo and his daughter Sheila debut with **Solo Two**, a contemporary Latin LP encompassing both rock and funk. Produced by Billy Cobham.



**PLEASURE—
Joyous (F-9526)**
Firmly established soul/jazz band Pleasure does it again with **Joyous**, a tight, cooking LP, for your pleasure. Produced by Wayne Henderson for At-Home Productions.

FANTASY/ PRESTIGE/ MILESTONE RECORDS
AND GRT TAPES

GRT



Tenth and Parker, Berkeley, Calif. 94710



EARTH, WIND & FIRE—On Your Face (2:59); producers: Maurice White, Charles Stepney; writers: M. White, C. Stepney, P. Bailey; publisher: Sagittar, BMI, Columbia 310492. Impeccable soul-pop crossover stuff from kings of this genre. A midtempo piece featuring sharp horn punctuations of high-pitched vocal harmonies. Lyrics deal with the face as a mirror of emotions and fade in and out of an arresting wordless croon.

TAVARES—Whodunit (3:35); producer: Freddie Perren; writers: K. St. Lewis, F. Perren; publishers: Bull Pen/Perren-Vibes, BMI/ASCAP, Capitol P4398. Comical mysterious cliche intro jumps right into one of writer-producer Perren's bounciest tunes yet. "Who stole my baby?" is the question asked in crime-lingo terms by smoothly energetic soul cross-over act. Rocking orchestrations are catchily cheerful.

QUEEN—Tie Your Mother Down (3:43); producer: Queen; writer: May; publishers: Queen/Beechwood, BMI, Elektra E45385. (Elektra/Asylum/Nonesuch). Another memorably offtrack outing from this successful theatre-rock attraction. No classical snatches in the music here. An effective rock-boogie guitar-bass riff supports cheerfully sinister vocal about a direct method for dealing with negative family influences.

recommended

ALAN PARSONS PROJECT—To One In Paradise (3:59); producer: Alan Parsons; writers: Woolfson, Parsons; publishers: Fox Fanfare/Woolfson, BMI, 20th Century TC2333.

BILL QUATEMAN—Night After Night (3:20); producers: John Stronach, Bill Quateman, Denny Seiwell; writer: Bill Quateman; publisher: High Ness, BMI, RCA JH10912.

PHOEBE SNOW—Teach Me Tonight (3:28); producer: David Rubinson; writers: S. Chan, G. DePaul; publishers: MCA/Cahn/Hub, ASCAP, Columbia 310504.

TONY ORLANDO & DAWN—Sing (3:27); producers: Hand Medress, Dave Appell; writer: Leo Gianangelo; publisher: Churn, ASCAP, Elektra E45387.

MARSHALL TUCKER BAND—Heard It In A Love Song (3:30); producer: Paul Hornsby; writer: Toy Caldwell; publisher: No Exit, BMI, Capricorn CPS0270.

STARZ—Cherry Baby (3:29); producer: Jack Douglas; writers: Dube, Harkin, Ranno, Sweval, Smith; publishers: Rock Steady/Starzong, ASCAP, Capitol P4399.

B.W. STEVENSON—Down To The Station (3:05); producer: Bob Montgomery; writer: Dennis Linde; publisher: Combine, BMI, Warner Bros. WRS8343.

ANDREW GOLD—Lonely Boy (4:22); producer: Peter Asher; writer: Andrew Gold; publisher: Luckyu, BMI, Asylum E45384 (Elektra/Asylum/Nonesuch).

FIREFALL—Cinderella (3:32); producer: Jim Mason; writer: Larry Burnett; publisher: Powder, ASCAP, Atlantic 453392.

KIM CARNES—Let Your Love Come Easy (2:51); producers: Jerry Wexler, Barry Beckett; writers: K. Carnes, D. Ellington; publishers: Brown Shoes/Chappell, ASCAP, A&M 19025.

CHANTER SISTERS—If Only I Could Start Again (3:16); producer: Gas; writers: R. Greenaway, G. Stephens; publisher: Cookaway, ASCAP, Polydor PD14378.

RICK DEES—Barely White (That'll Get It Baby) (3:13); producer: Bobby Manuel; writers: R. Dees, B. Manuel; publisher: Deeslite/Gold Top, BMI, RSO RS870.



JOHNNY BRISTOL—You Turned Me On To Love (3:26); producer: Johnny Bristol, D2TP; writer: Johnny Bristol; publisher: Bushka, ASCAP, Atlantic 453391. The singer has everything to work with here, impressive lyrics, smooth, mellow background singers and excellent instrumentation. Bristol with clear vocals builds the tune, then drops easily to a mini guitar solo near the end.

BRICK—That's What It's All About (3:30); producers: Jim Healy, Johnny Duncan, Robert E. Lee, Brick; writer: J. Brown; publishers: Silver Cloud/Trolley, ASCAP, Bang BD1732 (Web IV). This disco breakout group has moved to the other side of the spectrum with this tune. This is a mellow ballad with excellent lead vocals and tight harmony. The tune maintains the same easy tempo throughout.

recommended

HITCHHIKERS—You're Making A Big Mistake (3:55); producer: Ralph Calabrese; writer: B. DeLoach; publisher: Baby Powder, ASCAP, ABC AB12248.

ASHFORD & SIMPSON—So So Satisfied (3:39); producers: Nickolas Ashford, Valerie Simpson; writers: Nickolas Ashford, Valerie Simpson; publisher: Nick-O-Val, ASCAP, Warner Bros. WBS8337.

BANKS & HAMPTON—I'm Gonna Have To Tell Her (3:58); producer: Brad Shapiro; writers: Carl Hampton, Homer Banks; publisher: East/Memphis, BMI, Warner Bros. WBS8344.

GARNETT MIMS & TRUCKIN' COMPANY—What It Is (3:36); producer: Jeff Lane, Randy Muller; writers: Jeff Lane, Randy Muller; publisher: Big Boro, BMI, Arista AS0239.

GINIE LYNN—I Love The Way You Love (4:52); producer: Tripple A; writer: Nathan Wilkes; publisher: Dodie, BMI, Misty 2111.



Easy Listening recommended

FREDDY FENDER—The Rains Came (2:17); producer: Huey P. Meaux; writer: H. Meaux; publisher: Crazy Cajun, BMI, ABC Dot D017686.

CISSY HOUSTON—Love Is Something That Leads You (2:59); producer: Michael Zager; writers: Michael Zager, Barbara Soehner; publishers: Louise-Jack, ASCAP/EMP, BMI, Private Stock PS45137.

GUY & RALNA—Listen To My Smile (2:48); producer: Telekew; writers: Dorff, Leikin; publishers: Peso, BMI/Almo, ASCAP, Ranwood R1074.



TAMMY WYNETTE—(Let's Get Together) One Last Time (2:27); producer: Billy Sherrill; writer: B. Sherrill-G. Richey; publisher: Algee Music Corp., BMI, Epic 850349. A strong and powerfully produced ballad filled with soft touches of strings and piano that complement the rich and crisp Wynette tone.

DOTTIE WEST—Every Word I Write (2:56); producer: Larry Butler; writer: R. Bowling-G. Richey-J. Crutchfield; publisher: Brougham Hall Music Co., Inc./Dixie Jane Music, Inc., BMI, UA XW946Y. An upbeat release that flows into a mellow transition aided by a strong string arrangement, steel guitar and backup vocals. West's delivery style is perfect for this tone.

FREDDY FENDER—The Rains Came (2:17); producer: Huey Meaux; writer: H. Meaux; publisher: Crazy Cajun, BMI, ABC/Dot D017686. An unmarked, two-sided single—both sides to be included on Fender's forthcoming LP, "The Best Of Freddy Fender"—leaves the decision of which side to air up to radio programmers. "The Rains Came" follows Fender's more recent style and provides a slightly uptempo, smooth production highlighted with blends of steel, organ, guitar and Fender's unique delivery. "Sugar Coated Love" takes Fender back to his old rock 'n' roll blues days with a simple production, heavy on guitar and drum beats, and brought together with bluesy harmonica, steel and piano that will appeal to his pop listeners.

"Sugar Coated Love" (2:48); producer: Huey Meaux; writer: J. Miller; publisher: Excellorec/Crazy Cajun, BMI, ABC/Dot D017686.

recommended

RANDY BARLOW—Kentucky Woman (2:25); producer: Fred Kelly; writer: Neil Diamond; publisher: Tallyrand, BMI, Gazette IRDA381A.

KATHY BARNES—Catch The Wind (2:30); producer: Dave Burgess; writer: Donovan; publisher: Southern, ASCAP, Republic IRDAR376A.

RAYBURN ANTHONY—Lonely Eyes (2:35); producer: Bobby Bare; writer: Bob McDill; publisher: Hall-Clement, BMI, Polydor PD14380.

DIANA WILLIAMS—Old Fashioned Love Song (2:31); producer: Bill Denny; writers: Williams-Dilley-Williams; publisher: Cedarwood, BMI, Capitol P4400.

ORIGINAL TEXAS PLAYBOYS—Gambling Polka Dot Blues (2:24); producer: Tommy Allsup; writer: Bob Wills; publisher: Peer, BMI, Capitol P4401.

LARRY BALLARD—One More Hurtin' Song (3:11); producer: Pete Drake; writer: Larry Ballard; publishers: Beechwood/Window, BMI, Capitol P4391.

RAY PRICE—Help Me (3:31); producer: Don Law; writer: L. Gatlin; publisher: First Generation, BMI, Columbia 310503.

CONNIE SMITH—The Latest Shade Of Blue (2:51); producer: Ray Baker; writer: E. Raven; publisher: Milene, ASCAP, Columbia 310501.

MEL STREET—Rodeo Bum (3:03); producer: Dick Heard; writers: D. Heard-S. Vaughn; publishers: Andromeda, ASCAP/Heavy, BMI, GRT GRT116.

VIVIAN BELL—The Angel In Your Arms (2:46); producer: Nelson Larkin; writers: T. Woodford-T. Brasfield-C. Ivey; publishers: Song Tailors, BMI/I Got The Music Company, ASCAP, GRT GRT118.

JIMMY NALL—Love Got In The Way (2:51); Charlie McCoy; writers: Don Goodman-Bud Reneau; publishers: Pigem, BMI/Chess, ASCAP, Monument 45213.

GENE MACLELLAN with ANNE MURRAY—Shilo Song (2:22); producer: John Capek; writer: Gene MacLellan; publisher: Beachwood, BMI, Capitol P4402.



SHALAMAR—Uptown Festival (8:52); producer: Simon Soussan; writers: not listed; publishers: (1,6) Jobete, ASCAP, (2,4,5,7,10) Stone Agate, BMI, (3) Jobete, ASCAP/Stone Agate, BMI, Soul Train SD10906A (RCA). An excellent compilation of 10 older Motown hits re-done in disco form. Impressive vocals are coupled with strong percussions and heavy rhythms. The entire side is structured as a medley with long instrumental solos, which only add to the disco appeal. The disk swings at all times and the disco mix by Elton Ahi is outstanding.

recommended

MAXINE NIGHTINGALE—Love Hit Me (2:45); producer: Denny Diante; writer: J.V. Edwards; publisher: ATV, BMI, United Artists UWXW944Y.

HOUSEBAND—Dancing Shoes (3:40); producer: Frank Klunhaar; writers: Smid, Smid-Hardholt; publisher: Midsong, ASCAP, Midland International JH10910 (RCA).

CARRIE LUCAS—I Gotta Keep Dancin' (3:19); producer: Dick Griffey; writer: M. Anthony; publisher: Carrific, ASCAP, Soul Train JH10891 (RCA).

Billboard's Recommended LPs

• Continued from page 116

disco

GLORIA GAYNOR—Glorious, Polydor PD 16095. Produced by Gregg Diamond and Joe Beck, this is oil-smooth disco. The soul/funk band music works with smooth precision and Gaynor's singing is controlled throughout. The cuts seem to lend themselves more to choreography than spontaneous club dancing. **Best cuts:** "Most Of All," "This Side Of Pain."

HOT ICE—Hot Ice No. 1, Rage RHL022. The disco beat and rhythms are here, however, vocals are weak. While the bouncy rhythm is ever present, it's much too timid. This LP just seems to lack fire. Vocalists could be good singers with better material and production. **Best cuts:** "Disco Summer," "Up Off Your Ass."

jazz

FLORA PURIM—Nothing Will Be As It Was . . . Tomorrow, Warner Bros., BS 2985. A disappointing WB debut for the Brazilian vocalist whose special brand of swinging and swaying Portuguese is augmented by English language endeavors and some contemporary guitar breaks. The songs she is stuck with are below par and only the rhythmic hooks, catchy tempos

and percussive sounds or her small group save the project. Vocalist's reputation bails her out of this quagmire. **Best cuts:** "Angels," "Corre Nina," "Fairy Tale Song."

BOBBY HALL—Body Language For Lovers, 20th Century T534. Soul-jazz instrumentals with vocal coloring expressing the styles of some of Hollywood's studio finest. The featured artist is a female bongo-conga star who co-wrote most of the material with producer Joe Porter. Arranger-keyboardist Andy Belling's clean modern style is also spotlighted. **Best cuts:** "Token Two," "Copula."

WILLIE BOBO—Tomorrow Is Here, Blue Note BNLA711G (UA). The Latin percussionist hits some nice soft notes on his vocal endeavors which are a main feature of this debut LP for Blue Note. But the key commercial cut is the ersatz funky "Funk De Mambo" which isn't a mambo at all but a straight soulfulized commercial ditty. Top L.A. studio sidemen comprise the backdrop for Bobo's first emergence on disks in years. **Best cuts:** "Funk De Mambo," "Wacky Tobacky," "Nojak Theme," "A Little Tear."

JOHN COLTRANE—The Other Village Vanguard Tapes, Impulse AS9325 (ABC). ABC has dug into its vault for these six cuts to provide a double LP with moderate historical significance. The front line of Trane (soprano, tenor sax) and Eric Dolphy (alto and bass clarinet) rejuvenates their late 1961

JOHN LEE & GERRY BROWN—Strut 'N' Get Up (4:40); producer: Skip Drinkwater; writer: J. Lee; publisher: Laura, BMI, Blue Note SP145 (United Artists).

HAMILTON AFFAIR—How Can I Keep In Touch With You (7:51); producer: Clyde Otis; writers: Clyde Otis, Malcolm Deady; publisher: Iza, BMI, Monument D12-2.

FIST-O-FUNK ORCHESTRA—New York Strut (4:48); producer: K. Misevis; writers: Kevin Misevis, Tom James; publisher: Fist-O-Funk, BMI, Fist-O-Funk FFDJ008.

SOUNDS OF INNER CITY—Mary Hartman, Mary Hartman (3:20); producer: Vince Montana Jr.; writers: Art Vallee, M. Spickol, Peter DeAngelis; publishers: Cheren-Kushins/Piedmont/T.A.T. Communications; ASCAP, West End WES12D.



VALERIE CARTER—Ooh Child (2:55); producer: George Massenburg; writer: S. Vincent; publisher: Kama Sutra Sleeping Sun, BMI, Columbia 310505. Pretty blues ballad that starts off low key and builds to a screeching crescendo climax. Carter's voice is melodically soothing in spots while other times she lets loose with powerful vocalizations. Gen. orchestration and tight background harmonies produces mellow pacifying effect.

WINTERS BROTHERS BAND—Sang Her Love Songs (3:33); producers: Joel Digregorio, Sam Whiteside; writers: Dennis and Donnie Winters; publishers: Cotton States/Cotillion, BMI, Atco 457077 (Atlantic). Midtempo country love ballad with guitar and bass dominating the instrumentals. Peppering keyboards gives a consoling sound during the vocal break. Vocals are soft and easy on the ears.

VOLUNTEERS—All Night Long (3:18); producer: Jim Morrison; writers: W. Berry, G. Clinton; publishers: W.B., ASCAP, Roll It, BMI, Arista AS0236. Solid boogie rock that shifts gear from soft vocals and dominant guitar riffs to an explosive repetitive chorus. Instrumentals are unobtrusive and danceable.

SUZANNE STEVENS—Higher Mountain (3:35); producer: Spencer Proffer; writer: Steve Eaton; publisher: Captain Crystal, BMI, Capitol P4395. Opening with a couple of bars highlighting Stevens' pleasant, mellow vocal, the tune picks up a softly rolling, country-based pace. A catchy chorus line and twangy guitar accents the body of the work whose main commercial potential is cast in the mold of Linda Ronstadt. Olivia Newton-John.

MAZE—While I'm Alone (3:45); producer: Frankie Beverly; writer: Frankie Beverly; publisher: Pecie, BMI, Capitol P4395. This tune's restrained beginnings conceal a punchy finale that actually fades too soon. But that only leaves the listener hungry for another go-around. The r&b-style background hummings and punctuating "doo-wahs" do much to give the work its hypnotic appeal.

CHARLIE TANGO—"He Ain't Country" (2:53); producer: Twitty Bird Productions; writers: Jimmy (Velvet) Mullins-R. Armstead Stamps Jr.; publishers: Johnny Horton Music/Bendale Music, Inc., BMI, MCA 40688. A rocking, gutsy country tune sung by Conway Twitty's son that's heavy on percussion and bass with good electric guitar licks and harmonica stabs out. Tango's strong vocal delivery is tough and clear.

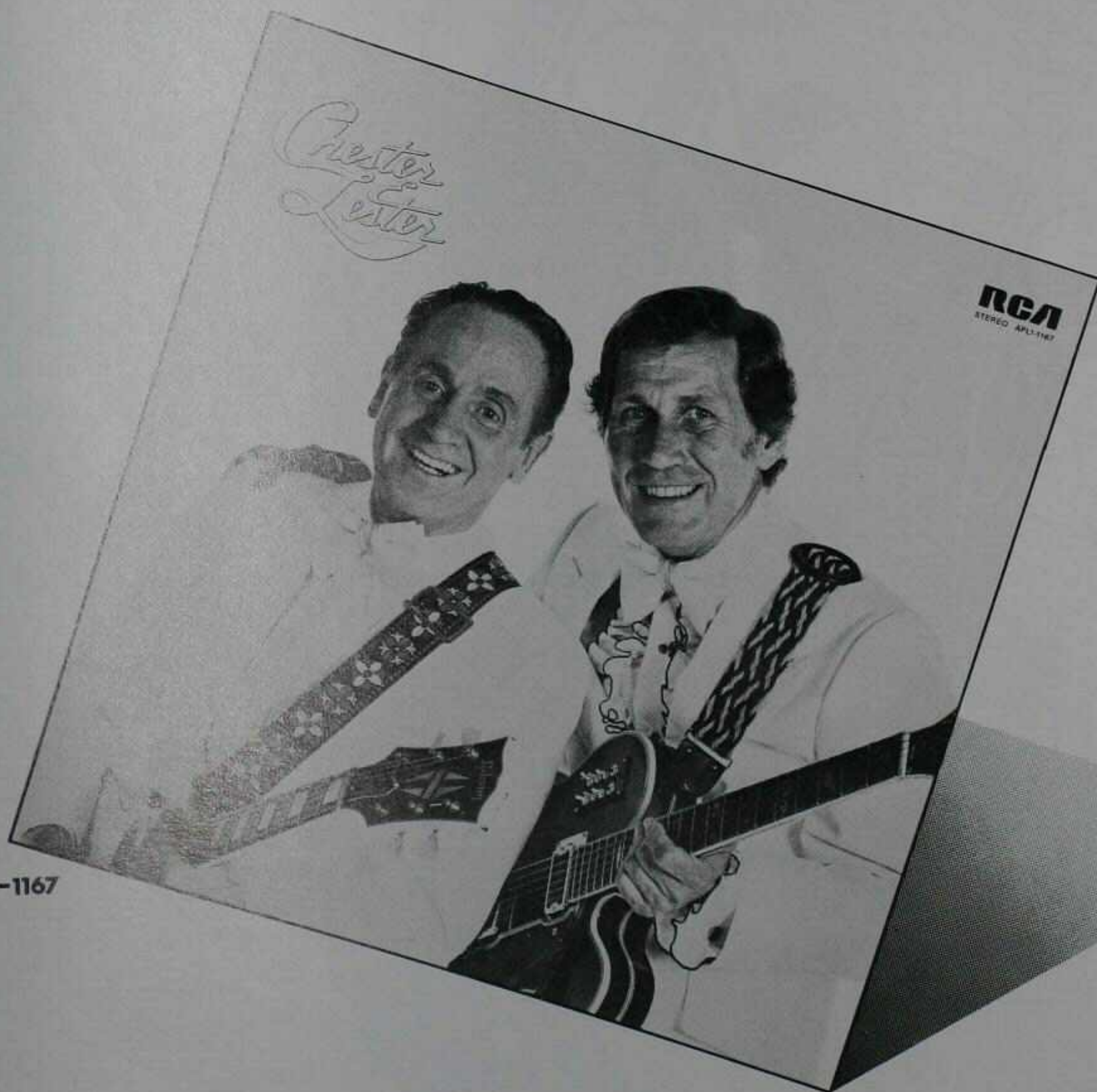
Picks—a top 30 chart tune in the opinion of the review panel who voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor Nat Freedland.

experiences and recalls their pace setting modernist explanations. The two saxes play off each other expertly in this excellent setting. **Best cuts:** "Spiritual," "Chasin' The Trane," "Green sleeves."

EDDIE JEFFERSON—The Jazz Singer, Inner City C1016. One of the first innovators of putting words to the key solos by jazz instrumentalists, Jefferson's efforts circa 1959 and '61 continue to hold a fascination for those students of true jazz singing. There isn't a jazz station which hasn't played some of these fine swinging cuts, so the compilation is a good recap of what is a hard to achieve task. Plenty of driving band sounds keep Jefferson inspired and in fine form with the sweet, gently flowing attacks. **Best cuts:** "Moody's Mood," "Now Is The Time," "Body & Soul," "Honeysuckle Rose."

PATRICE RUSHEN—Shout It Out, Prestige P10101 (Fantasy) Last year's promising new jazz pianist has taken a radical turn away from intense, pure jazz and is now seeking a crossover soul/funk pop audience. She is still capable of playing some exciting piano runs and complex chord progressions, but these technical facets are downgraded in favor of funk rhythms, blistering guitar solos and an emphasis on rhythmic within her small group setting. **Best cuts:** "Shout It Out," "Stepping Stones," "Let There Be Funk," "Let Your Heart Be Free" (one of three vocals but her lyrics leave a lot to be desired).

Congratulations
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RCA Records

Black AM Audiences Lured To FM By Its Better Sound

• Continued from page 97
test. It's the happening and more and more of the audience is identifying with it. Disco has done a lot to bring that about. 90% of the music played in discos is black."

Williams further states that FM

has the advantage of not being as commercialized as AM radio.

Says Mike Frisby, program director, WDIA-AM, a soul station in Memphis: "FM is coming on fast and strong. Lately there have been two stations here to change their

formats and go contemporary. One is an FM that has gone with what it calls disco, which really means about 90% black.

"These stations have been on the air about five months and in the latest ARB did well in young men 18-

24. In my research, I find that young men are generally the first audience to go to that kind of format. Although we came in number one, they sure put a dent in our 18-24 male audience."

Chuck White, program director

KWIC-FM, a Top 40 outlet in Beaumont, Tex., offers, "FM stations are very much taking over from AM stations, not necessarily with black AM but with the total market."

KWIC has a sister, KJET-AM, a soul daytime outlet. White admits to capturing a portion of KJET's audience. He claims both stations came in number one in the market in their respective musical areas.

"We're not aiming for their audience, we're pure rock 'n' roll Top 40," says White, who also says the station plays a lot of black music because the market is approximately 40% black. KWIC's audience is about 40% black, he notes.

"We pick up KJET's audience at night because it's a daytimer and we're 24 hours. Contrary to popular belief, there is a large percentage of FMs in black homes just like there are in white homes. And we're picking up those listeners," says White.

Keith Adams, program director, KDIA-AM, a soul station in Oakland, contends, "FM competition is astute here. We are lucky in that the terrain of the Bay Area is not conducive to FM stations, particularly in cars.

"The first thing that's going to help AM stations is when the FCC finally agrees on a system for AM stereo.

"Basically, what you have with FM is the psychological effect of stereo; it's one channel plus. It's something more and people get on a bandwagon syndrome."

Adams feels that what FM has to watch out for is, like all trends, it may dissipate. "Right now FM is kicking. It's giving me enough problems to last me a lifetime."

Al Hobb, general manager of WTLC-FM, Indianapolis, the city's only soul station, says that growth of FM in the past few years has been phenomenal. "AM is no longer the standard situation." He claims the market has a 97% penetration point with FM.

WKQX-FM, Chicago, kicked off Jan. 1 with a progressive LP rock format. Says Bob Pittman, program director: "Hooper, Radio Index and Media Trends all show us coming from nothing to a 4% share of the market." While the station plays no disco music, it does spin a few jazz records.

"Although it isn't our major thrust, we are capturing some black listeners. We're a male 18-24-oriented station and tend to pick up the blacks who are not into the black culture or whites who are not into white culture.

"I feel once listeners get over to FM, they may push the button to

(Continued on page 128)

Bennet's Purchase

• Continued from page 112
had originally opened Cream Records after leaving Liberty/UA, but the label floundered.

The second time around, Cream debuted in May 1976 and its roster includes Don Nix, Brenton Wood, Balcone's Fault, Pattie Keith, Chuck Howard and Kid Dynamite.

Bennett indicates he's also interested in acquiring record catalogs to add further depth to his operation.

Album Price Hike

• Continued from page 3
were Queen's new Elektra title, RCA's Red Seal line, WB's new George Benson, CTI, Bachman-Turner-Overdrive's new title, Blue Note selected acts and Capitol selected pop acts plus the classical Angel catalog.

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If you already have your tickets for the dinner, thanks for your support and we'll see you at the Americana.

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Because the work goes on—even when the party's over.

**An evening you'll remember...a cause you will never forget:
The T.J. Martell Memorial Foundation for Leukemia Research
1977 Humanitarian Award Dinner, Saturday, March 26, 7 pm
Americana Hotel, New York City**

For reservations: Call (212) 371-1551

Contributions may be mailed to:

David Rothfeld, General Chairman

T.J. Martell Memorial Foundation For Leukemia Research
130 West 57th Street New York, N.Y. 10019

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	1	14	LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand (Barbra Streisand, Phil Ramone), B. Streisand, P. Williams, Columbia 3-10450	★	52	3	HOTEL CALIFORNIA—Eagles (Bill Szymczyk), D. Felder, D. Henley, G. Frey, Asylum 45386	★	81	2	PHANTOM WRITER—Gary Wright (Gary Wright), C. Wright, Warner Bros. 8331	
★	3	13	FLY LIKE AN EAGLE—Steve Miller Band (Steve Miller), S. Miller, Capitol 4372	★	40	7	GLORIA—Enchantment (Michael Stokes), M. Stokes, E. Johnson, United Artists 912	★	80	4	ANGEL IN YOUR ARMS—Hud (Clayton Ivey, Terry Woodford, T. Woodford, C. Ivey, T. Brasfield, Big Top 10085 (Atlantic)	
★	4	19	I LIKE DREAMIN'—Kenny Nolan (Kenny Nolan, Charles Calella), K. Nolan, 20th Century 2287	★	41	10	DISCO LUCY (I Love Lucy Theme)—Wilton Place Street Band (Trevor Lawrence, E. Daniel, H. Adamson), Island 078	★	82	4	THERE WILL COME A DAY (I'm Gonna Happen To You)—Smokey Robinson (Michael Sutton), K. Wakefield, M. Sutton, E. Surfin, Tania 54279 (Motown)	
★	6	14	NIGHT MOVES—Bob Seger (Jack Richardson), B. Seger, Capitol 4369	★	38	19	CAR WASH—Rose Royce (Norman Whitfield), N. Whitfield, MCA 40615	★	NEW ENTRY	LIDO SHUFFLE—Boyz n the City (Joe Wissert), B. Scaggs, D. Faich, Columbia 3-10491		
★	5	17	BLINDED BY THE LIGHT—Manfred Mann's Earth Band (Manfred Mann & The Earth Band), E. Springsteen, Warner Bros. 8252	★	45	5	AT MIDNIGHT (My Love Will Lift You Up)—Rufus Featuring Chaka Khan (Rufus), T. Maiden, L. Washburn, ABC 12219	★	73	53	21	DAZZ—Brick (Jim Healy, Johnny Duncan, Robert E. Lee, Brick), R. Ransom, R. Hargis, E. Irons, Bang 727
★	7	14	DANCING QUEEN—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3372	★	55	4	TRYING TO LOVE TWO—William Bell (William Bell, Paul Mitchell), W. Bell, P. Mitchell, Mercury 73839 (Phonogram)	★	74	54	17	WALK THIS WAY—Aerobics (Jack Douglas for Waterfront Prod. & Contemporary Communications Corp.), S. Tyler, J. Perry, Columbia 3-10449
★	9	17	TORN BETWEEN TWO LOVERS—Mary MacGregor (Peter Yarrow, Barry Beckoff), F. Yarrow, P. Jarrell, Arista America 7638 (Capitol)	★	41	43	SPRING RAIN—Silvert (Silvert), Silvert, Salsoul 2414 (Bernagel, BMI)	★	75	NEW ENTRY	MY SWEET LADY—John Denver (Milton Okun), J. Denver, RCA 10011	
★	8	14	YEAR OF THE CAT—Al Stewart (Alan Parsons), A. Stewart, P. Wood, Ionou 256	★	49	4	ALL STRUNG OUT ON YOU—John Trautola (Jeff Barry), N. Tempo, J. Ruppell, Midland International 10907 (RCA)	★	76	87	2	"ROOTS" MEDLEY: A. MOTHERLAND, B. THEME FROM "ROOTS"—Quincy Jones (Quincy Jones), A. Q. Jones, B. G. Fried, ALM 1909
★	12	8	RICH GIRL—Daryl Hall & John Oates (Christopher Bond), D. Hall, RCA 10860	★	47	6	SOMETHIN' 'BOUT 'CHA—Latawa (Steve Akin), B. Latawa, Gladys 1739 (TK)	★	77	88	2	SOMETIMES—Facts Of Life (Militia Jackson), B. Anderson, Kayvette 5128 (TK)
★	11	10	GO YOUR OWN WAY—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), L. Buckingham, Warner Bros. 8204	★	44	12	MOODY BLUE/SHE THINKS I STILL CARE—Elio Prosser (Elio Prosser, Felton Jarvis), M. James, RCA 10857	★	78	82	2	HEARD IT IN A LOVE SONG—Marshall Tucker Band (Paul Hornsby), T. Caldwell, Capricorn 0270 (Warner Bros.)
★	13	13	DON'T LEAVE ME THIS WAY—Thelma Houston (Neil Davis), K. Gamble, L. Huff, C. Gilbert, Tania 54278 (Motown)	★	45	19	WHISPERING/CHERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Sandy Linzer), Schoenberg, Coburn, Ross, S. Browder Jr., A. Darnell, RCA 10827	★	79	90	2	DISCO INFERNNO—Trammps (Ronald Baker, Norman Harris, Earl Young, L. Green, R. "Neez Mercy" Kersey, Atlantic 3289
★	14	9	BOOGIE CHILD—Boyz n the City (Abby Gabel, Karl Richardson), R. Gibb, B. Gibb, M. Gibb, RSO 867 (Polydor)	★	56	5	WINTER MELODY—Dionna Summer (George Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 874	★	80	NEW ENTRY	DANCING MAN—Q (Q), R. Peckham, Epic 8-50325	
★	15	10	THE THINGS WE DO FOR LOVE—10 cc (10 cc), Stewart, Goldmann, Mercury 73875 (Phonogram)	★	47	23	HOT LINE—Slyees (Freddie Perren), R. S. Lewis, F. Perren, Capitol 4336	★	81	83	6	DREAMIN'—Loleatta Holloway (Norman Harris for Baker Harris Young Prod.), A. Felder, R. Harris, R. Tyson, Gold Mind 4000
★	14	2	NEW KID IN TOWN—Eagles (Bill Szymczyk), J.D. Souther, D. Henley, G. Frey, Asylum 45373	★	48	13	HARD LUCK WOMAN—Kas (Liddie Kramer for Rick Steady Prod.), P. Stanley, Casablanca 873	★	82	84	4	DANCIN'—Crown Heights Affair (Freida Weingart, Britt Britton), W. Anderson, De-Lite 1588
★	20	5	MAYBE I'M AMAZED—Wings (Paul McCartney), P. McCartney, Capitol 4385	★	49	14	SAVE IT FOR A RAINY DAY—Stephen Bishop (Henry Lewis, Stephen Bishop), S. Bishop, ABC 12232	★	83	89	3	SAILING SHIPS—Mesa (Clayton Ivey, Terry Woodford of Washbone for Bell Bottom Prod.), Pace, Pagla, Nolan, Rekers, Devenants, Arista America 7654 (Capitol)
★	18	12	CARRY ON WAYWARD SON—Kansas (Jeff Glikman), K. Lipson, Kinshier 4267 (Epic)	★	51	7	REACH—Orleans (Charles Pliskin), I. Hall, J. Hall, Asylum 45375	★	84	86	8	YOU KNOW LIKE I KNOW—Ozark Mountain Daredevils (David Anderle), L. Lee, A&M 1888
★	23	7	DON'T GIVE UP ON US—David Soul (Tony Macaulay), T. Macaulay, Private Stock 45129	★	52	16	LOST WITHOUT YOUR LOVE—Bread (David Gates), D. Gates, Elektra 43365	★	85	NEW ENTRY	YOUR OWN SPECIAL WAY—Genesis (David Hentschel, Genesis), M. Rutherford, Epic 8-50374	
★	18	10	WEEKEND IN NEW ENGLAND—Barry Manilow (Roe Danie, Barry Manilow), R. Edelman, Arista 8212	★	53	21	YOU MAKE ME FEEL LIKE DANCING—Lan Sayer (Richard Perry), L. Sayer, V. Ponce, Warner Bros. 8283	★	86	NEW ENTRY	UPTOWN FESTIVAL—Shalamar (Simon Soussae), Holland, Dozier, Holland, Soul Train 10885 (RCA)	
★	24	10	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (Gordon Mills), R. Greenaway, B. Mason, Epic 8-50308	★	55	4	N.Y., YOU GOT ME DANCING—Audra Train Connection (Gregg Diamond), G. Diamond, Buhdoh 364	★	87	NEW ENTRY	DO WHAT YOU WANNA DO—T. Connection (Cory Wade, Alex Sattlin), T. Conley, Dash 5032 (TK)	
★	27	7	I'VE GOT LOVE ON MY MIND—Rafael Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Jay's Enterprises, Capitol 4360	★	56	6	KONG—Dickie Goodman (Bill Ramal, Dickie Goodman), B. Ramal, D. Goodman, Shack & Linton	★	88	91	3	BODY HEAT (Part 1)—James Brown (James Brown), D. Brown, D. Brown, Y. Brown, Polydor 14360
★	29	7	SO IN TO YOU—Atlanta Rhythm Section (Buddy Buie), B. Buie, R. Mix, D. Daughtry, Polydor 14373	★	57	10	BE MY GIRL—Dramatics (Michael Henderson), M. Henderson, ABC 12235	★	89	93	3	LOVE IS BETTER IN THE A.M.—Johnnie Taylor (Don Davis), H. Scales, M. Griffin, D. Davis, Columbia 3-10478
★	22	7	LONG TIME—Boston (John Boylan), T. Scholz, Epic 8-50329	★	58	3	LOVE IN C MINOR—Heart & Soul Orchestra (J. Cracker, M. Simon), Cerrose, Casablanca 876	★	90	NEW ENTRY	WAKE UP AND BE SOMEBODY—Brainstorm (Jerry Peters for Music Meca West Prod.), G. Kent, Tolu 10811 (RCA)	
★	23	16	ENJOY YOURSELF—The Jacksons (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Epic 8-50289	★	59	64	YOU + ME = LOVE/LET'S GO DOWN TO THE DISCO—Undisputed Truth (Norman Whitfield), N. Whitfield, Whitfield 8306 (Warner Bros.)	★	91	94	2	FIRESIGN—Cory Branstetter (Frank Medress, Dave Appell for Medress Appell Prod.), C. Branstetter, R. Uirik, Phantom 10854 (RCA)
★	26	7	CRACKERBOX PALACE—George Harrison (George Harrison, Tom Scott), G. Harrison, Dark Horse 3313 (Warner Bros.)	★	60	3	WHEN I NEED YOU—Lan Sayer (Richard Perry), C.B. Sager, A. Hammond, Warner Bros. 8332	★	92	92	2	ROMEO—Mr. Big (Val Gray, Dickson, E. Carter, Arista 0229
★	25	15	LIVING NEXT DOOR TO ALICE—Smokey (Mike Chapman), N. Chinn, M. Chapman, RSO 860 (Polydor)	★	61	12	HA CHA CHA (Funktion)—Brass Construction (Jeff Lane), R. Muller, United Artists 677	★	93	95	2	I THINK WE'RE ALONE NOW—Rubinoos (Matthew King, Kaufman, Gary Phillips, Glen Kolotkin), R. Cordell, B. Gentry, Beserkley 5741 (Polydor)
★	32	7	SAM—Olivia Newton-John (John Farrar), J. Farrar, H. Marvin, D. Black, MCA 40670	★	62	3	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (H.W. Casey, Richard Finch for Sunshine Sound Ent.), H.W. Casey, R. Finch, TK 1022	★	94	96	3	THEME FROM ROCKY (Gonna Fly Now)—Rhythm Heritage (Steve Barr, Michael Omartian), B. Conti, C. Connors, A. Robbins, ABC 12243
★	30	6	HERE COME THOSE TEARS AGAIN—Jackson Browne (Jon Landau), J. Browne, R. Farnsworth, Asylum 45379	★	63	4	I'M SCARED—Burtan Cummings (Richard Perry), B. Cummings, Parloar/CBS 70002	★	95	NEW ENTRY	I WANNA DO IT TO YOU—Jerry Butler (Jerry Butler, Homer Talbert for Fountain Prod.), J. Butler, H. Talbert, F. Healey, Motown 1414	
★	28	5	BITE YOUR LIP (Get Up And Dance)—Eton John (Gus Dudgeon), E. John, B. Tappin, MCA/Rocket 40677	★	64	7	COULDN'T GET IT RIGHT—Climax Blues Band (Mike Vernon), Climax Blues Band, Sire 736 (ABC)	★	96	NEW ENTRY	OLD FASHIONED BOY (You're The One)—Stallion (Dix Darnell), W. Darnick, Casablanca 877	
★	35	7	RIGHT TIME OF THE NIGHT—Jennifer Warnes (Jim Ed Norman), P. McCann, Arista 0223	★	65	3	LOVE IN 'C' MINOR (Pt. 1)—Cerrose (Cerrose), Alec, R. Castandine, Cerrose, Cotillion 44215 (Atlantic)	★	97	97	2	TRY IT ON—Esie (Mike Chapman), M. Chapman, N. Chinn, Arista 2072
★	39	5	SOUTHERN NIGHTS—Glen Campbell (Gary Klein), A. Toussaint, Capitol 4376	★	66	5	DEDICATION—Bay City Rollers (Jimmy Ienner), G. Fletcher, D. Fleb, Arista 0233	★	98	NEW ENTRY	TIME IS MOVIN'—Blackbyrds (Donald Byrd), K. Ridge, Fantasy 787	
★	34	5	THE FIRST CUT IS THE DEEPEST—Rod Stewart (Tom Dowd), C. Stevens, Warner Bros. 8321	★	67	3	MAGICAL MYSTERY TOUR—Ambrosia (Lou Reizen), J. Lennon, P. McCartney, 20th Century 2327	★	99	99	2	IT AIN'T EASY COMING DOWN—Charlene Duncan (Ron Miller, Ken Hirsch), R. Miller, Predigal 0632 (Motown)
★	32	17	I WISH—Stevie Wonder (Stevie Wonder), S. Wonder, Tania 54274 (Motown)	★	68	65	RACE AMONG THE RUINS—Gordon Lightfoot (Lenny Waronker, Gordon Lightfoot), G. Lightfoot, Reprise 1380 (Warner Bros.)	★	100	NEW ENTRY	FOR ELISE—Philharmonics (Jean Kluger), Beethoven, Capricorn 0258 (Warner Bros.)	
★	38	6	DO YA—Electric Light Orchestra (Jeff Lynne for Jet Records), J. Lynne, United Artists 929	★	71	4	WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production (E.A. Ellerbe), T. Williams, Cotillion 44213 (Atlantic)					
★	37	14	FREE—Deniece Williams (Maurice White, Charles Stepney), D. Williams, H. Redd, N. Watts, S. Green, Columbia 3-10429									

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

All Strung Out On You (Deity) Sam, ASCAP	42	Dance (Delightful/Cabrera, BMI)	25	Free (New Disk, BMI)	100	I'm Scared (Shelton, BMI)	62	Long Time (Blackwood, BMI)	22	N.Y., You Got Me Dancing (Buddah/Diamond/Touch/BB, ASCAP)	54	Southern Nights (Warner-Tamerman/Marston, BMI)	30	Walk This Way (Dove, BMI)	74
Angel In Your Arms (Cory Tabor) BMI/Free Gut, The Music, ASCAP	70	Dancing Queen (Amico/Greenwald, BMI)	80	Free (New Disk, BMI)	100	I'm Your Boogie Man (Sherlyn/Heaven, BMI)	64	Lost Without Your Love (Ripshaws, ASCAP)	52	Rough (Sire, BMI)	51	Tamerman/Marston, BMI)	41	Weekend In New England (Imary/Phonogram, BMI)	38
At Midnight (My Love Will Lift You Up) (Renaissance Broadcasting/Epic, ASCAP)	39	Don't Give Up On Us (Trinity, ASCAP)	73	Free (New Disk, BMI)	100	I Think We're Alone Now (Patricki, BMI)	93	Love Is Better In The A.M. (Duchess, BMI) (Compendium, BMI) (Compendium, ASCAP)	88	Right Time Of The Night (American Broadcasting, ASCAP)	29	The First Cut Is The Deepest (United Artists, ASCAP) (Sire)	31	Welcome To Our World Of Merry Music (Predigal, ASCAP)	68
Be My Girl (Electronic, ASCAP)	58	Don't Leave Me This Way (MCA)	65	Free (New Disk, BMI)	100	Love Theme From "A Star Is Born" (Evergreen) (First Artists/ASCAP)	95	Magical Mystery Tour (Cotillion)	56	Rocks—A. Motherland, B. Washburn, B. Washburn, ASCAP)	76	There Will Come A Day (In Conto/Happen To You) (Intake, ASCAP)	71	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45
Be My Girl (Electronic, ASCAP)	58	Don't Leave Me This Way (MCA)	65	Free (New Disk, BMI)	100	I Wanna Get Next To You (Duchess, ASCAP)	50	My Sweet Lady (Jerry Law, ASCAP)	75	Save It For A Rainy Day (Heplers)	46	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45
Blind By The Light (Laurie Canyon, ASCAP)	28	Don't Leave Me This Way (MCA)	65	Free (New Disk, BMI)	100	I Wanna Get Next To You (Duchess, ASCAP)	50	My Sweet Lady (Jerry Law, ASCAP)	75	Save It For A Rainy Day (Heplers)	46	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45
Bobby Next (Part 1) (Development/Blinda/Unichappell, BMI)	88	Don't Leave Me This Way (MCA)	65	Free (New Disk, BMI)	100	I Wanna Get Next To You (Duchess, ASCAP)	50	My Sweet Lady (Jerry Law, ASCAP)	75	Save It For A Rainy Day (Heplers)	46	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45
Boogie Child (Newwood/Unichappell, BMI)	12	Don't Leave Me This Way (MCA)	65	Free (New Disk, BMI)	100	I Wanna Get Next To You (Duchess, ASCAP)	50	My Sweet Lady (Jerry Law, ASCAP)	75	Save It For A Rainy Day (Heplers)	46	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45
Carry On Wayward Son (Dem. Casablanca)	16	Don't Leave Me This Way (MCA)	65	Free (New Disk, BMI)	100	I Wanna Get Next To You (Duchess, ASCAP)	50	My Sweet Lady (Jerry Law, ASCAP)	75	Save It For A Rainy Day (Heplers)	46	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45
Car Wash (Duchess, BMI)	38	Don't Leave Me This Way (MCA)	65	Free (New Disk, BMI)	100	I Wanna Get Next To You (Duchess, ASCAP)	50	My Sweet Lady (Jerry Law, ASCAP)	75	Save It For A Rainy Day (Heplers)	46	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45
Can't Get It Right (Blax Discos, ASCAP)	63	Don't Leave Me This Way (MCA)	65	Free (New Disk, BMI)	100	I Wanna Get Next To You (Duchess, ASCAP)	50	My Sweet Lady (Jerry Law, ASCAP)	75	Save It For A Rainy Day (Heplers)	46	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45
Crackerbox Palace (Ganga B. X. BMI)	24	Don't Leave Me This Way (MCA)	65	Free (New Disk, BMI)	100	I Wanna Get Next To You (Duchess, ASCAP)	50	My Sweet Lady (Jerry Law, ASCAP)	75	Save It For A Rainy Day (Heplers)	46	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45	Whispering (Cherchel/La Femme/Se Si Bon) (Polygram, ASCAP)	45

WE'RE HAVING A WONDERFUL 30th YEAR!

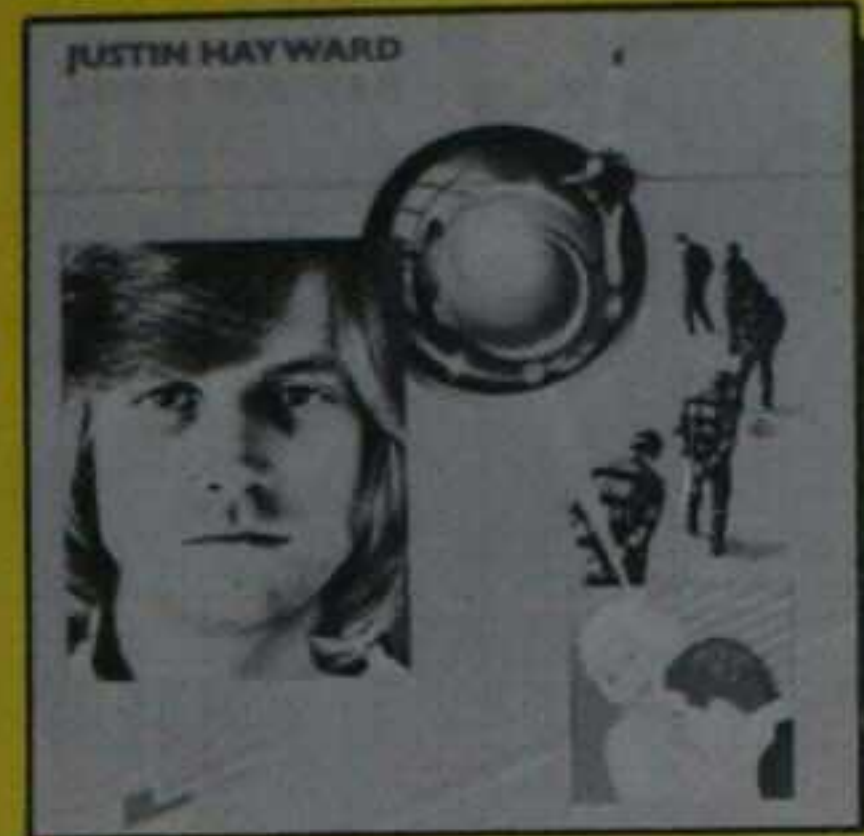


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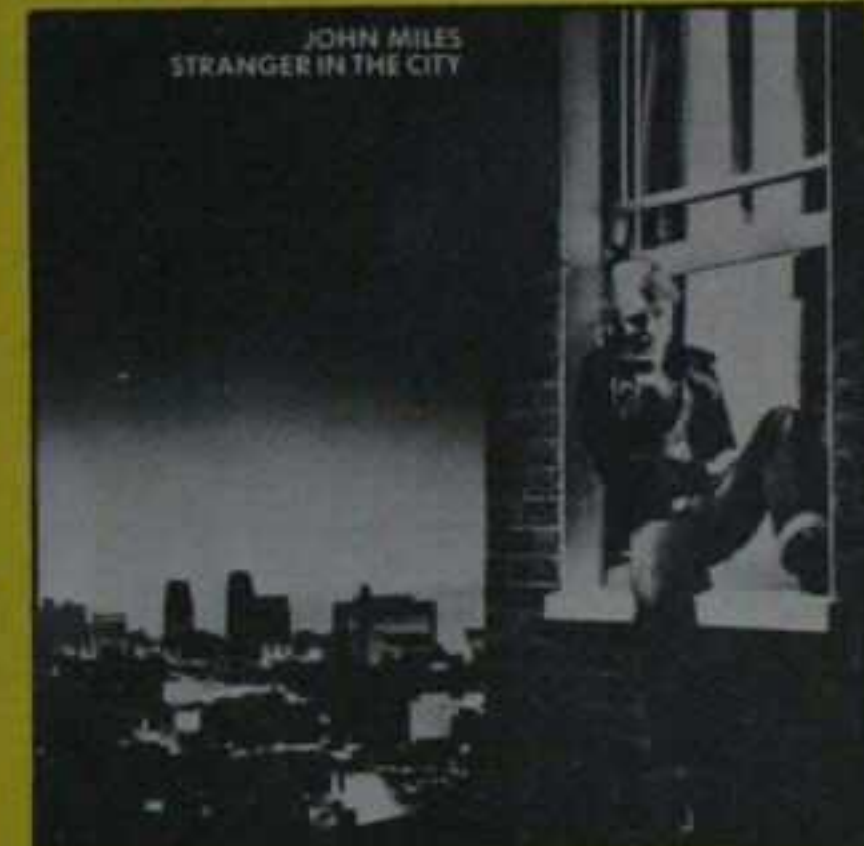


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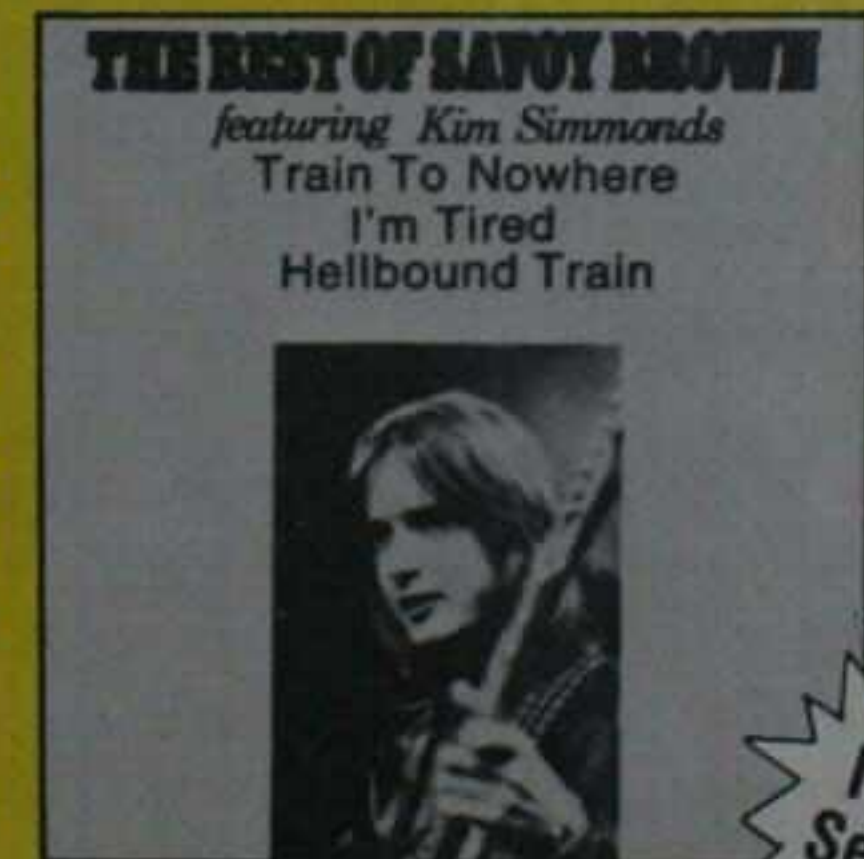


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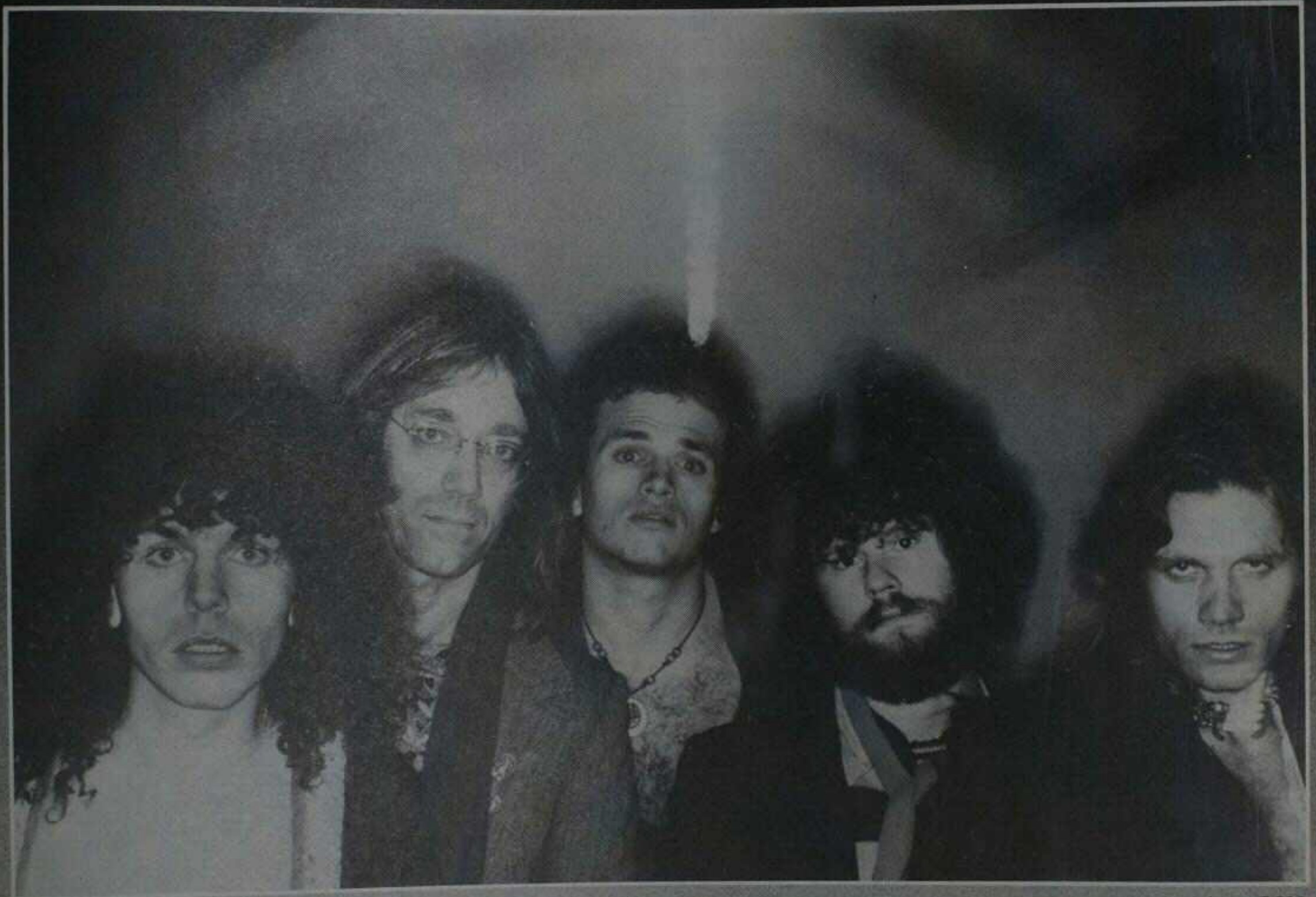
Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE															
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL								
★	1	14	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia CS 34403	▲						★	41	9	ATLANTA RHYTHM SECTION A Rock And Roll Alternative Polydor PD 1 6080	▲								71	73	13	WAYLON JENNINGS Waylon "Live" RCA APL 1 1108	▲											
	2	2	EAGLES Hotel California Asylum TE 1084	▲							37	39	20	DENIECE WILLIAMS This Is Niecy Columbia PC 34242	▲								72	76	48	GEORGE BENSON Breezin' Warner Bros. BS 2919	▲										
★	3	4	PINK FLOYD Animals Columbia JC 34474	●						★	95	2	JETHRO TULL Songs Of The Wood Chrysalis CHR 1137	●									73	74	14	LONNIE LISTON SMITH & THE COSMIC ECHOES Renaissance RCA APL 1 1822	●										
★	8	3	FLEETWOOD MAC Rumours Warner Bros. BS 3010	●							39	38	8	LEON REDBONE Double Time Warner Bros. BS 2921	●								74	66	7	UNDISPUTED TRUTH Method To The Madness Whitfield WH 2927 (Warner Bros.)	●										
	5	4	STEVIE WONDER Songs In The Key Of Life Tamla T-13-34062 (Motown)	▲							40	42	121	AEROSMITH Toys In The Attic Columbia PC 33479	●								75	45	7	JANIS IAN Miracle Row Columbia PC 34440	●										
	6	6	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	▲							41	43	29	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL 1 1467	●								76	81	145	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	●										
	7	7	BOSTON Epic PE 34188	▲							42	37	7	JEFFERSON AIRPLANE Flight Log (1966-1976) Giant GY 2 1255 (RCA)	▲								★	NEW ENTRY	AMERICA Harbor Warner Bros. BS 3017	▲											
	8	9	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	●							43	20	17	JACKSON BROWNE The Pretender Asylum TE 1079	●								78	58	18	ELTON JOHN Blue Moves MCA/Rocket 2 11004	▲										
★	18	2	JOHN DENVER'S GREATEST HITS VOL. 2 RCA CPL 1 2195	▲						★	55	3	KINKS Sleepwalker Arista AL 4108	●								79	61	22	EARTH, WIND & FIRE Spirit Columbia PC 34241	▲											
★	11	25	MANFRED MANN'S EARTH BAND Roaring Silence Warner Bros. BS 2965	●						★	56	5	AN EVENING WITH DIANA ROSS Motown M7 8792	●									80	82	9	CHICK COREA My Spanish Heart Polydor PD-2 9903	●										
★	13	5	GEORGE BENSON In Flight Warner Bros. BS 2983	●						★	54	5	JIMMY BUFFETT Changes In Latitudes— Changes In Attitudes ABC AB 990	●								★	NEW ENTRY	JOHN TRAVOLTA Can't Let You Go Midland International BML 1 2211 (RCA)	●												
	12	12	RUFUS Featuring CHAKA KHAN Ask Rufus ABC AB 975	●							47	44	17	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	▲								82	68	26	MARILYN McCOO & BILLY DAVIS JR. I Hope We Get To Love In Time ABC ABCD 957	●										
	13	5	AL STEWART Year Of The Cat Jamae JX 7027	●							48	48	30	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL 1 1504	▲								83	67	15	JEAN-LUC PONTY Imaginary Voyage Atlantic SD 18195	●										
★	15	19	KANSAS Leftoverture Kardox KZ 34224 (Epic)	●							49	46	35	ROD STEWART A Night On The Town Warner Bros. BS 2938	▲								84	89	24	GATO BARBIERI Caliente A&M SF 4597	●										
	15	10	WINGS OVER AMERICA Capitol SWCS 11583	▲							50	51	14	GEORGE HARRISON Thirty Three & 1/3 Dark Horse DR 3305 (Warner Bros.)	●								85	75	19	LED ZEPPELIN Soundtrack From The Film/ The Song Remains The Same Swan Song SS 2 201 (Atlantic)	▲										
	16	14	DAVID BOWIE Low RCA CPL 1 2030	▲							51	53	19	DONNA SUMMER Four Seasons Of Love Casablanca NBLP 7039 (Casablanca)	●								86	86	16	LED ZEPPELIN Endless Flight Warner Bros. BS 2962	●										
	17	16	LINDA RONSTADT Greatest Hits Asylum TE 1092	▲							52	52	21	K.C. & THE SUNSHINE BAND Part 3 TK 605	●								87	87	15	JAMES TAYLOR'S GREATEST HITS Warner Bros. BS 2979	●										
	18	17	Z Z TOP Tejas London PS 690	●							53	27	9	QUEEN A Day At The Races. Elektra EK 301	●								88	83	46	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SRBB 11523	●										
	19	19	KISS Rock And Roll Over Casablanca NBLP 7037	▲							54	28	8	AVERAGE WHITE BAND Person To Person Atlantic SD 2 1002	●								89	92	4	GENTLE GIANT Playing The Fool Capitol SRBB 11557	●										
★	22	9	MARY MACGREGOR Tom Between Two Lovers Arista America ST 50615 (Capitol)	●							55	47	59	PETER FRAMPTON Frampton Comes Alive A&M SF 3703	▲								90	97	4	JOURNEY Next Columbia PC 34311	●										
	21	21	EMMYLOU HARRIS Luxury Liner Warner Bros. BS 2998	●							56	49	23	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce MCA 2 3050	●								91	91	17	BRASS CONSTRUCTION II United Artists UA LA677-G	●										
★	24	30	BARRY MANILOW This One's For You Arista AL 4090	▲							57	59	8	SANTANA Festival Columbia PC 34423	▲								92	71	6	HAROLD MELVIN & THE BLUE NOTES Reaching For The World ABC AB 969	●										
★	25	20	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists UA LA679-G	▲						★	79	3	MARSHALL TUCKER BAND Carolina Dreams Capricorn CP 0180 (Warner Bros.)	●									★	105	8	BILLY PAUL Let Em In Philadelphia International PJ 34289 (Epic)	●										
	24	23	GARY WRIGHT The Light Of Smiles Warner Bros. BS 2951	●							59	57	14	JONI MITCHELL Hejira Asylum TE 1087	●								94	98	10	ISAO TOMITA Holst: The Planets RCA APL 1 1319	●										
★	50	2	NATALIE COLE Unpredictable Capitol SO 11600	●							60	63	5	DONALD BYRD Caricatures Blue Note BN LA633-G (United Artists)	●								95	94	36	COMMODORES Hot On The Tracks Motown MG-807 51	●										
★	32	4	QUINCY JONES Roots A&M SF 4625	●							61	60	16	ENGELBERT HUMPERDINCK After The Lovin' Epic PE 34381	●								96	85	17	FOGHAT Night Shift Bearsville BR 6502 (Warner Bros.)	●										
★	40	3	NEIL DIAMOND Love At The Greek Columbia RC2 34404	●							62	62	8	TRAMPS Disco Inferno Atlantic SD 18211	●							★	142	3	UTOPIA Ra Bearsville BR 6865 (Warner Bros.)	●											
	28	29	BEE GEES Children Of The World RSO RS-1-3003 (Polydor)	▲						★	77	4	SMOKEY ROBINSON Deep In My Soul Tamla T 35051 (Motown)	●									98	88	19	OLIVIA NEWTON-JOHN Don't Stop Believin' MCA 2223	●										
★	33	12	THELMA HOUSTON Anyway You Like It Tamla T6 34551 (Motown)	●							64	64	15	THE JACKSONS Epic PE 34229	●								99	99	29	LINDA RONSTADT Hasten Down The Wind Asylum TE 1072	▲										
	30	30	GENESIS Wind & Wuthering Atco SD 36 144	●						★	80	4	ISAAC HAYES & DIONNE WARWICK A Man And A Woman ABC AB 99672	●								★	184	2	TOM JONES Say You'll Stay Until Tomorrow Epic PE 34458	●											
★	36	6	BOOTSY'S RUBBER BAND Ah... The Name Is Bootsy, Baby! Warner Bros. BS 2972	●							67	72	42	AEROSMITH Rocks Columbia PC 34165	▲							★	111	6	STARCASTLE Fountains Of Light Epic PE 34375	●											
	33	26	BREAD Lost Without Your Love Elektra TE 1094	●						★	78	6	RENAISSANCE Novella Sire SA 7526 (ABC)	●								102	102	85	FLEETWOOD MAC Riposte MS 2215 (Warner Bros.)	●											
	34	34	EAGLES Their Greatest Hits 1971-1975 Asylum TE 1092	▲							69	69	52	BOZ SCAGGS Silk Degrees Columbia PC 33920	▲								103	103	24	LYNYRD SKYNYRD One More From The Road MCA MCA 2 6001	▲										
	35	35	ABBA Arrival Atlantic SD 18307	●							70	70	18	BRICK Good High Bang BLP 408 (Web IV)	●							★	114	8	DAVID SOUL Private Stock PS 2019	●											
																					105	107	20	DRAMATICS Joy Ride ABC ABCD 955	●												

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape 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 for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and subject to audit.

NITE CITY



five unique individuals. NITE CITY. one dramatic desire.
purveying a new breed of music. poetry and passion.
precision and abandon.

T-528



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TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	Artist Title Label, Number (Dist. Label)	ALBUM	4-C	B-TR	O-B TAPE	CASSETTE	REEL TO REEL
106	108	28	JOHN DENVER Spirit RCA APL 1 1894	▲				7.95	8.95
107	112	37	ELECTRIC LIGHT ORCHESTRA Ole ELO United Artists UA LA620-C	●				7.98	
★	119	171	JOHN DENVER Greatest Hits RCA CPL 0374	●				7.95	8.95
109	109	12	NBC'S SATURDAY NIGHT LIVE Arista AL 4107	●				7.98	
★	122	7	LEO KOTTKE Chrysalis CHR 1106	●				7.98	
111	113	49	HEART Dreamboat Annie Mushroom MMS 5005	▲				7.98	
112	116	3	MANNATTANS It Feels So Good Columbia PC 34930	●				7.98	7.98
113	90	9	ROY AYERS UBIQUITY Vibrations Polydor PD-3 4081	●				7.98	
114	110	44	KISS Destroyer Casablanca NBLP 7025	▲				7.98	
★	126	2	SEA LEVEL Capricorn CP 0178 (Warner Bros.)	●				7.97	
116	123	36	JEFFERSON STARSHIP Spitfire Giant GFL 1557 (RCA)	▲				7.98	8.95
117	117	52	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4571	●				7.98	
★	130	5	JOAN ARMATRADING A&M SP 4589	●				7.98	
119	120	17	CHUCK MANGIONE Main Squeeze A&M SP 4617	●				7.98	
120	124	26	ABBA Greatest Hits Atlantic SD 18189	●				7.97	
★	NEW ENTRY		PETER GABRIEL New SD 36 147	●				7.97	
122	125	7	GEORGE BENSON In Concert—Carnegie Hall (TI 80725) (Motown)	●				7.98	
123	104	75	KISS Alive! Casablanca NBLP 7026	●				7.98	
124	101	37	CHICAGO X Columbia PC 34780	▲				7.98	
125	129	74	DARYL HALL & JOHN OATES RCA APL 1 2148	●				7.95	
126	106	18	BEE GEES Gold, Vol. 1 RSD RS 1 3086 (Polydor)	●				7.98	
127	127	4	BRIAN AUGER'S OBLIVION EXPRESS Happiness Heartaches Warner Bros. BS 2981	●				7.97	
128	100	5	RITCHIE FAMILY Life Is Music Mercury 2937 (TK)	●				7.98	
★	139	40	BLIND FAITH RSD RS 1 3016 (Polydor)	●				7.98	
130	135	9	STEVE HILLAGE L Atlantic/Vega SD 34395	●				7.97	
131	131	34	WAYLON JENNINGS Are You Ready For The Country RCA APL 1 0316	●				7.95	
132	138	5	HERBIE MANN Bird In A Silver Cage Atlantic SD 18209	●				7.97	
133	133	92	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4152	●				7.98	
134	137	7	TAJ MAHAL Music Fuh Ya (Music Para To) Warner Bros. BS 2994	●				7.97	
135	96	116	THE BEST OF BREAD Elektra EKS 75056	●				7.97	12.95

THIS WEEK	LAST WEEK	Weeks on Chart	Artist Title Label, Number (Dist. Label)	ALBUM	4-C	B-TR	O-B TAPE	CASSETTE	REEL TO REEL
★	136	9	JAMES BROWN Bodyheat Polydor PD 14093	●				7.98	
★	147	3	RICK WAKEMAN White Rock: The Original Motion Picture Soundtrack Of The Innsbruck Winter Games A&M SP 4614	●				7.98	
138	140	19	BURTON CUMMINGS Parfait/CBS PR 34261	●				7.98	
139	141	4	RHYTHM HERITAGE Last Night On Earth ABC AB 187	●				7.98	
140	146	49	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER The Outlaws RCA APL 1 1221	▲				7.95	
★	NEW ENTRY		THE KENNY RANKIN ALBUM Little David LD 1013 (Rhino)	●				7.97	
142	93	13	NITTY GRITTY DIRT BAND Dirt, Silver & Gold United Artists UA LA670-L3	●				11.98	11.98
143	144	4	MUDDY WATERS Hard Again Blue Sky PS 34449 (Cap)	●				7.98	
★	154	5	BILL QUATEMAN Night After Night RCA APL 1 2027	●				7.98	
145	84	18	BAR KAYS Too Hot To Stop Mercury 3886 1 1099 (Phonogram)	●				7.95	
146	115	10	D.C. LARUE Tea Dance Pyramid PY 9006 (Real Gone)	●				7.98	
147	128	24	TED NUGENT Free For All Capitol SP 34121	●				7.98	
148	118	19	BARRY DEVORZON & PERRY BOTKIN JR. Nadia's Theme A&M SP 3412	●				6.98	
149	153	3	MAZE Featuring FRANKIE BEVERLY Capitol SP 11607	●				7.98	
★	161	4	JEAN CARN Philadelphia International PI 34397 (Cap)	●				7.98	
151	151	38	GORDON LIGHTFOOT Summertime Dream RCA RS 1 3046 (Warner Bros.)	●				7.97	8.95
152	159	5	RAMONES Leave Home See SA 7529 (ABC)	●				7.95	
★	167	4	MICHAEL FRANKS Sleeping Gypsy Warner Bros. BS 3084	●				7.97	
★	165	48	BARRY MANILOW Trying To Get The Feelin' Arista AL 4050	●				7.98	
★	NEW ENTRY		JUSTIN HAYWARD Singer/Songwriter Desert DES 18013 (London)	●				7.98	
156	150	30	LTD Love To The World A&M SP 4589	●				7.98	
157	155	88	ELTON JOHN Greatest Hits MCA 7129	●				7.98	
158	158	5	B.B. KING King Size ABC AB 977	●				7.95	
159	148	16	DAVE MASON Caribbeed Live Columbia PC 34178	●				8.98	8.98
160	160	10	MASS PRODUCTION Welcome To Our World Capitol SD 9910 (Atlantic)	●				7.97	
161	168	3	CERRONE Love In C Minor Capitol SD 9913 (Atlantic)	●				7.97	
★	181	2	ANGEL On Earth As It Is In Heaven Casablanca NBLP 7043	●				7.98	
163	163	212	LED ZEPPELIN (IV) Atlantic SD 7208	●				7.97	8.95
★	188	2	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA LA685-G	●				7.98	
165	134	49	WINGS AT THE SPEED OF SOUND Capitol SW 11525	▲				7.98	
166	149	10	STEPHEN BISHOP Careless ABC ABCD 954	●				7.95	
167	171	81	CREAM Greatest Hits RSD RS 1 3010 (Polydor)	●				7.98	
★	189	2	PABLO CRUISE A Place In The Sun A&M SP 4625	●				7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	Artist Title Label, Number (Dist. Label)	ALBUM	4-C	B-TR	O-B TAPE	CASSETTE	REEL TO REEL
★	179	3	JENNIFER WARNES Arista AL 4062	●				7.98	
170	172	3	TIME IN A BOTTLE/JIM CROCE'S GREATEST LOVE SONGS Living LD 8007	●				7.98	7.98
171	162	22	PARLIAMENT The Clones Of Dr. Funkenstein Casablanca NBLP 7034	●				7.98	
★	185	2	ENCHANTMENT United Artists UA LA682-G	●				7.98	
173	177	3	SAMMY HAGAR Capitol SP 11599	●				7.98	
174	175	4	MICHAEL HENDERSON Solid Buddah BDS 5962	●				7.98	
175	176	24	LITTLE RIVER BAND Harvest SP 11512 (Capitol)	●				7.98	
★	186	2	THE BABYS Chrysalis CHR 1129	●				7.98	
★	187	2	RICK DEES & HIS CAST OF IDIOTS Disco Duck RSD RS 1 3017 (Polydor)	●				7.98	
★	190	2	MAIN INGREDIENT Music Maximus RCA APL 1 1558	●				7.95	
★	NEW ENTRY		BARRY MANILOW II Arista AL 4016	●				7.98	
180	180	55	QUEEN A Night At The Opera Elektra TE 1051	●				7.97	7.97
181	182	4	MILLIE JACKSON Lovingly Yours Spring SP 14717 (Polydor)	●				7.98	
182	183	50	CLIMAX BLUES BAND Gold Plated See SA80 7523 (ABC)	●				7.95	
183	145	30	ENGLAND DAN & JOHN FORD COLEY Nights Are Forever Big Top BT 89517 (Rhino)	●				7.97	
184	121	17	SYLVERS Something Special Capitol SP 11588	●				7.98	
★	NEW ENTRY		JERRY BUTLER Suite For A Single Girl Mercury 3886 1 81921	●				7.98	
186	132	42	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	●				7.98	7.98
★	NEW ENTRY		ALBERT KING Albert Live Ithaca CIL 1 3295	●				11.95	11.95
★	NEW ENTRY		YVONNE ELLIMAN Love Me RSD RS 1 3018 (Polydor)	●				7.98	
★	NEW ENTRY		NEIL DIAMOND Hot August Night MCA 3006	●				8.98	8.98
★	NEW ENTRY		HENRY GROSS Show Me To The Stage Living LD 8010	●				7.98	
191	192	2	TOM JONES GREATEST HITS London LC 5002	●				7.98	
192	193	3	LOVE UNLIMITED He's All I've Got Unlimited Gold II 101 (20th Century)	●				7.98	
193	NEW ENTRY		RON CARTER Pastels Mercury 3886 1 9073 (Fantasy)	●				7.98	
194	198	87	JEFFERSON STARSHIP Red Octopus Giant GFL 1 0999 (RCA)	●				7.98	7.95
195	196	2	STANKY BROWN GROUP If The Lights Don't Get You The Idiots Will See SA 7529 (ABC)	●				7.95	7.95
196	200	39	DAVID BOWIE Changesonebowie RCA APL 1 1732	●				7.95	
197	197	50	CREAM Wheels Of Fire RSD RS 2 3803 (Polydor)	●				11.98	11.98
198	NEW ENTRY		A CHORUS LINE/ ORIGINAL CAST Columbia PC 33581	●				7.98	
199	194	2	ERIC CLAPTON RSD RS 1 3008 (Polydor)	●				7.98	
200	164	17	KOOL & THE GANG Open Sesame De-Lite DEP 2023 (PIP)	●				7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	35, 120
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Joan Armatrading	118
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Peter Gabriel	121
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Daryl Hall & John Oates	41, 125
Emmylou Harris	21
George Harrison	50
Isaac Hayes & Dionne Warwick	66
Justin Hayward	155
Steve Hillage	130
Michael Henderson	174
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Thelma Houston	29
Engelbert Humperdinck	61
Janis Ian	75
Millie Jackson	181
Jacksons	64
Jefferson Airplane	42
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Waylon Jennings	71, 131, 140
Jethro Tull	38
Elton John	78, 157

Quincy Jones	26
Tom Jones	100, 191
Journey	90

The Rack Pack

Since the beginning of the year we've put out a lot of music. But more importantly — a lot of great music. On Anchor, Impulse, Dot, Hickory, Shelter, Sire, Passport, Peacock, Songbird, and ABC. No matter what bin we're in, we're in to win.

Ace
 Avalanche
 Cado Belle
 Big Wha-Koo
 Jimmy Buffett
 Mildred Clark & The Melodyaires
 John Coltrane
 Don Everly
 Donna Fargo
 Tompall Glaser & His Outlaw Band
 Dirk Hamilton
 John Handy
 Isaac Hayes & Dionne Warwick
 Tessie Hill
 Al Hudson & The Soul Partners
 Keith Jarrett
 B.B. King
 Lakeside
 The Masqueraders
 John Mayall
 Delbert McClinton

Gladys McFadden & The Loving Sisters
 Harold Melvin & The Blue Notes
 The Mighty Clouds Of Joy
 Martin Mull
 Mickey Newbury

Tommy Overstreet
 Anthony Phillips
 Ramones
 Renaissance
 Rhythm Heritage
 Rufus Featuring Chaka Khan
 Scrounger
 Shotgun
 The Stanky Brown Group
 Street Corner Symphony
 Jim Weatherly
 Don Williams



Buddah Moving Into Pop, Soul Marts With Brothers

NASHVILLE—Buddah Records' local office is expanding into the pop and soul markets with the signing of the Address Brothers.

The release of the Address' first Buddah single, "Slow Dancing Don't Turn Me On," is set for early March. It was produced by Norbert Putnam of Code 615 Productions, who has produced such artists as Jimmy Buffett, Dan Fogelberg, Poussette Dart Band, Buffy St. Marie and Joan Baez.

Buddah has broken and is attempting to break several acts in this area including the Charlie Daniels Band, Arthur Alexander, Clifford

Curry and Alexander Harvey, whose momentum is increasing.

"The CMA and WSM have done a great job in promoting country music and are responsible for most of us having a job in the first place, but times are changing and we need to stop running off business," says Wade Conklin, vice president of Buddah in Nashville. "It's time for people to realize that everybody from James Brown to Grand Funk have cut hits here."

The stigma of the so-called "Nashville Sound" has been such that pop people are keeping a low profile for fear of being dubbed country, feels Conklin.

Canadian Jazz Weekend Boasts Topflight Talents

LOS ANGELES—Monk Montgomery and Elmer Dill have booked a Concord Records package of artists for their first jazz weekend May 6-8 at the Voyager Inn, Banff, Canada.

Slated to perform for the promoters, Mondel Holdings Ltd., are Bud Shank, Ray Brown, Shelly Manne, Ray Brown, Laurindo Almeida, Barney Kessel, Herb Ellis, Ernestine Anderson and Plas Johnson.

They will headline the Sunday (8) concert, Montgomery says. Blowing

sessions are slated for Friday and Saturday featuring Anita O'Day, the Billy Taylor trio, Terry Gibbs, Jack Sheldon, Pete Jolly, Jerome Richardson, Vi Redd, Monty Budwig and Donald Bailey.

Montgomery and his Canadian associate hope to expand the jazz packaging business into other areas, including U.S. locations.

Montgomery resides in Las Vegas where he is responsible for opening up a number of club locations to visiting and resident jazz musicians.

Blacks Protest FM Punch

Continued from page 120

other FM stations but they tend to forget about AM," says Pittman.

WVON's Boulding says, "Research is the only way black-oriented AM stations are going to survive with FM taking over."

"Black programmers are going to have to find out what happened to their audiences, where they have gone and why in order to compete. We must also understand the marketing factors which influence the audience."

"We must understand how Arbitron measures radio, how to calculate the reliability of the estimates.

Whether we believe them or not, we have to live with them."

KDIA's Adams advises "black stations make sure their chain of audio is the best" to compete with FM's superior sounds.

Frisby of WDIA says, "The well programmed black stations will survive and the bad ones won't. A few years ago we could play James Brown and Aretha Franklin and we had a captive audience. Now we have kids who not only go to FM but would just as soon listen to a Top 40 station."

KUTE's Williams feels "FM is doing quite well to say the least. As far as contemporary music is concerned, FM is the dominant force."

Motown lopped off its country promotion network nationally recently. . . . The contemplated deal between CBS Records and Playboy and its custom labels for national distribution calls for Tom Takayoshi, Eli Bird and the entire marketing wing to remain. . . . Neil Sedaka must have called Joe Smith after 5 p.m. Sedaka inked with Elektra and his first album is due in May. . . . He was formerly with Elton John's Rocket label which helped him with his comeback in the U.S. . . . Is there a deal brewing wherein CBS Records would take over the London catalog for distribution? . . . Those powder blue satin-jacketed guys at the NARM convention are Neil Bogart's Casablanca Records executives. Marks the first time a label garbed its troops.



Joe and Neil: a bright tomorrow.

Has 20th Century-Fox sold "All This And World War II" flick to a major network for summer showing? . . . David Geffen supposedly nibbling on the possibility of returning to the industry with his own indie label. He reportedly favors a national distribution pact with a major. . . . Loretta Lynn has stopped making TV spots for Amex Coal after the miners' union fighting with the firm boycotted her best-selling non-fiction tome, "Coal-Miner's Daughter." . . . Archie Bell of Drells fame is the brother of USC halfback, Ricky, who will be a high draft choice in the NFL draft. . . . Paul Robeson will be featured in a new musical, "Ol' Man River," which opens this week at the Matrix Theatre, Los Angeles. . . . Edgar Battle, 69, noted composer-arranger who did "Texas Shuffle" and "Doggin' Around" died last month in Mt. Sinai Hospital, New York. . . . What is John Peters' next venture in the music field?

Singer/composer Frankie Randall is elated over the news that Frank Sinatra will record his tune, "I Can't Believe That It's Over," for his next single. Randall played the tune for Sinatra New Year's Eve at Sinatra's Palm Springs home and the poignant story touched Sinatra, currently in Europe. The single session will also include a new Paul Anka tune. . . . Folks heading to NARM from out-of-town, who got off the San Diego Freeway in L.A. at the Santa Monica Blvd. exit, were welcomed by a large banner promoting Kiss. Speaking of Kiss, William Aucoin of the group's management responds to a Track item of last week that the death of a Bloomington, Ill., youth was attributed to his mimicking the group's flame-inhaling trick. We reported the story after it was a lead subject in Chicago area media; Aucoin says that Kiss has publicly asked its fans to refrain from trying to imitate its onstage actions, and Aucoin claims the youth was sniffing butane for its anesthetic effects.

Producer Robert Altman refutes Hy Mizrahi's claim that Mizrahi will record Altman's theatrical rock revue, "Keeping Them Off The Streets" during its Roxy run in L.A. "It will not be recorded by Mizrahi," Altman says. "We'll record it ourselves but not for the purpose of release." Keith Richards, lead guitarist for the Rolling Stones, was arrested in Toronto Monday (28), charged with the

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possession of an ounce of heroin for the purpose of trafficking.

The arrest, which comes as the Rolling Stones are negotiating for North American distribution of the band's product, could mean life imprisonment for Richards if convicted on the trafficking charge.

Richards, who has a history of drug arrests, was convicted last month of cocaine possession in England and fined \$1,275. The cocaine conviction cast doubt on whether Richards would be able to enter the U.S. for touring purposes. A heroin conviction would certainly bar Richards from the U.S.

The Stones group was in Toronto to complete its latest album and had scheduled a secret concert at Toronto's small El Mocambo club to record live tracks. The arrest puts future Stones' plans in doubt, with reports that future recording sessions in Toronto have been canceled.

Harry Nilsson's in London recording a new LP for RCA comprised of his own tunes exclusively. Meanwhile, "The Point" is nominated for best musical of the London season. Nilsson wrote it years ago and the original LP version is a rarity these days. . . . ASCAP's Walter Wager penned the novel upon which the current film "Twilight's Last Gleaming" is based.

Britain's Musicians' Union hires a "rock organizer" to up its membership of dues payers. . . . Brunswick Record's Alonzo Tucker died Feb. 27 at 62. He wrote several gold tunes for Jackie Wilson. His wife and five children survive.

ABC's Jimmy Buffett opening for the Eagles on the current tour. . . . Midsong International grabbed the Dutch hit "Dancing Shoes" from Basart Records for release here. . . . Palma Pascale, writer of the Carpenters' hit "Love Has Found Its Way," assigns a sheaf of new material to SAS/La Viola Music for plugging.

Kudu Records Esther Phillips solo stars at Hospital Employees District 1199 "Salute To Freedom" in New York March 6. . . . Liam Clancy and Tommy Makem continuing their successful reunion with a benefit for United Farm Workers March 10 at Long Island's Hofstra Univ. . . . Philadelphia International's Lou Rawls will perform at the T. J. Martell Memorial Foundation dinner at N.Y.'s Americana Hotel March 26.

There'll be a memorial concert in New York March 20 at 2:30 p.m. for Al Frisch at the Hotel Wellington. . . . Capitol's Bob Seger begins his tour with a substitute drummer while his original timekeeper is recuperating from a traffic accident that broke both his legs. . . . Arista's Patti Smith's neck injuries worse than suspected. She'll be out of circulation until at least the summer, the doctor says. . . . Manhattan's new Abracadabra disco press preview picketed by many residents who live upstairs in the staid Fifth Avenue Hotel. . . . A new club aimed at attracting music biggies on both sides of the footlights opens officially in Manhattan any day now. Called Trax, it's run by Jimmy Pulis of J.P.'s, a proven haven for music industry toilers.

LATE SIGNINGS: Dicky Betts and his band, Great Southern, to Arista with debut LP due in April. Premier Talent is booking a supporting tour now. . . . Iggy Pop to RCA with LP titled "The Idiot" produced by David Bowie forthcoming. Label says Bowie plans to sing backup and play keyboards for a U.S. tour commencing March 16. . . . Pezband to Passports Records.

Wyo. Licensing Law Eased After 2 Yrs.

Continued from page 1

music as agreements with licensing organizations expired.

The law did not affect performance licenses then in effect, but ASCAP's deal with independent radio stations expired this past Feb. 28, and all other broadcast licenses (including television) run out this year for both ASCAP and BMI.

However, ASCAP immediately stopped issuing new licenses to locations such as clubs and taverns upon passage of the law in March 1975, claiming the statute created irreconcilable conflicts with the U.S. Copyright Law and with its consent decree requiring bulk repertory licensing.

BMI, on the other hand, says it continued to "engage in licensing," although it too had originally characterized the law as "ill conceived and of questionable validity."

Under the 1975 statute, rights organizations would have been required to issue individual licenses, upon request, for separate repertoire categories. It would also have man-

dated licenses to record companies whose product could then be played without normal performance license.

These were the prime elements removed from the bill by the action in Wyoming last week. Still in force is a proviso requiring performing rights groups to file license forms with the state.

The governor's act was hailed as a "progressive and realistic step forward" by Bernard Korman, ASCAP's general counsel. The society had been working with Wyoming music users to solve the problems created by the 1975 act.

That law, the society states, had been enacted at the behest of a small number of tavern and hotel proprietors.

A number of suits were launched by ASCAP against unlicensed users in August 1975, but were quickly settled when the prospects of costly copyright infringement litigation became apparent to locations.

Although more than 100 clubs and other locations were known by ASCAP to be operating without mu-

sic licenses in 1976, the society chose to avoid further suits while working with a number of groups to have the statute repealed.

Among these were the Colorado-Wyoming Motels Owners Assn. and the National Licensed Beverage Assn. Broadcasters had already registered disapproval of the act.

"The Wyoming experience could have been a very costly one for infringers," says Korman. "By refraining from wholesale litigation and working with user organizations, we believe all misunderstanding has been cleared up."

Mercury Push On British Rock Acts

CHICAGO—Phonogram / Mercury will promote new and catalog LPs by Thin Lizzy, Graham Parker and City Boys this month under a "British Rock" banner.

The marketing campaign encompasses merchandising aids, print and radio advertising, and a special contest, with the winner receiving a trip to England.

DYNAMIC RECORD EXECUTIVE

Position Wanted

Music industry veteran, records/publishing, age 34, currently employed by West Coast-based record manufacturer as Director of A&R. Strong track record! Producer of many chart recordings. Seeks more challenging career opportunity with Major Label. Heavy experience in artist development, product management, marketing, merchandising, promotion and sales! Able to communicate effectively with company management on all levels. Very strong creative writing skills. If your firm would appreciate a mature, results-oriented person with both administrative ability coupled with a fifteen-year formal music education both classical and pop, please write in confidence for full resume and salary history to:

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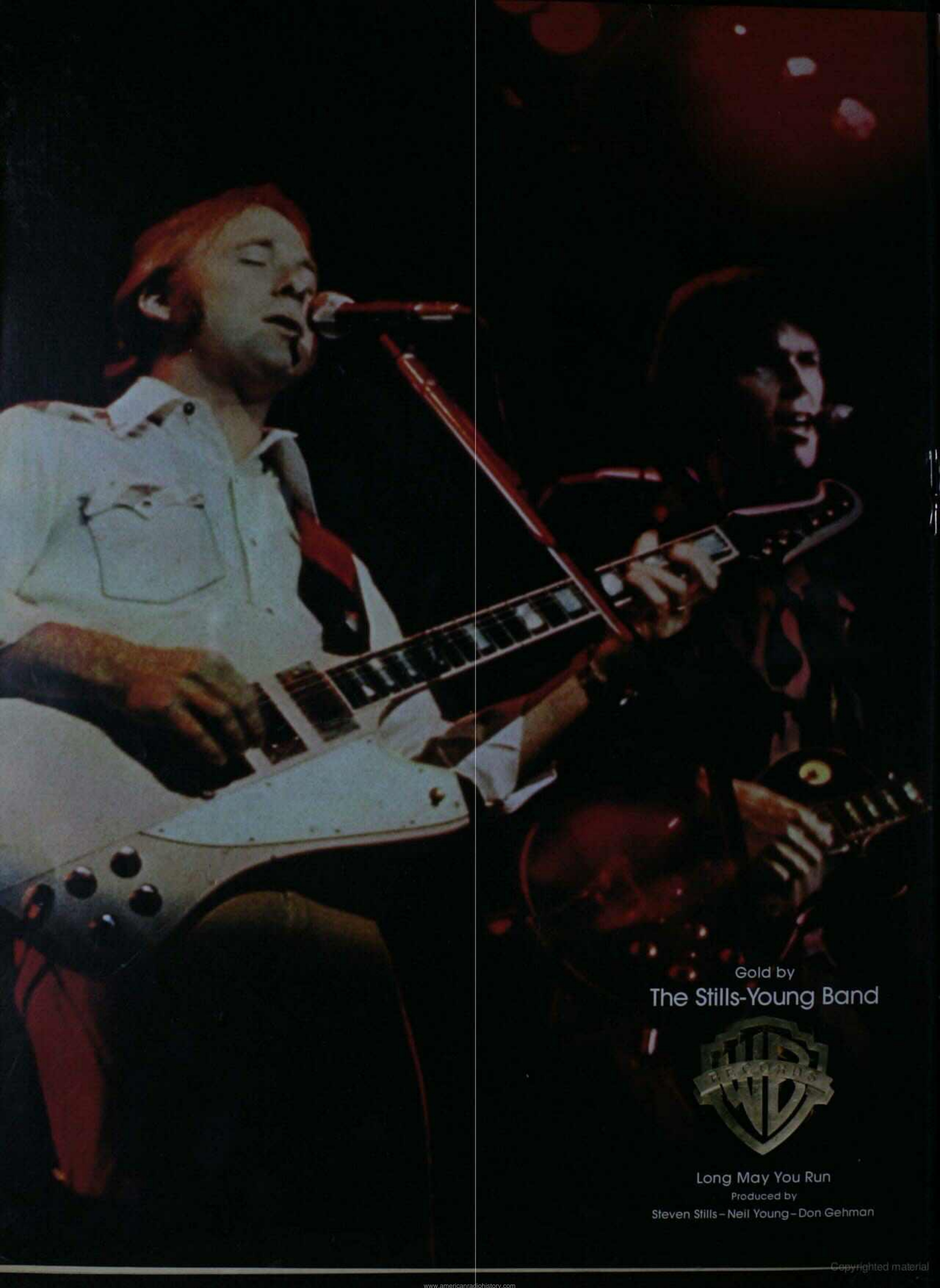
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