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B'way Season Lures Top Musical Talent

By RADCLIFFE JOE

NEW YORK—A lineup of top musical talent including Sammy Davis Jr., Blood, Sweat & Tears, Shirley Bassey, Della Reese, Carol Channing, Liza Minnelli, Cab Calloway, Eartha Kitt, Melba Moore, James Earl Jones, and Victor Borge, will appear in a slew of musicals headed for Broadway this season.

Sammy Davis will be in the remake of the 1962 Anthony Newley-Leslie Bricusse hit, "Stop The World"; while Carol Channing will re-create her original role in the remake of "Hello Dolly." Blood, Sweat & Tears are being tapped for "Lost In A Dream"; Shirley Bassey for the lead role in a musical based on the life of Josephine Baker, Della Reese will star in "The Last Minstrel Show," James Earl Jones will por-

(Continued on page 78)

New Look For Opry Week Highlights Industry Event

By GERRY WOOD

NASHVILLE—Several changes await the music and radio industry leaders converging on Nashville for a record breaking "Grand Ole Opry" birthday celebration and scores of related events.

Changes in philosophy, sites and goals will accompany activities spreading beyond the Sunday through Sunday (9-16) "country music week" designation.

Actually the activities began Thursday (6) with a sponsor's party, kicking off the Music City Pro-celebrity golf tourney, and will end 10 days later as the bleary-eyed survivors are treated to a visit to Opryland and its nearly completed convention hotel.

It's the silver anniversary of these (Continued on page 49)

Licensing Moves In Church Music

By JOHN SIPPEL

LOS ANGELES—The four-year attempt to license at a \$100 or more annual fee Christian churches and schools which use modern liturgical music is taking a giant step forward.

Roman Catholic priests, representing an estimated 30,000 churches and institutions in the U.S., are meeting Monday and Tuesday (10-11) with about 20 contemporary liturgical music publishers to simplify payment procedures for music use.

Fr. Carl Last, administrator for the Federation of Diocesan Liturgi- (Continued on page 78)

Music To Play Key Role In Pilot Cable System

By STEPHEN TRAIMAN

NEW YORK—The music industry has a stake in Warner Cable's new two-way QUBE communications service which kicks off Dec. 1 with a potential 100,000 subscribers in Columbus, Ohio. It is a pilot program for a nationwide network.

The 30-channel service offers multiple programming and the first interactive viewer participation via a hand-held terminal, by which subscribers can select pro-

grams and other information, take tests, register opinions and play video games.

Music has a key role in the programming mix, emphasizes Ron Castell, QUBE marketing vice president, and Harlan Kleiman, programming chief responsible for most of the pay-cable fare.

• A "premium performance" channel will offer pop, rock and classical fare, at prices from \$1 up. (Continued on page 76)



DAVID SOUL again takes the hit-maker's spotlight with "Silver Lady," the fast-breaking single from his newest PRIVATE STOCK album, "PLAYING TO AN AUDIENCE OF ONE." Radio play, single sales and album action are growing every day. The charismatic DAVID SOUL recently packed Radio City Music Hall in his first New York concert appearance. (Advertisement)

U.S. Latin Cos.' Import Fears Ease

By AGUSTIN GURZA

LOS ANGELES—The threat of imported Latin product entering unauthorizedly from Mexico in amounts damaging to the domestic Latin industry is no longer a major concern of the major labels here.

Only two months ago, Latin executives were pushing the panic button when Mexican-made product, especially that released on budget lines in Mexico, began appearing in the U.S. market from California through Texas (Billboard, Aug. 13, 1977).

They feared the maverick importers, profiting from the price inequi- (Continued on page 72)

West Africa Fertile But Risky Mart

By PETER JONES & RIAN MALAN

LONDON—"I could sell a million records in West Africa tomorrow," boasts Chris Stylianou, managing director of U.K. export company Caroline Records.

But in the next breath he adds a regretful rider: "I just couldn't count on being paid, however."

While the rest of black Africa seems to slumber on, a three-year-old reggae boom has blasted the record market in West Africa wide open. It is impossible to get a breakdown of product going into the region, but several U.K. firms are (Continued on page 71)



The Joy, Toni Brown and Terry Garthwaite's first duo effort on Fantasy, blends a unique vocal sound with exquisite musicianship and arrangements. Production by Michael Stewart brings out the lyric quality of the songs and is key to its current radio success. Adds are piling up daily, there's JOY on the air. The Joy (Fantasy F-9538). (Advertisement)

RUSH
"A FAREWELL TO KINGS"

Produced by Rush and Terry Brown
Rush appears on Anthem Records, in Canada.

Mercury SRM-1-1184 B-Track MCB-1-1184 Musicassette MCR4-1-1184

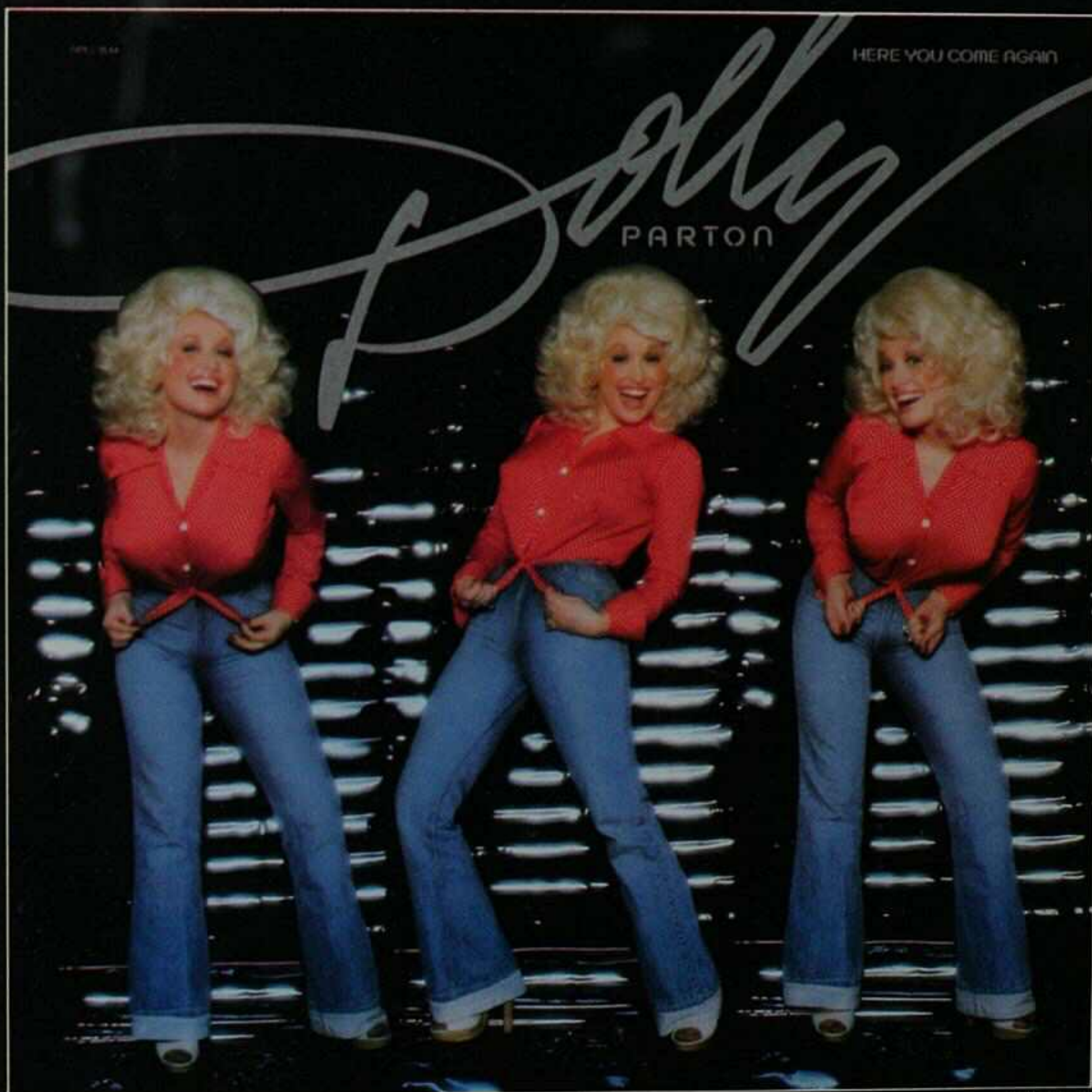
product of phonogram, inc., one IBM plaza, chicago, ill. a polygram company



THE NEW SINGLE
"Here You Come Again" PB-11123

Produced by Gary Klein for the Entertainment Company
Written by Barry Mann & Cynthia Weil

FROM HER NEW ALBUM



APL1-2544

RCA
Records



WEA Drops Membership In Jimmy's Credit Panel

Move Spawns Rumor Of Imminent Shutdown

By ED KELLEHER

NEW YORK—Amid persistent reports that Sutton Distributors would abandon its eight remaining Jimmy's Music World retail outlets by year's end, creditors of the two beleaguered companies met here Wednesday (7) and learned WEA was withdrawing from membership in the creditors' committee.

Owed \$1.3 million and supposedly a secured creditor, WEA exited the 11 member committee in a move by Irwin Goldstein, vice president, director of credit.

There was immediate speculation the WEA move was prompted by inside information regarding the imminent closing of Jimmy's remaining outlets. Both Jimmy's and Sutton filed in August for Chapter 11 status under the Bankruptcy Act.

Goldstein would not confirm this as the reason for WEA's exit. Official reason given was

the inconvenience of traveling regularly to New York for creditor meetings.

However, with Jimmy's out of the picture, WEA would have little reason to do business with Sutton, a wholesale operation dealing primarily in cutouts.

It is understood that should Jimmy's shutter its doors by Christmas, the closings would be done quietly and with as little advance notice as possible to avoid employee dissent.

Meanwhile, in related events, James Sutton, one of the three principals in Sutton Distributing, voluntarily agreed to accept an additional \$25,000 per year salary cut, bringing his annual earnings to \$50,000.

At the creditors' committee meeting, Sutton was given permission to exchange frontline merchandise which was not moving rapidly for hotter product, provided the company re-

ceived no less than 80% of the original record price.

Presumably, these exchanges would be made at one-stops, such as Manhattan's Tape King, which have been doing business with Jimmy's on a regular basis during the past two months.

On Tuesday (11) the Suttons and their creditors will assemble in U.S. District Court for an update on the companies' progress since filing Chapter 11.

Next meeting of the creditors' committee will take place early next month, at which time the New York accounting firm of Mann Judd Landau will furnish its audit report on Jimmy's and Sutton's books.

A spokesman for the law firm handling the Chapter 11 petition for Jimmy's and Sutton declined comment on the reported store closings.



HAPPY PARTNERS—CBS Records International and TK Records executives toast the new arrangement whereby CBS markets and distributes TK product around the world except in the U.S. and Puerto Rico. Standing, from left, are: Bunny Friedus, CBS vice president, marketing services; Vincent Romeo, CBS vice president, artist development; Arthur Indursky, of Grubman & Indursky; and Maryann Flynn, vice president, TK international operations. Seated are Dick Asher, president, CBS Records International, and Henry Stone, president, TK Productions.

20th Century Music Tees New Disk Production Arm

By CLAUDE HALL

LOS ANGELES—20th Century Music has launched its own music production operation and has three songwriters involved in deals, reports Herb Eiseman, president of the publishing company.

Eiseman has also quickly moved the new firm—20th Century Music Productions—into a jazz version of some of the great old standards such as "You'll Never Know," "Misty" and "Serenade In Blue" from the Bregman-Vocco-Conn catalog owned by 20th Century Music.

The jazz group—called The Force in tribute to action the publishing firm is receiving from the soundtrack of "Star Wars"—consists of Mike Melvoin, piano; Dennis Budimir, guitar; Jim Hugart, bass; and Larry Bunker, drums. At the moment, Eiseman is still shopping for a label deal for the LP, but doesn't believe he'll have much trouble.

"Even if I can't get a label deal in the U.S., I'll set up licensing deals for it overseas where jazz is still so very big. And the beautiful thing is that I'm exposing my catalog and keeping it alive."

The big emphasis of the production wing, however, will be on Russell Javors of New York, a contemporary rock act managed by Charles Brucecia to be produced by Ron Vance, director of creative activities for 20th; John Finley of Los Angeles, a pop-gospel act managed by Ron Nadell, and Johnny Baker of San Francisco, a soul act managed by Kessler Grass.

Baker was discovered by Jeff

Graubart, a San Francisco attorney who once worked at Capitol Records in Los Angeles. He sent Eiseman a cassette and then kept hounding him until he listened to it. "Baker was great. And, can you imagine, I had that tape sitting on my desk for at least three weeks without knowing about him," Eiseman recalls. Baker heads into the recording studio any day now.

Finley is white but recently won a black gospel singing contest. He's backed by an 80-voice choir from a Los Angeles black church. Says Eiseman: "He's from Canada; he used to be the lead singer in the group Rhinoceros."

All three acts are in negotiations for album deals. Eiseman, of course, has each signed for writing and publishing. (Continued on page 20)

Capitol-EMI U.S. Retail Chain 9-Store Musicden Enjoys Profitable Growth In Malls

By JIM McCULLAUGH

LOS ANGELES—Musicden, Capitol-EMI's record retailing subsidiary in the U.S., is undergoing a steady and profitable growth process, according to Ed Khoury, its chief operating officer.

Capitol Records is in the record retail business, Khoury asserts, because it views it as a profitable business and intends expanding the chain slowly as time goes by.

The chain is now up to nine stores, adds the president of the autonomous division who also doubles as chief operating officer of Capitol Magnetic Products.

There are four Musicden stores in Iowa (one in Davenport, one in Burlington, two in Des Moines); one store in Moline, Ill.; and four stores in the greater metropolitan New York area.

Metro New York stores are in Nanuet, N.Y., Menlo Park, N.J., Monmouth, N.J., and Manalapan, N.J.

Musicden stores are slated only

for the U.S. as Capitol-EMI of Canada also operates a separate retail chain in that country. Stores in Canada are called Sherman's Music and Mr. Sound.

Khoury explains that the retail chain evolved from Merco Enterprises, a rackjobbing/retailing division which Capitol was operating until mid-1975.

CBS Ups Dealer Costs For \$7.98 List LP Series

LOS ANGELES—Independent retail accounts have been notified by CBS Records that dealer cost on \$7.98 suggested list LPs in the JC-JE-JR-JZ series increase from \$4.13 to \$4.24, effective Monday (10). Tape counterparts will remain at \$4.40.

The distributor wholesale price on tape counterparts of suggested list \$7.98 LPs remains at \$3.96, while wholesale on the LPs rises to \$3.96—the LP price increase reported last week in Billboard.

CBS, in wholesaling tape and LP titles at the same price to the distributor category, follows the lead of WEA, which equalized \$7.98 LP/tape prices last January.

CBS also notified both distributors and independent retail dealers that approximately 85 titles in the KCS/KC/KE/KZ LP classifications were to be hiked from a \$5.98 suggested list to \$6.98, effective Sept. 19, while 8-track and cassette counterparts go up \$1 to \$7.98, with wholesale costs increased accordingly.

WEA wholesale price on LP to distributors was incorrectly listed last week at \$3.94. It is \$3.95.

Marks Catalog Rights To Dick James Music

LOS ANGELES—Dick James Music has acquired subpublishing rights to the E.B. Marks catalog for England, Eire and the U.K. Territories.

Additionally, James has made a subpublishing deal to handle the Kongrude catalog in the U.S. and Canada.

The Marks deal, for three years, involves material by Epic's new act, Meatloaf, plus tunes going back around 15 years, James recalls. "Whatever is free," he says, "we will activate."

Kongrude is owned by Herbie Flowers who collaborates with a number of partners, including

(Continued on page 78)

More Audio, Software Chains Than Indies Flood Philly

By MAURIE ORODENKER

PHILADELPHIA—"I don't know how the area is going to absorb it all." "There's lots of business around, but not enough for everybody." "Somebody must get hurt."

Such are typical comments from distributor salesmen and manufacturer reps as they write orders for a swarm of new audio and record shops opening or soon to open in this market which embraces the Greater Philadelphia and neighboring Cherry Hill, N.J., area.

Moreover, it's not little independents moving in to try to cash in on

the mushrooming market. For the most part, it's the growing chain store operations all deciding at the same time to grow a little bigger.

The Wall To Wall Sound chain has "grand opening signs" for three new locations. More Radio Shack signs are going up. Silo/Audio World, sticking with its stores for some time, is showing expansion movement. Even Sam Goody is coming up with its 28th store, the 11th in this mart.

And as if these and many others

are not crowding the market enough, the California-based Peaches is breaking into the area for the first time and now putting finishing touches on two new "super stores."

By the end of the year, it is expected Cherry Hill, N.J., will probably have one of the largest concentrations of audio and stereo stores in the country. With all the merchants in all categories mostly "highway-located" in and near the Cherry Hill Mall, the first indoor shopping center in this area, there are 14 estab-

lished record and stereo shops within a three-mile area.

Not that Cherry Hill, an affluent suburban community of mostly expensive homes, is a loner. For only a few miles and a few minutes distant there are the Moorestown Shopping Mall and the Echelon Shopping Mall, neither lacking audio outlets.

Special interest is centered on Cherry Hill, one of the two locations Peaches has selected. Staking out a location in back of the Cherry Hill Mall, Peaches is renovating a former

(Continued on page 55)

OCTOBER 15, 1977, BILLBOARD

New Indie Publishers Group Begins To Flex Muscle

Pushed For Committee By ASCAP

By JOHN SIPPEL

LOS ANGELES—Less than a year old, the Assn. of Independent Music Publishers is starting to show its muscle.

ASCAP's recently created West Coast music publishers' advisory committee resulted from the new organization's persuasion. Mickey Goldsen, the group's president, told a 60-plus person meeting here Tuesday (4).

And the 12-person committee numbers five independent members on it: Harold Spina, Spina Music; Hannah Russell, Harrison Music; Marshall Robbins, Commander/Mercer Music; Kathy Paige, Norridge Music, and Goldsen.

Other members are Chuck Kaye, Almo; Herb Eisman, 20th Century; Jay Morgenstern, ABC; Lionel Conway, Island; Lester Sill, Colgems-E.M.I.; Bill Michel, Arista; Steve Bedell, Chelsea, and Robert Gordy, Jobete.

The meeting itself indicated independent's growing strength. Approximately 35 publishing organizations, representing more than 250 different firms, were represented. The organization was formed earlier this year (Billboard, Feb. 19, 1977).

The largest attendance at a monthly meeting yet heard Joe Carlton, Almo Music executive, correct Goldsen's estimate of the annual take from print music in the U.S. upward from \$200 million to \$250 million.

Independent publishers were urged to license their songs to a major specialist in print by Carlton and the other three panelists, Ronnie Schiff, also from Almo; Sol Reiner, Warner Bros. Music, and Donald Kahn, Hal Leonard.

Carlton noted that large firms are grabbing a bigger share of this specialized business consistently. A&M's publishing wing will do between \$4 million and \$5 million at retail in 1978, he said.

Print music is growing at a rate of 15%, while the record/tape industry has almost flattened, Carlton claimed.

Guitar is still the key instrument, with chord organ moving up, while piano remains on a plateau. Irving Berlin Music, which Carlton described as "a dreadnaught," could

(Continued on page 94)

NARM/CES Group In Gear For Oct. 11 Meet

NEW YORK—First steps in a market expansion program to benefit both the record/tape and audio equipment industries will be taken at the initial meeting of NARM and the Electronic Industries Assn./Consumer Electronics Group (EIA/CEG) members, Oct. 11 in San Francisco.

An afternoon is set aside during the annual EIA fall conference at the Fairmont Hotel, with the NARM contingent headed by Joe Cohen, executive vice president, and the EIA contingent by Jack Wayman, senior vice president, Consumer Electronic Shows.

In addition to Cohen, NARM merchandiser/manufacture participants will include George Souvall, NARM president, Alta Distributing Co., Phoenix; Don Demp-

(Continued on page 55)



HAPPY SIGNATURE—Frankie Beverly, leader of Maze autographs the group's current hot Capitol LP "Lady Of Magic" at Aura Sound in Huntsville, Ala.

EA Working 2 Ronstadt Hit Singles Simultaneously

By PAUL GREIN

LOS ANGELES—In a move believed to be unprecedented in recent years, Elektra/Asylum is working two Linda Ronstadt singles simultaneously.

There have been cases where an artist was represented with two chart hits at once, but always on different labels; where a hit single was on the verge of peaking, so the label switched its promotion and marketing efforts to the followup; and where a single was obviously failing, so the label sacrificed it to get onto another record which might do better.

One might expect that two singles in release at the same time would tend to neutralize each other, with neither becoming a hit, or that radio

stations would sit back and wait for one to emerge and not play either.

But that does not seem to be happening here. While "Blue Bayou," the first Ronstadt single, did get off to a fairly slow start, it is now a major Top 40 hit while "It's So Easy," the second single, is also scoring as it jumps 12 points to number 65 in its second week on Billboard's Hot 100.

Lou Maglia, E/A's national singles manager, reports there have been only minor problems. "We've encountered some resistance in Pittsburgh," he acknowledges, "where they're playing 'Blue Bayou' and refuse to go on 'It's So Easy.' They're taking the standard approach, thinking we might be getting off 'Blue Bayou.' That's the normal reaction when a thing like this happens.

"But we're definitely working both. We just started a discount program with our retailers and one-

(Continued on page 76)

Klein Tax Trial Begins Tuesday

NEW YORK—Former Beatles manager Allen Klein goes on trial here Tuesday (11) before U.S. District Judge Charles M. Metzner to face charges of tax evasion and making false statements on his tax returns in 1970, 1971 and 1972.

Klein and his company, ABKCO Industries, are said to have conspired to sell promotional copies of Beatles records for cash (Billboard, April 16, 1977).

GOODY PLANS SUPER STORE

NEW YORK—Sam Goody has a 25,000 square foot super store in the works for a 1978 bow at an undisclosed location, which would make it one of the largest record/tape/audio outlets anywhere.

Audio buyer Barry Goody, son of the founder, confirms advanced planning but is keeping mum on the site and other details at this time. "If this pilot project works—and we feel it will—it will be the trend of the future for the industry," he says, "featuring merchandising concepts different from today, but adapted to our own type of operation."

The chain's 27 stores—a 28th bows soon in Lawrenceville, N.J.—are centered in the metro New York and Philadelphia areas. The biggest now are in Manhattan, Ave. of the Americas & 51 St., and 666 Fifth Ave., each with about 13,000 square feet.

Executive Turntable

Gary Davis assumes the newly created position of vice president sales/promotion for ABC Records in Los Angeles. A veteran in sales for a number of labels, Davis has spent the previous year in personal management doing marketing and promotion of special markets in San Francisco. In two other ABC changes, Terry Grabar has been promoted to position of international promotions manager. She was previously international coordinator, artist development.

And Carol Gambino has been named international coordinator, press and promotion. Bill Valenziano named national sales director for 20th Century-Fox Record Corp. in Los Angeles. He goes to the label from Island Records where he served as marketing director for the past four years. In Los Angeles, Ed Gilreath appointed national sales manager, black music at Warner Bros. He previously held the Southeast regional marketing manager and Southeast regional promotion manager positions for Warner Bros. working out of Atlanta. In newly created posts at RCA's sales department are Larry Gallagher, promoted to director, national accounts, Chicago, from North Central regional manager, and Frank O'Donnell, upped to national sales operations manager, New York, from Eastern regional sales manager.

The label's five regional sales managers are promoted to directors: Bill Reilly, Eastern region, New York, from Baltimore/Washington branch manager; Charlie Hall, East central, Atlanta; Fred Love, North central, Chicago, from branch manager in Miami; Warner "Pug" Pugliara, West central, Dallas, and Bill Graham, Western, Los Angeles. Newly named branch managers are Mike Duggan, Detroit, upped from salesman; Bob Heatherly, Washington/Baltimore, from salesman in Minneapolis; and Jerry Silhan, Miami, also promoted to salesman (see separate story page 8). Karen Layland named vice president, marketing, at ABC Record & Tape Sales, Hackensack, N.J. She was formerly director of marketing, Screen Gems-BMI Music, Inc., and Colgems-BMI Music, Inc., have just opened a Canadian branch office in Toronto and have hired John Bennett as manager of the company's Canadian affairs. Prior to joining, he worked with Bernie Schaffer, manager of Mark Jordan, in handling Jordan's management and song publishing. In a restructuring and expansion of A&M Records' product management department in Los Angeles, Jordan Harris has been promoted to the post of senior product manager; Bud Scoppa has been appointed product manager/special projects; Dorene Lauer appointed to product manager and Jamie Cohen joins as product coordinator. Ronnie Lippin appointed director of artist development for Rocket Record Company in Los Angeles. She will also continue to work on press and public relations for label and its artists. Henry Crosby joins Fantasy/Prestige/Milestone as associate director of a&r in Berkeley, Calif. He was a former CBS staff producer. At Columbia Records, New York, Barbara Cooke promoted to director, East Coast product management. She has held a variety of posts in the product management department. Mary Ann Flynn named vice president of international operations for T.K. Productions, Hialeah, Fla. She was director of international operations. Paul Potashner, RCA Group vice president, assumes additional responsibilities for the RCA Record division in New York, replacing Howard Hawkins, who retired and will serve as a consultant. Also at RCA Corp., New York, Roy Pollack has been elected to the board of directors. He has been vice president and general manager of RCA Consumer Electronics since 1974. Capitol Records, Inc. has realigned three district manager positions with Sam Citro taking charge in Los Angeles, Larry Krutsinger moving to Chicago and Jack Reynolds promoted to district manager in the Detroit area. Citro vacates the Chicago district manager position. Krutsinger was previously district manager in the Detroit area and Reynolds moves from the position of territory manager in Seattle. In WEA movement: Ronnie McLeod is now WEA's Eastern regional black music merchandising representative. He had been WEA's New York branch regional marketing coordinator for black music and will continue to base in New York. Phil Cohen joins WEA's account executive staff in New York and has been a member of the New York sales staff for the past six years. Joe Cater becomes Boston regional credit manager for WEA. For the past three years Cater was senior credit analyst for the First National Bank of Boston. Michael Rosenblatt joins Sire Records in New York as production manager. He was with the Warehouse Records retailing chain in Los Angeles. Jack Levy and Dave McNeil named Northeast and Southern product managers respectively for Tomato Records, New York. Levy was co-owner of Strawberries, a Boston area retail chain. McNeil was a branch manager for the Handleman Company, Alexandria, Va. Entertainment attorney Richard Ungar appointed vice president and general manager of the newly formed Tortoise Records label, Los Angeles, manufactured and distributed by RCA Records. Rich Sargent joins Roadshow Records, New York, as director of national promotion. He had a similar post at Chelsea Records. David Fleischman, Atlantic Records' former local WEA promotion rep in Memphis, named Southwestern regional promotion director for Atlantic in Dallas.



Davis



Grabar



Valenziano



Gilreath



Gallagher



O'Donnell



Layland



Harris



Crosby



Cooke

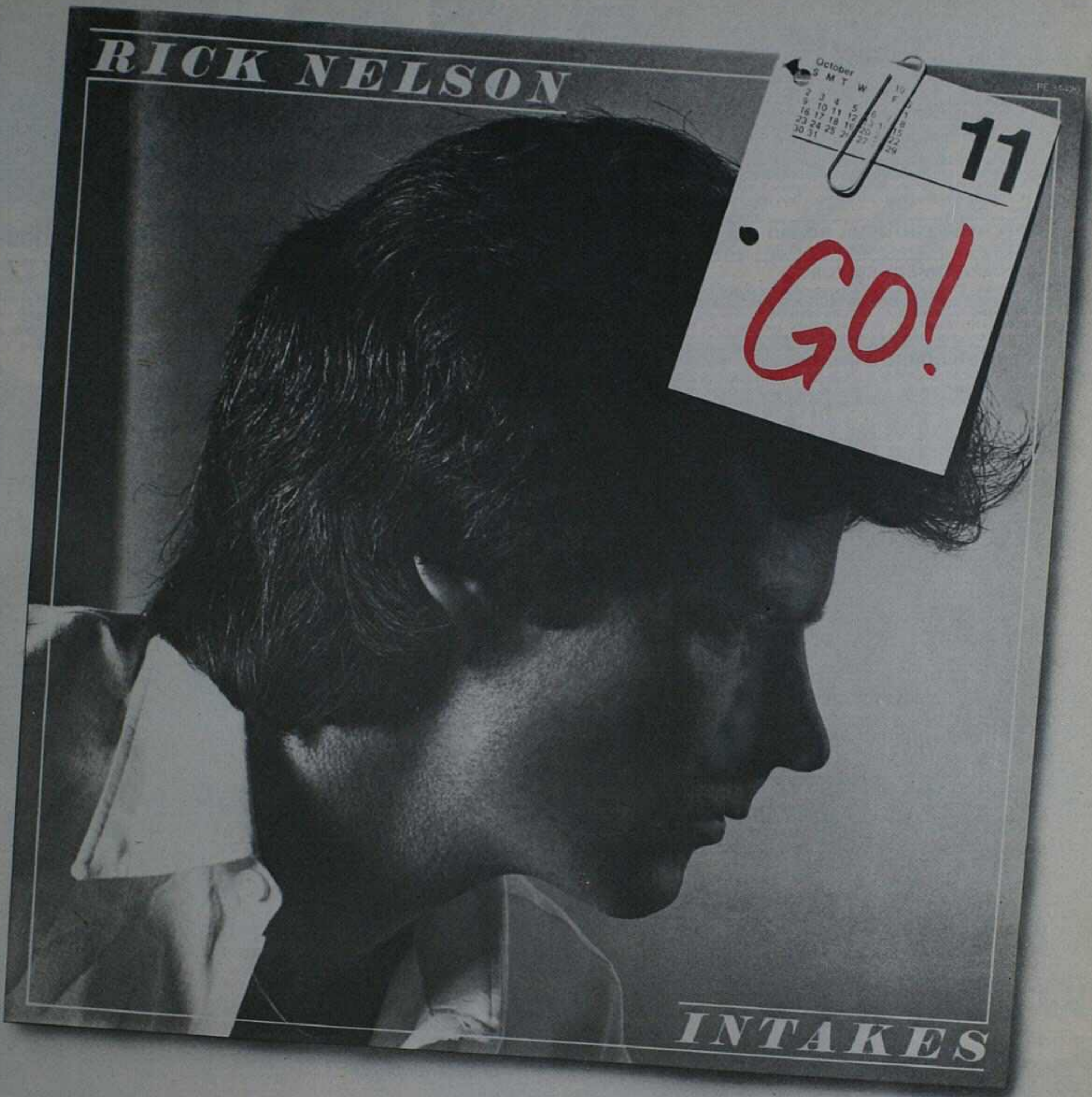
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1977 is going to be a great year for Rick Nelson.

On Epic Records and Tapes.

Produced by Rick Nelson.



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Rick Nelson on tour:

Oct. 13 Beginnings — Chicago, Ill. Oct. 17-18 The Bijou Cafe — Philadelphia, Pa. Oct. 14 The Ivanhoe — Chicago, Ill. Oct. 19 Paul's Mall — Boston, Mass.
 Oct. 15-16 The Cellar Door — Washington, D.C. Oct. 20-22 The Bottom Line — New York, N.Y.

BEST IN HISTORY

Warner Record Group Income Up 30% From Previous 3rd Qtr

NEW YORK—Although corporate figures won't be available for several weeks, a preliminary break-out of revenues for the Warner Communications Inc. (WCI) record group shows the best third quarter and nine months in its history.

For the trio of Warner Bros.,

Elektra/Asylum and Atlantic labels; WEA Corp., WEA International and Warner Bros. Music, July-September sales were up 30% to about \$106.9 million, from the \$82.2 million reported last year (Billboard, Nov. 8, 1976).

Coming on top of record revenues

for the first six months of this year, the WCI record group has a nine-months total of about \$281.2 million, a 27% gain from the \$221.4 million noted in the corresponding period a year ago.

The three domestic labels had their best respective July-September sales ever, up 26% over the 1976 figures, sparked by Fleetwood Mac's "Rumours" which topped five million copies, and debut platinum LPs by newcomers Shaun Cassidy and Foreigner.

WEA International posted even stronger quarterly gains, with revenues up 48% over last year, continuing the solid growth documented in the first six months. Overseas activities are gaining both from sales of domestic artists abroad, and growing local market shares in the 12 countries where WEA International has subsidiaries.

Making contributions to third quarter sales were such established artists as Average White Band/Ben E. King, Eagles (with "Hotel California" and "The Best Of The Eagles" both passing five million units), Judy Collins and Crosby, Stills & Nash. Newer talent with recent breakthrough releases include Leo Sayer ("Endless Flight" went platinum), Firefall, Al Jarreau and Bonnie Raitt.

Artists "broken" this year on the three labels, in addition to Cassidy and Foreigner, include Rose Royce, Steve Martin, Slave, Alan O'Day and Carol Bayer Sager.

Net income figures for the combined record group will be available with the corporate financial report for the third quarter and first nine months, expected within the next two weeks.

RCA Adds Two New Sales Posts

NEW YORK—RCA Records has expanded its sales operation with creation of two new management posts and promotion of five regional sales managers to directors. Three new branch managers also were announced (see Executive Turntable).

Named to new positions are Larry Gallagher, as director, national accounts in Chicago, and Frank O'Donnell, national sales operations manager in New York.

Gallagher will coordinate all sales and advertising activities of national accounts, working closely with RCA regional and local sales manager.

O'Donnell will act as the label's principal liaison with the field sales force, coordinating sales quota attainment activity, developing and expanding airplay and sales relationships. He also will be involved in organizing RCA's national meetings and convention participation, as well as coordinating sales involvement with artist tours.

Wearing new director stripes are Bill Reilly, Eastern region, New York; Charlie Hall, East Central, Atlanta; Fred Love, North Central, Chicago; Warner "Pug" Pugliara, West Central, Dallas, and Bill Graham, Western, Los Angeles.

New branch managers are Mike Duggan, Detroit; Bob Heatherly, Washington, D.C., and Jerry Silhan, Miami.

Market Quotations

As of noon, October 6, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47%	37	ABC	8	470	39%	39%	39%	-
41%	37%	American Can	7	278	40	39%	39%	+
11%	7%	Ampex	11	104	10%	9%	10%	+
5%	3	Automatic Radio	9	-	-	-	3	Unch
28%	22%	Beatrice Foods	11	750	25%	25%	25%	Unch
62%	51%	CBS	8	247	51%	50%	50%	-
18%	7%	Columbia Pictures	5	712	18%	17%	18	+
15%	10%	Craig Corp.	3	27	10%	10%	10%	Unch
48%	32%	Disney, Walt	16	267	39	38%	38%	+
4%	3%	EMI	8	90	3%	3%	3%	Unch
18%	11%	Gulf + Western	3	184	12	11%	11%	-
10%	4%	Handleman	10	132	10%	10%	10%	Unch
5%	3	K-tel	7	-	-	-	3%	Unch
9%	5	Lafayette Radio	58	31	5%	5%	5%	+
26%	21%	Matsushita Electronics	9	2	23%	23%	23%	-
44%	31	MCA	7	131	33	32%	32%	+
25%	16	MGM	9	165	23%	23%	23%	+
57	47%	3M	16	182	50%	50%	50%	+
56%	36%	Motorola	13	92	44%	43%	43%	-
36	28%	North American Philips	6	20	29%	29%	29%	+
9%	5%	Playboy	11	24	7%	7	7	Unch
32%	25%	RCA	10	269	28%	27%	28	+
10%	7%	Sony	15	3068	8	8	8	-
22%	14%	Superscope	6	41	16%	16	16	Unch
42%	21	Tandy	7	238	29%	29%	29%	-
7%	4%	Telex	6	22	6%	6%	6%	Unch
3%	2%	Telex	9	125	2%	2%	2%	Unch
4%	1%	Tenna	10	4	1%	1%	1%	Unch
16%	13%	Transamerica	7	192	14%	14%	14%	Unch
25%	9%	20th Century	9	185	24%	23%	24%	+
32%	25%	Warner Communications	6	321	26%	26%	26%	+
28	12%	Zenith	7	364	14%	13%	14	Unch

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	36	4	4%	Kass Corp	5	72	3%	4%
First Artists Prod.	3	150	7	7%	Kustom Elec	7	36	2%	3%
Gates Learjet	4	50	10%	10%	M. Josephson	9	17	12	12%
GRT	5	31	2	2%	Memorex	7	22	30	30%
Goody Sam	3	2	2%	3	Orrax Corp.	-	-	-	-
Integrity Ent.	3	-	1%	1%	Recolan	4	-	2%	2%
					Schwartz Bros.	10	2	1%	2%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer of Loeb, Rhoades & Co., Inc., 9440 Santa Monica Blvd., Beverly Hills, Calif. 90210, 213-273-7711, member of the New York Stock Exchange, Inc.

K-tel Reports 10% 1977 Decline

LOS ANGELES—K-tel International reports substantial sales losses for the fiscal year ended June 30, 1977. Sales were \$103,711,000 compared to \$115,284,000 for the same period last year or a 10% decline. Sales for the fourth quarter ended June 30 were off 50% to \$13,068,000 from comparable sales

of \$26,241,000.

President Philip Kives notes that consumer demand held well during the pre-Christmas period, but dropped sharply after the holidays. He attributes the tail-off to a decline in consumer spending and soft economic conditions in many of K-tel's markets.

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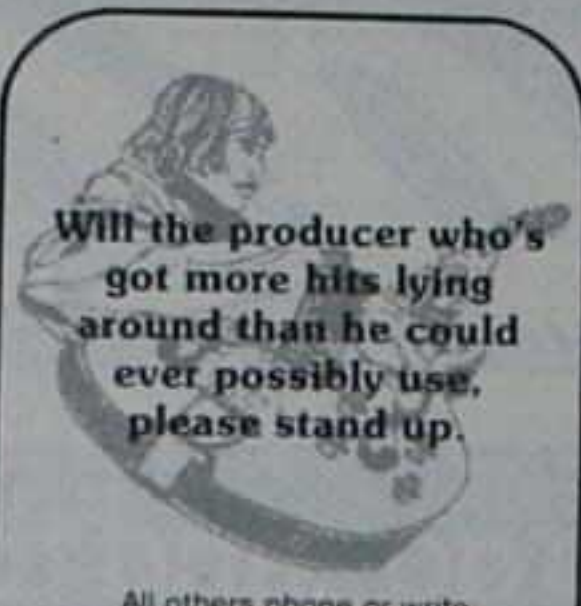
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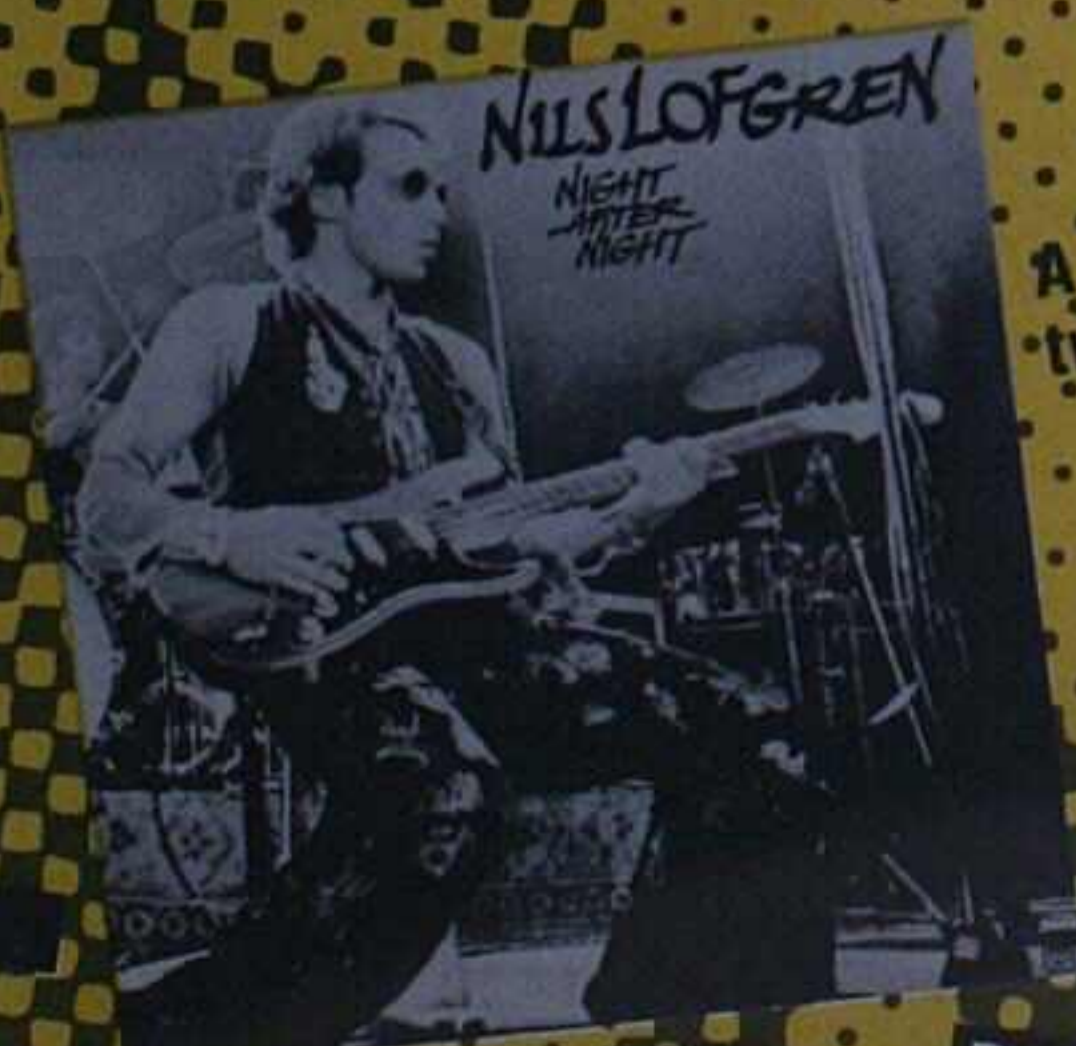
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FBI Searching For a Convicted California Tape Pirate

LOS ANGELES—Arpad Loecey, also known as Art Goldman, 37, 1300 Glenoaks Blvd., Pasadena, a twice confessed tape pirate, is listed as a fugitive after he failed to appear for a second time sentencing before Federal District Judge Warren J. Ferguson here Tuesday (27).

Both Loecey and Janos Novotoni, 47, 6815 Hough St., Los Angeles, were slated for sentencing Monday (26). When only Novotoni appeared, Judge Ferguson postponed sentencing for a day.

Loecey, who is now being sought by the FBI, forfeited \$30,000 in bond set by the court for his first violation of a 1973 probationary sentence and for his guilty plea in late August on counts of conspiracy to and infringing upon copyrighted recorded performances.

Loecey is considered a major manufacturer of pirated tapes. A canvass of his Eagle Rock, Calif., manufacturing premises following a 1972 FBI raid disclosed a well-coordinated duplicating assembly capable of manufacturing 30,000 to 50,000 8-tracks weekly. Inventory left in the deserted plant indicated

he had been producing hundreds of album titles ranging from collated hits through top country, r&b, pop rock and Latin repertoire.

Under surveillance from November 1975 to March 1976 by the FBI, Loecey, a Hungarian national, manufactured primarily in a Northridge, Calif., industrial complex location.

N.Y. Dealer Cited For Bootleg Selling

NEW YORK—A Manhattan record dealer has been found guilty of criminal contempt for selling a bootleg tape after consenting to an injunction barring further trade in unauthorized recordings of dramatic-musical works.

The decision in U.S. District Court here was the latest development in a suit brought by Richard Rodgers against William Lerner of Music Masters.

The case is a rare example of legal action taken against a purveyor of bootleg tapes of musical theatre and opera performances, a business

Robert Roeca, a government witness who worked at the duplicating facility, said Loecey produced between 5,000 and 6,000 8-tracks weekly at the plant. A catalog produced at the trial contained more than 250 titles.

About 30% of the titles could be verified as having been produced af-

ter February 1972 and therefore eligible as copyrighted recorded performances.

ter February 1972 and therefore eligible as copyrighted recorded performances.

Judge Ferguson put Novotoni on five years' probation. Trial testimony indicated he had sold pirated tapes at California and Arizona swap meets and had assisted Loecey at the duplicating plant.



PAPA KISSED—Carmen La Rosa, U.S. general manager, DJM Records, plants a kiss on the forehead of Papa John Creach backstage at New York's Bottom Line following Creach's headline appearance.

openly engaged in by many small entrepreneurs across the country.

Rodgers' complaint, filed last November, alleged copyright violations in the sale by Music Masters of illegal tapings of a number of musicals, including "Pal Joey" and "Rex." In a pre-trial settlement, Lerner agreed to cease selling all such tapes, paying Rodgers \$1,000 as "nominal damages."

1812 Overture Web Holds Sales Confab

MILWAUKEE—The 1812 Overture retail chain will conduct its annual Christmas season sales planning seminar, Sunday (16), here at the Thister hotel.

Scheduled are cocktails and dinner, to begin at 6 p.m., followed by presentations by Alan Dulberger, chain president, and Roger Jacobi, vice president. Several labels are expected to participate with exhibit booths.

Sixty employees will attend, including the staff of Music Man one-stop, which Dulberger also owns.

New Cream Foreigners

LOS ANGELES—Both the publishing and record divisions of Cream Records have negotiated new licensing agreements for foreign representation.

The record catalogs of both Cream and Hi Records have been licensed for distribution in the Caribbean through the West Indies Record Co., Ltd., headquartered in Barbados.

And in Brazil, the catalogs will be distributed by Gravacoes Electricas in Sao Paulo which will launch the line prior to the forthcoming carnival season.

On the music publishing side, Cream has licensed its East Memphis, Churn, Butter, Jec and Fi publishing catalogs to Victor Music for Japan and to Edizioni Curci of Milan for Italy.

Negotiations are underway for the remaining territories in Europe, South Africa, Indian and certain areas of the Far East.

ROGERS WINS JUKE AWARDS

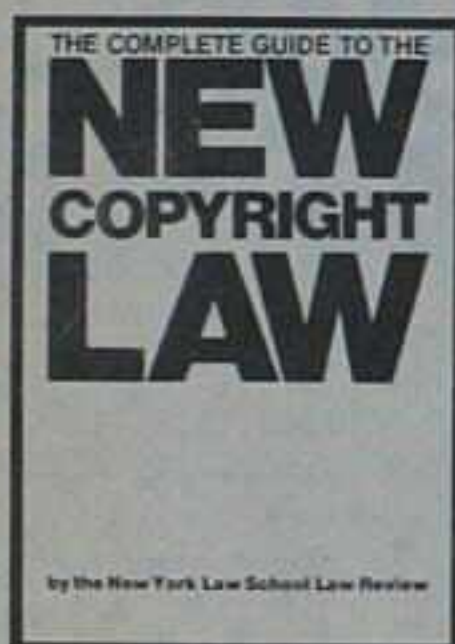
LOS ANGELES—Kenny Rogers won three of the five awards presented this year by the Amusement and Music Operators Assn.

Rogers was named artist of the year on jukeboxes, while his UA smash "Lucille" won as record of the year on jukeboxes and in the country record category.

The top jukebox record in soul was Rose Royce's "Car Wash" on MCA, while the winning pop record was Glen Campbell's "Southern Nights" on Capitol.

The award ceremonies will take place Oct. 30 at the Conrad Hilton Hotel in Chicago.

NEW Copyright Law Book



THOMAS BRENNAN, Chief Counsel to the United States Senate Committee on the Judiciary, Subcommittee on Patents, Trademarks and Copyrights: the legislative intent behind several sections of the bill.

GEORGE GOTTLIEB, member of the Copyright Committee of the Federal Bar Council: the Copyright Notice, Deposit and Registration.

THEODORE JACKSON: the duration of the Copyright.

SAMUEL TANNENBAUM: Work for Hire Provisions

ALFRED WASSERSTROM: the Remedies for Infringement

BARBARA RINGER, United States Register of Copyrights: the second issue and how they relate to the Copyright Office and the Copyright Royalty Tribunal.

LAWRENCE ABELMAN: International Protection for copyrighted works.

BERNARD GROSSMAN: traces the historical development of American constitutional and statutory Copyright from its origin in 1789 to its revision in 1976.

BERNARD KORMAN, General Counsel of ASCAP and former Secretary of the Copyright Society of the U.S.A.: comments upon the bill.

BENJAMIN MELNICKER, former Vice President and General Counsel of Metro-Goldwyn-Mayer, Inc.: how this industry relates to the Copyright bill.

GERALD MEYER: cable television aspects

The book includes the law written by the Senate before enactment as well as the final bill as enacted.

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3 Arraigned In Ore. Tape Case

LOS ANGELES—Two men accused of pirate tape manufacture and one charged as a pirate tape distributor will be arraigned in Oregon Federal District Court Oct. 20 in Portland.

Arthur Blake Moore, 904 Ball Ave., Parma, Idaho and Gary Fields, Nampa, Idaho, are charged with illicit tape manufacture; Charles Frederick Moss, Tacoma, Wash., is the alleged distributor.

The trio is up on 10 counts of violation of copyrighted record performances by artists who include David Bowie, Glen Campbell, Grand Funk Railroad, Captain & Tennille and John Denver.

U.S. Attorney Sidney I. Lezak reports more than 27,900 8-track tapes seized in Oregon, Idaho, Alaska, Washington, Montana, Utah and California in connection with the case.



ASCAP PARTY—"Annie" star Andrea McCardie joins in a toast at an ASCAP reception kicking off the new theatre season. Clicking glasses with her, from left, are: Martin Charnin, who penned the lyrics to "Annie"; Stanley Adams, ASCAP president, and Charles Strouse, "Annie" composer.

MMO-Choice Form Distrib Pact

NEW YORK—The MMO Music Group will distribute the Choice Records label through Inner City Records. The distribution pact covers the world except for England and

Japan, which are under independent contract.

Inner City itself is changing distributors in a number of areas around the U.S. and getting direct representation in Los Angeles.

Some new distributors for Inner City include Progress in Chicago, Sound Records and Tapes in Seattle, Chesborough Music in Idaho Falls, Western Merchandisers in Denver and Pickwick in Minneapolis.

Jarrell To Jobete

LOS ANGELES—Phillip Jarrell, who co-wrote Mary Macgregor's No. 1 hit "Torn Between Two Lovers," has signed an exclusive co-publishing agreement with Jobete. His first album, "I Sing My Songs For You," was released on Prodigal and distributed by Motown.

BROADWAY MUSICAL REVIEW

'Man Of La Mancha' a Hit Again With Kiley & Yancy

NEW YORK—"Man Of La Mancha" returned to Broadway for a limited run with its magic undimmed, and the new production with Richard Kiley recreating his original Tony-winning title role should sell a bundle more of the original cast Kapp LPs, re-released on MCA.

While no new recording is planned, since the star is unchanged—though certainly more mature in range—the "some old/some new" cast certainly is worthy of a good look, 12 years after the musical debuted.

In particular, Emily Yancy as Aldonza/Dulcinea, the kitchen slut who becomes the "gracious lady" of Don Quixote's fantasy, creates a memorable portrait and exhibits a superb voice that should have labels listening closely.

Whether its the earthy "It's All The Same" with the salacious muleteers, the questioning "What Does He Want Of Me" or the poignant "Aldonza"—which was one of the second-night show stoppers. Yancy shows the broad range of vocal talent garnered from prior Broadway, television film and nightclub experience. Her sultry good looks—and limbs—are added attributes.

Kiley himself gives an added dimension to the dual title role, as author Miguel Cervantes "on trial" by fellow prisoners as he awaits the Inquisition in a Seville dungeon, and as Don Quixote, the squire turned

knight errant in the fantasy he enacts to "prove" his innocence to the "jury."

From the strong "I, Don Quixote" opening through a dramatic "The Impossible dream" and comic "Golden Helmet Of Mambrino," to the closing "Man Of La Mancha" reprise as he dies in Aldonza's arms after recognizing her and giving her new hope for the future, he dominates the stage and production.

Matured in voice and nuance a dozen years after he created the role, Kiley couldn't get off the stage due to the resounding ovations that followed the curtain. His is a power to bring the audience into the play, and he accomplishes it in many indefinable ways.

A strong cast supports the highly effective staging, with relatively simple props rearranged in the "dungeon," and a "gangplank" that periodically descends from the top of the proscenium to link the "play" to the reality of the waiting Inquisition.

Among the more remembered voices and creations are Tony Martinez as Sancho, Bob Wright as the innkeeper, Taylor Reed as the padre, Ted Forlow as the comic barber, and Hector Mercado and Ben Vargas who create the difficult roles of horse and mule, respectively, giving real "life" to the costumes.

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U.K. Concert Scene Is Glutted With Acts

By JOHN HAYWARD

LONDON—Concert promoters here are facing a whole series of late-1977 headaches with a tour overload in many of the U.K.'s biggest cities lashing with a wave of new get-tough security measures in concert halls.

There are 29 shows booked for Newcastle in October alone, while some 45 shows are being advertised in London over the same period. The Rainbow, London's most popular rock theatre, has 70 shows scheduled before Christmas.

The promoters are further troubled by the basic lack of real superstar names for the October-December season. While Elton John, Yes and Supertramp are all playing dates at the huge Wembley Empire Pool, and Status Quo, and Emerson, Lake and Palmer are sorting possible venues, the general view is that

this fall is not as exciting in pop impact as last year, despite the proliferation of actual concerts.

The bulk of the tour force, moving out on the road at up to 14 packages a week, comes mostly from up-and-coming acts, and promoters are left hoping that ticket sales will stand up. Some shows have already been withdrawn because of lack of interest from concert fans—and that includes the Sutherland Brothers and U.S. disco team Rose Royce.

Promoter Harvey Goldsmith says bluntly: "It's insane. Business is not great. Some dates are falling out and there seems to be a general move back towards clubs where people can move about and enjoy a group."

"The next week or so will be very important because the colleges are back in business. If things do not

(Continued on page 70)

Texas Father-Son Pirates Sentenced

LOS ANGELES—A father and son have been sentenced to 60 and 30 days in Potter County rehabilitation center, Amarillo, Tex., after being found guilty of copyrighted performance infringement by Judge Halbert Woodard in Federal District Court in Lubbock recently.

Lewis C. Gibbons, 50, 5037 25th St., and Tommy L. Gibbons, 33, 4014 38th St., both of Amarillo, pled nolo contendere to charges of conspiracy to infringe in early August.

Court records indicate the FBI, working with M.L. Richardson, RIAA tape piracy investigator, had the pair under surveillance from May through November 13, 1976.

Richardson, working undercover, bought approximately 1,100 stereo tapes from the pair on three different occasions. The only recorded performances specified as being infringed were "Rhinestone Cowboy" and a Loretta Lynn recording.

Atlantic Ties Black Star To 'Soular' Promo

NEW YORK—Atlantic Records zeroed in on the black retail market with a "Soular System" campaign.

Cal Stiles and Primus Robinson of Atlantic carried the promo push into four major markets: Atlanta, Chicago, Philadelphia and the Baltimore-Washington, D.C., area. They presented new r&b, jazz and soul disks to the trade, including retailers and WEA branch workers.

"We found people are becoming more conscious of where the music is at, rather than what color it is," notes Hilary Johnson, Atlantic's director of special markets. "We chose 'Soular System' because it ties-in with the science fiction, 'Star Wars' theme that's hot," he adds.

The presentation featured Atlantic's fall releases which the label believes will do well with black record buyers.

"Ray Charles' new album seemed to grab everyone," Robinson says. Charles, currently on tour, returns to the Atlantic label on his own Crossover imprint with an LP called "True To Life."

The dealers were offered promo albums, food and drinks, and a peek at some unreleased Atlantic product.

"We found the black retailer is trying to reach the crossover market himself," Stiles says. "And he realizes that crossover goes both ways."



MARTIN AUTOGRAPHS—Comedian Steve Martin autographs LPs at an E.J. Korvettes store in New York. He was there for 90 minutes during which time 450 copies of his "Let's Get Small" LP were sold.



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Perry White
Vol. 2
 T 543
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 Tape \$7.98-\$4.25



ENGLISH GREETING—Shirley Bassey, top U.K. vocalist, greets Don Arden, right, manager of the U.K.'s Electric Light Orchestra at a party in Los Angeles following her closing at the Greek Theatre. Others at the bash include from the left: Artie Mogull, UA president and Sergio Novak, Bassey's husband.

Seven N.C. Tape Pirates Sentenced

NEW YORK—A U.S. District Judge in Charlotte, N.C., accepted guilty pleas from seven persons involved in winding and packaging pirated tape recordings.

The defendants were arrested last May by FBI agents who seized 45,000 allegedly pirated tapes and "large quantities" of blank cartridges.

All defendants had been charged with violations of Title 17 of the U.S. code prohibiting willful infringement for profit of copyrighted works.

Clarence Kennedy Jr. and Roland E. Hill, from whose homes the operation was run, received one-year suspended jail sentences from Judge Woodrow W. Jones and were placed on probation for three years, with Kennedy being fined \$4,000 and White \$1,000.

Nathan Daniel Walker, whose house served as the base for packaging, got the same sentence as Hill. Four other defendants received fines ranging from \$300 to \$2,700 and suspended sentences and probation of varying lengths.

In another recent case, Vincent DeRosa, an officer of Superior Record Pressing in Somerdale, N.J., was convicted of counterfeiting records owned by A&M and Capitol in an operation he had set up in back of an auto body plant in Brooklawn, N.J. DeRosa was sentenced to a suspended prison term of one to two years, placed on probation for two years and fined \$1,000.

Services Held For Mary Ford

LOS ANGELES—Services were held Tuesday (4) for Mary Ford, at the First Church of the Nazarene in Pasadena, Calif. The 53-year-old singer/guitarist died Oct. 1 of pneumonia, after being in a coma since Aug. 8.

Ford was married to Les Paul from 1949 until they divorced in 1964. They comprised one of the top record acts of the early '50s, with their Capitol hits "How High The Moon" and "Vaya Con Dios" both reaching No. 1.

Among the duo's musical innovations were the development of a gentle, folk guitar style and a rich, harmonized vocal sound, result of extensive overdubbing.

AVI Records Sets Up Its Own Distributing Company

LOS ANGELES—AVI Distributing Corp. has been launched by AVI Records, consisting of 22 independent distributors including Pickwick outlets in Dallas, Miami, Minneapolis, St. Louis and Atlanta.

Ray Harris and Edward Cobb, president and vice president of AVI Records, respectively, also serve in those positions in the new company. John Jossey, AVI Records general manager and national sales manager, also fills that slot in the distribution company.

The final executive appointment in the new company is that of Vito Samela as director of East Coast sales and promotion. He operates out of AVI's offices in Teaneck, N.J. All four are former executives with Capitol.

Harris explains that the distributing arm was actually formed a year ago, but has been operational only for the past couple of months. Before this AVI was distributed by various independent distributors, different in some cases from the ones that are handling it now. Between late 1974 and early 1976 AVI productions were farmed out on a record-by-record basis in various production deals, chiefly with Capitol. AVI's

last distributor was MGM three years ago, following distribution deals with Dot and Tower.

Harris notes that the present setup gives AVI more control over its product. "We have a lot of additional control because the same people who control the record end of it, are also directing the distribution."

He explains the decision to go in heavily with Pickwick distributors by saying, "They can give us better rack coverage, they have more personnel and they aren't carrying too many lines. But they do have some solid labels, with Casablanca, UA and A&M."

AVI will be warehousing its goods with its different distributors.

One of AVI's strongest areas of repertoire over the past year has been disco/r&b. It has made both charts with product by El Coco (whose "Let's Get It Together" crossed over to the pop chart), Le Pallemousse, Jerry Rix and the Destinations.

The AVI production company is also doing work for other labels. It handled the top 10 disco hit by Saint-Tropez on Butterfly Records. "Je T'aime."

Jan Garber's Services In La.

SHREVEPORT, La.—Services for band leader Jan Garber, 82, were held here Friday (8). Garber died on Wednesday (5) following a lengthy illness.

The big band leader with 55 years in the business, recording more than 1,000 records, performed his last show in Houston about six years ago.

Garber, whose most popular recordings were "You're Breaking My Heart" and "Jealous Heart," first gained national attention in the 20s while recording for RCA and Columbia Records.

He was also a regular on the George Burns/Gracie Allen radio

show, where he was often introduced as the "idol of the air lanes." Garber is survived by his widow and one daughter.

Audiofidelity Up \$1

NEW YORK—Audiofidelity Enterprises has upped its suggested list price on all \$6.98 and \$7.98 albums to \$7.98 and \$8.98 respectively, effective Oct. 1. Tape product remains at \$7.98.

Firm has also named Beta Distributing to handle its line in New York and New Jersey. Product was formerly distributed by Apex-Martin.

Web Edwards Dies

HONOLULU—Webley Edwards, producer of the "Hawaii Calls" LP series for Capitol, died in a convalescent home here Wednesday (4). He was 71 and had been confined to the home for three years.

He also produced a radio show of a similar theme which was aired around the world. During his Capitol tenure from 1954 to 1971 he produced 22 LPs.

OCTOBER 15, 1977, BILLBOARD

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- All \$7.98 List LP's..... \$4.30
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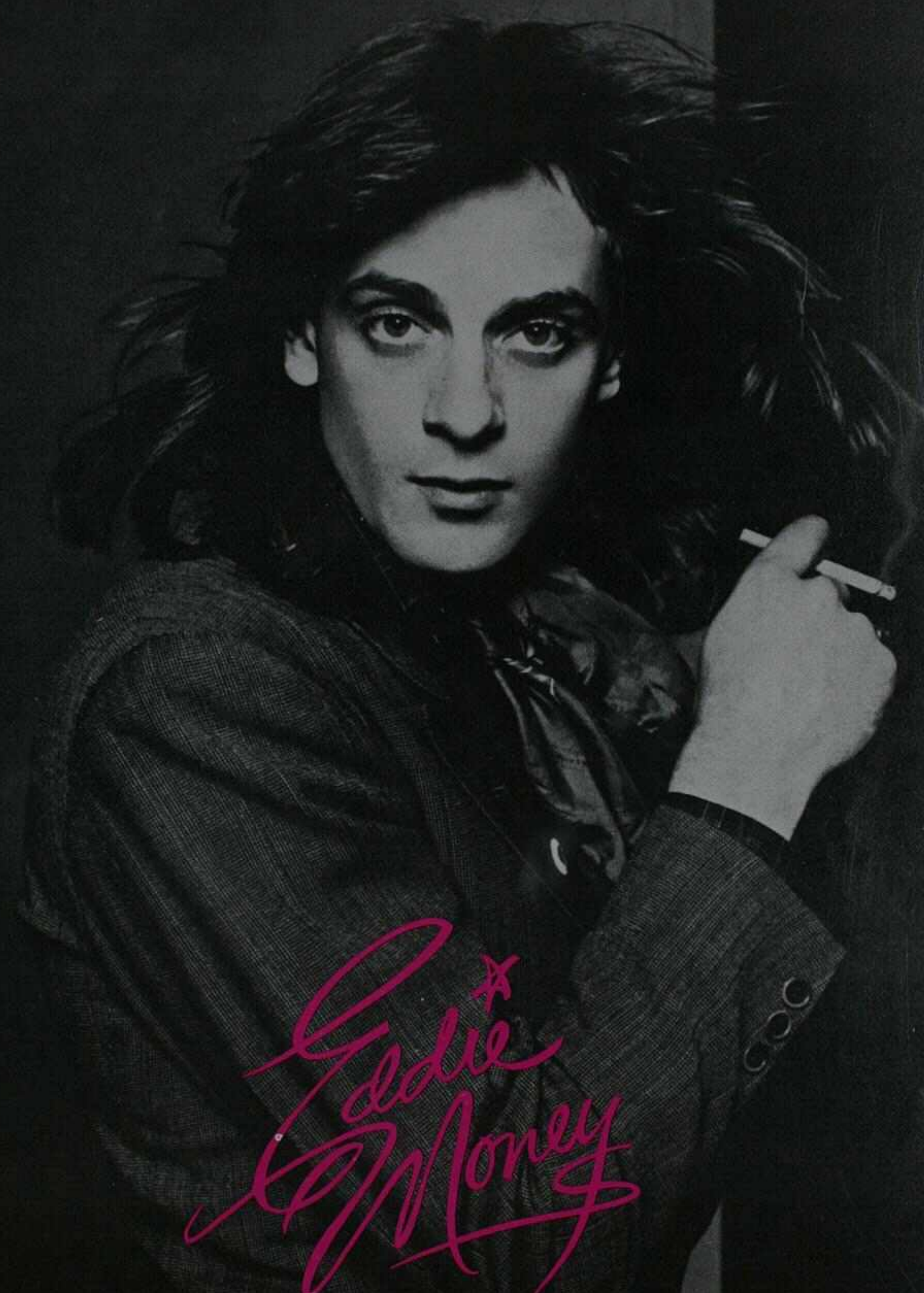
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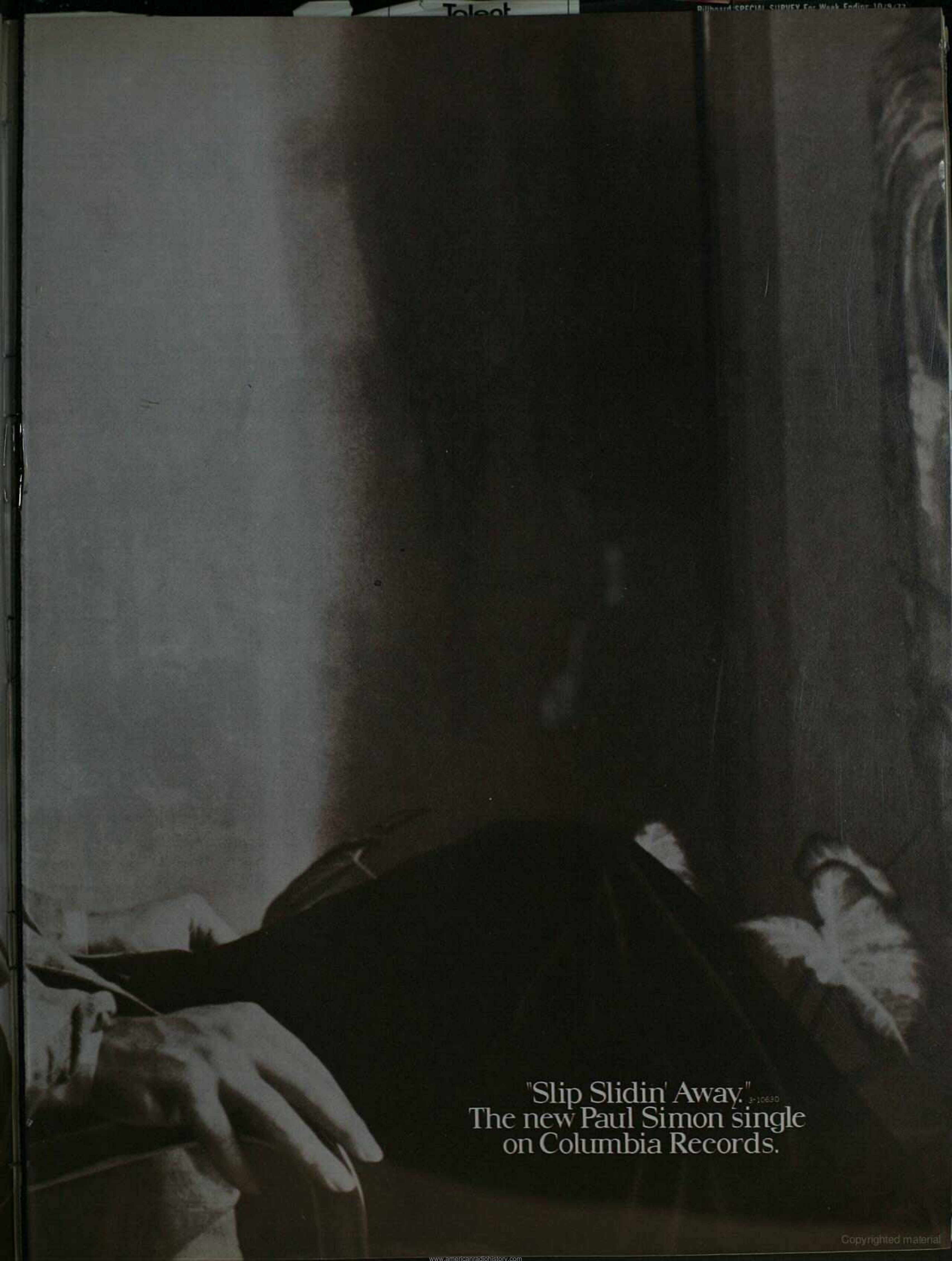


Eddie Money

"I was a singing shoeshine boy when I was a kid, but I was polishing too many socks."

"Eddie Money." From the school of hard knocks comes a class hard rocker. A Wolfgang Production. On Columbia Records and Tapes.





"Slip Slidin' Away." 3-10630
The new Paul Simon single
on Columbia Records.

Capitol Musicden Retail Chain Grows More Profitable

• Continued from page 3

stores and these were developed by trial and error in the past.

"At the moment we are looking at stores which would be in the 3,000-3,500 square foot range. This would

be our targeted size. Normally we take about 3,300 square feet of which 300 square feet would be turned into a stock room and 3,000 square feet would be turned into merchandising space."

Stores, indicates Khoury, carry audio equipment but the extent of the inventory depends on size and location of stores and the degree of audio equipment competition in the mall itself.

"On the East Coast, for example," explains Khoury, "two of our four stores operate a good sized audio department. In the Midwest they do not. However, all stores merchandise car stereo such as Craig. We carry

Panasonic and Pioneer components, a variety of speakers and tape decks and we do limit the number of lines we carry."

Audio equipment normally takes up 10%-15% of inventory as related to software and is merchandised in a free standing fashion.

In addition to records, tapes, and some audio, stores retail blank tape, accessories, sheet music and musical instruments.

In the Midwest, where the markets are less "price oriented," shelf prices on LPs are "a lot more firm," indicates Khoury. A \$6.98 LP has a shelf price of \$5.99, while a \$7.98 LP has a shelf price of \$6.99.

"\$6.98 LPs on special would be sold at \$3.99 to \$4.19 at the moment. Of course, this is a reaction to the market and we change as the market demands," he says.

In the East, however, "With the heavy price war taking place, we had to obviously stand up and be counted. Otherwise we would have had to close our doors. I believe the market situation there, however, is stabilizing and our prices are certainly firming up more as we go along."

As far as records and prerecorded tapes go, Khoury comments, "Right now we are selling dollar for dollar, one dollar of prerecorded tape for one dollar of disk in our stores. The dollars are equal right now."

"Between cartridges and cassettes, the ratio has been firming up in favor of the cassette and is now up to 35%, if not better. That's certainly a trend."

Khoury also points to several key merchandising and operational principles contributing to the chain's success.

"From a retailing point of view," he states, "we've done several interesting merchandising innovations. We've put tape out in the open where we can watch it and have our staff watch it and that's certainly increased tape sales tremendously."

"In the Midwest we took a slightly different approach with equally good success. We use plexiglass front fixtures with holes for hands to go through and handle tape but at that point we depart from normal fixtures. If the customer wants it he merely drops it on a conveyor belt which takes that tape to the cash register."

Khoury also points to Capitol's own 'Touch Me Tape' configuration as hyping tape sales.

Stores are staffed by a full-time manager and full-time assistant manager and rounding out to part-time help as the situation demands.

Managers run the gamut of young people with degrees in business administration to people who have been selling records and tapes all their lives. Capitol does view the stores as a potential corporate breeding ground.

In fact, Capitol considers the managers and assistant managers "partners," indicates Khoury, and they have a rather "substantial compensation program" in addition to their base salary.

"They have full control over store operation including the selection of product they are going to merchandise," he points out. "We don't force on any store product which may not be suitable for the area it is in."

"However, even though they do their own ordering, it's controlled centrally. When they do decide what they want to order, that purchase is not given to the supplier but is rather sent to our office in New Jersey, which then centralizes the buying function."

Handling the buying function on

(Continued on page 20)



Mountains of live music disguised as undiscovered territory.

The pioneer spirit is still alive in the Pacific Northwest, and believe it or not, the music scene is one of the best indications.

In a land where "do it yourself" and "be true to yourself" mean something, the people like their music dished up LIVE!

There's powerful stuff being played here. More musicians making music for a living. More competition. In other words, a growing market in every way.

Billboard's special issue spotlighting the Pacific Northwest's music, record and tape industries is going to be an opportunity for many organizations to break ground as new advertisers.

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Don't delay. Call John F. Halloran, Billboard's Advertising Representative at (213) 273-7040 today!

Date of Issue: December 10, 1977
Ad Deadline: November 18, 1977

Billboard

The incredible smash hit song
that made the movie great
is now an album.



**"YOU LIGHT UP MY LIFE"
A BRILLIANT SOUNDTRACK ALBUM.
ON ARISTA RECORDS.**

Produced by Joseph Brooks

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20th Century Music Tees New Disk Arm With 3 Deals

• Continued from page 3

"We're being very selective with the production company, only signing writers we feel we can turn into performers or those who're performers now. We're only producing one

of the three acts ourselves, but we're tied into the publishing and we're involved in one way or another on the production deals."

It's true that some of the artists in the production company may be of-

ferred to 20th Century Records. Notes Eiseman: "My relationship with Harvey Cooper, senior vice president of the label and Alan Livingston, the president, has never been better and we're working very

closely with them. But some of the acts may not fit the record company at this time, or they may not have room for the artist."

"They're not obligated to take the acts nor are we obligated to the la-

bel. What we have with the label is sort of a creative sharing type of situation."

Riding the crest of two major soundtrack albums—"Star Wars" and "A Star Is Born" which featured the Oscar-winning "Evergreen" sung by Barbra Streisand—the company has established solid profits each year since Eiseman took over five years ago. This year will be around 33% ahead of last. And next year stands a chance of being even better.

"Everybody kids me, saying we got lucky with 'Star Wars.' But coming up next year we have 100% of the publishing on the soundtrack for 'The Wiz,' which features Diana Ross, Lena Horne, Michael Jackson of the Jackson Five and Richard Pryor. That's going to be a hell of a soundtrack. Sidney Lumet is directing the movie for Universal and Motown Productions.

"In all my 22 years in music publishing, I've never seen so much action."

A lot of the current action, of course, is the result of the soundtrack from "Star Wars." Not only is the 20th Century Records two-LP package approaching three million in sales, but there are seven singles and six albums featuring the music and "I know of at least two others in the works, including a jazz version," Eiseman says.

The "Star Wars Title Theme" by Meco on Millennium Records has been riding the top of the Billboard Hot 100 chart and the Meco LP "Star Wars & Other Galactic Funk" is nearing the top of the Top LPs & Tape Chart.

Eiseman believes so strongly in the classic or traditional treatment of the John Williams score in "Star Wars" that he is making available to symphony orchestras throughout the world a "Star Wars Suite."

Williams has adapted his 90-minute score into a 28-minute, five movement symphonic suite. It will be available about mid-November on a rental basis.

Eiseman says requests for the suite have already been received from orchestras in cities such as Buffalo, Racine (Wis.), London, Redlands (Calif.), Columbus and Pittsburgh. He believes few movie scores have been accorded this honor.

Capitol Retail Web

• Continued from page 18

the East Coast is Sonny Kramer, vice president of merchandising. He also has the four New York area stores under his wing.

In the Midwest, Nick Steinmetz is regional manager with ultimate responsibility for those stores.

"Our belief," adds Khoury, "in operating a chain such as the one we have is to run it in small clusters in order to fully maximize whatever advertising and managerial umbrella we can utilize.

"We want our regional managers to be given a number of stores they can readily manage without stretching them to the point where they are unaware of what's going on in each store.

"We do not," he continues, "maintain a central warehouse. We have all purchases drop shipped directly to stores and, of course, we pay the premium for that. But we believe that's still better than owning and operating a central warehouse from an economic and operational point of view."

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Travel with Kansas to a "Point of Know Return."

KANSAS
Point of Know Return
 including:
 Sparks Of The Tempest/Hopelessly Human
 Lightning's Hand/Paradox/Dust In The Wind

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 Also available on Tape



1977

10/21	Mem. Col.	Tuscaloosa, Ala.
10/22	Von Braun Civic Center	Huntsville, Ala.
10/23	Ellis Aud.	Memphis, Tenn.
10/28	Civic Center	Lakeland, Fla.
10/29	Sportatorium	Miami, Fla.
10/30	Coliseum	Jacksonville, Fla.
10/31	Fox Theatre	Atlanta, Ga. (Till 11/1)
11/3	Coliseum	Columbia, S.C.
11/4	Coliseum	Charlotte, N.C.
11/5	Scope	Norfolk, Va.
11/6	Coliseum	Greensboro, N.C.
11/9	Capitol Ctr.	Largo, Md.
11/10	Civic Arena	Pittsburgh, Pa.
11/11	St. John's Arena	Columbus, Ohio
11/12	Roberts Stadium	Evansville, Ind.
11/13	Riverfront Coliseum	Cincinnati, Ohio
11/22	Mun. Aud.	Nashville, Tenn.
11/23	Kiel Aud.	St. Louis, Mo. (Till 11/24)
11/25	Kemper Arena	Kansas City, Mo.
11/26	Civic Aud.	Omaha, Neb.
11/28	Arena	Milwaukee, Wisc.
11/29	International Amphitheatre	Chicago, Ill. (Till 11/30)
12/2	Richfield Col.	Cleveland, Ohio
12/3	Convention Center	Indianapolis, Ind.
12/4	Freedom Hall	Louisville, Ky.
12/6	Coliseum	Ft. Wayne, Ind.
12/7	Wings Stadium	Kalamazoo, Mich.
12/8	Cobo Hall	Detroit, Mich.
12/10	War Memorial	Rochester, N.Y.
12/11	Civic Center	Springfield, Mass.
12/12	Cumberland County Civic Ctr.	Portland, Me.
12/13	Civic Center	Providence, R.I.
12/16	Spectrum	Philadelphia, Pa.
12/17	Palladium	New York, N.Y. (Till 12/19)
12/28	Sports Arena	San Diego, Calif.
12/29	Civic Center	Tucson, Ariz.
12/30	Aladdin Hotel	Las Vegas, Nev.
12/31	Arena	Long Beach, Calif.

1978

1/1 Winterland San Francisco, Calif.

On Kirshner Records.

•• Distributed by CBS Records.

Produced and Engineered by Jeff Glixman.
 Management: Budd Carr, BNB Assoc., Ltd.

righted material

Radio-TV Programming

WZZD To 'Computerize' Philly

By CLAUDE HALL

LOS ANGELES—"Wizzard 100," which has launched competition in the rock radio domain against long-time powerhouse WFIL, hopes to have its new call letters—WZZD—in the next few days, reports program director Kevin Metheny. For about two weeks, the station went sans air personalities. The air staff, still short two people, hit the air Sept. 30 in Philadelphia.

Using a computer extensively—the station is a pilot station for Jack McCoy's RAM computer research system, along with B-100 in San Diego—Metheny says he has already determined the weaknesses and strong points of the competition, i.e. WFIL, "and hope to capitalize on their weaknesses and hope they don't find out what their strengths are in the meanwhile."

The RAM system involves both mailout dairies and phone call outs to listeners and potential listeners. The information gained back, as simply put as possible, involves not

only audience radio listening habits, but music preferences.

For this reason, WZZD will have a playlist of 30 records in order based on retail sales reports from the market and phone requests, but may not play all of the records on the list. To be fair to the record industry, Metheny says, he will denote the records which he doesn't play with an asterisk.

"We're playing all of the 30 records on our playlist now," he says, "but we could have a record that could be top 10 and getting good phone requests and we still might not play it."

He alluded to extensive research on music far beyond RAM and far beyond record sales.

"The chart could be a reflection of the market place, rather than a reflection of our radio station."

Metheny says a record which might gain an asterisk would be one with appeal concentrated in one area of music, especially a record

which was extremely black-oriented, "heavy metal" or extremely youth-oriented.

"Those are the three areas that come to mind. There's a record going gangbusters now in this market—Donna Summer's 'I Feel Love.' We came to the decision that the record wouldn't be very valuable to us. Yet it's in the top 20 here in sales."

New records added to the playlist will also get the computer scrutiny and have to meet mass acceptance limitations. "And we have some other forms of research on music that I don't want to get into."

The staff at the station now features production director John Gillis of WYBF in Boston sitting in the morning slot, pending acquisition of a permanent morning man; Chuck Knapp in mid-day; Metheny temporarily filling in the afternoon slot; John Brock 6-10 p.m.; Cathy Cunningham 10 p.m.-2 a.m.; Steve Hatley from KSTP in Minneapolis 2-6 a.m., and weekenders Ed King from WSPT in Trenton, N.J., and Cyndy Drue from WSAN in Harrisburg, Pa.

The target audience of Wizzard 100, says Metheny, will be the 12-44 demographics, but "stressing 18-44. We anticipate teens will boost our 12-plus a little. But I don't need teens to win in Philadelphia."

TM Disk Library

DALLAS—Based on a survey of 2,000 production directors at radio stations coast-to-coast, TM Productions here has introduced a new production library of music and sound effects for radio-television stations.

"The Production Source" consists of 30 disks; 22 of these feature music, the rest are sound effects. Additional music will be supplied on disk monthly.

Jim Long, TM president, says the music was recorded in Los Angeles, New York, Toronto, Nashville and Dallas and features more than 300 commercial-length and random-length tracks with massive variety in styles, tempos and moods.

A unique feature of the new music package is a monthly audio newsletter sent with each monthly music disk which features production ideas and discussions, plus samples of all subscribers' production work and sales aids. A production source demo is available from Jerry Atchley at TM Productions.

Manchester Station Alters AM Format

MANCHESTER, Ga.—WFDR-AM, now a block-programmed operation, will go to a formal blend of light rock and progressive country Oct. 3 under new program director Jim "Boom Boom Cannon" Bunn. The daytime operation previously featured country music in the morning, rock in the afternoon. It is 1370 on the dial at 1,000 watts. The FM affiliate features soul music.

Bow New Service

PORT ARTHUR, Tex.—Automated Music Unlimited, a new firm here, is introducing a country music programming service for automated radio stations. The package, according to Jimmie Joyn, is called "Kicker Country."



JUST DESSERTS—Rob Sherwood of KSTP in Minneapolis helps out with his face during a Radio-Thon for the St. Jude Foundation. The event raised \$30,000 for the foundation, and 20th Century recording artist Kenny Nolan, right, takes advantage of an anonymous \$50 pledge to decorate Sherwood's nose with a pie.

WCAR Drops News For MOR Format

DETROIT—WCAR, the 50,000-watt station which has never reached any decent levels in programming the past several years, dropped its last effort—all news—last week and went to a personality adult contemporary sound under new owners Golden West Broadcasters. Golden West also owns such stations as KMPC in Los Angeles and KSFO in San Francisco. The format will target the 25-54 age audience under general manager Hugh Barr. Music mix will be MOR hits and oldies. The format was introduced Monday (3) at 12 a.m.

Staff lineup features Scott Wallace 5-9 a.m. from KAAY in Little Rock, Ark.; Bobby Sherman 9 a.m.-noon from KUGN in Eugene, Ore.; Mike Donahue noon-3 p.m., from TM Productions in Dallas where he was a writer and producer; Bob Vernon 3-7:30 p.m. from WNBC in New York (he once worked at WJR

in Detroit); Nick Fanady 7-midnight from KWIZ in Santa Ana, Calif., and Candy Shannon mid-night-5 a.m., who has been a newscaster at the station since January 1976.

Allentown's WXXW Segues To Country

ELLENTOWN, Pa.—WXXW-FM has changed its format from beautiful music to country. The automated 50,000-watt station will operate 24 hours a day with music provided by Drake-Chenault, a California programmer, says WXXW manager Sammy Anderson.

Before the change in format, he says of the top 11 stations in this Eastern Pennsylvania area, six were broadcasting contemporary music, three beautiful music, one was middle of the road, and one country.



MAGIC PRESENTATION—Bobby Ocean, air personality at KHJ in Los Angeles, presents a plaque onstage to Mary MacGregor, Ariola Records artist, during her appearance at Magic Mountain a theme park in Valencia, Calif. MacGregor scored a No. 1 hit with "Torn Between Two Lovers," which the plaque honors.

Missouri's KTRX On FM Air Momentarily

TARKIO, Mo.—KTRX, located at 93.5 on the FM dial, is set to go on the air here within the next day or two, reports music director John Clayton.

"Musically, we'll play country, MOR, Top 40 and perhaps some album rock," he says. "Record service is beginning to arrive very slowly, but anything received will be considered for airplay."

Airstaff includes general manager Byron Johnson, formerly operations manager of KSUN in Bisbee, Ariz., 5-8 a.m.; Jack Davis of KSUN noon-4 p.m., Clayton 4-8 p.m., chief engineer Ross Eldridge 8-midnight, with news director Marlene Spears helping every weekend. The 8-noon slot was still unfilled at presstime.

Abrams Format Up

ATLANTA—The "Superstars" format developed by programming consultant Lee Abrams of Kent Burkhardt/Lee Abrams And Assoc. here, has not been adopted by KSMB in Lafayette, La.; WXLM in Savannah, Ga.; and WZXR in Memphis. The format, tailored for 18-24 demographics, has become one of the hottest in radio.

Drake Picks Up 2

LOS ANGELES — Drake-Chenault, syndicated programming firm here, has added two new clients. KALL-FM in Salt Lake City is using the Contempo 300 programming service. WCAR-FM, managed by Hugh Barr, Detroit, is using the Great American Country package. The syndication firm now has more than 225 radio station clients.

San Jose Musicians Air Over KOME-FM

SAN JOSE, Calif.—KOME, located at 98.5 on the FM dial here, has launched a new hour bi-monthly program to expose local musicians titled "Home Grown," says program director Ed Romig.

The show will be devoted primarily to lesser-known musicians and is being presented in cooperation with the Making It By The Bay, a local non-profit organization dedicated to the promotion of independent Bay Area musicians.

Local musicians may submit material for airplay consideration on record or half-track stereo tape recorded at 7 1/2 i.p.s. or 15 i.p.s. KOME music director Dana Jang will be responsible for selection of material.



HOT SHOT—Launching a tour, 38 Special on A&M starts with an appearance at the Palladium Theatre in New York. After the show, at a party, from left, are: Peter Rudge of Sir Productions, its manager; Mary Beth Medley, vice president of Sir; Bill Bartlett of WAIV-FM in Jacksonville, Fla., and band members Donnie Van Zant and Jeff Carlisi.

San Jose Radio Hooks Up Live

LOS ANGELES—KSJO, an FM rock station in San Jose, has begun a weekly live broadcast, "Sheila Rene's Livewire," which is a direct hookup to artists performing around the Bay Area.

"Livewire" interviews are broadcast from both clubs and concert halls. Station manager Steve Rosetta adds that future programs will include taped, in-depth interviews as well as question and answer sessions

between top stars and KSJO listeners.

The September lineup has included broadcasts from the Be-Bop Deluxe/Tom Petty concert at the Winterland and the Marshall Tucker show at the San Jose Civic. Future shows include the Yes/Donovan concert at the Oakland Coliseum on Sept. 22, and talks with Thin Lizzy, UFO and the Doobie Bros.

RAY BARRETTO ISN'T JUST LATIN MUSIC!

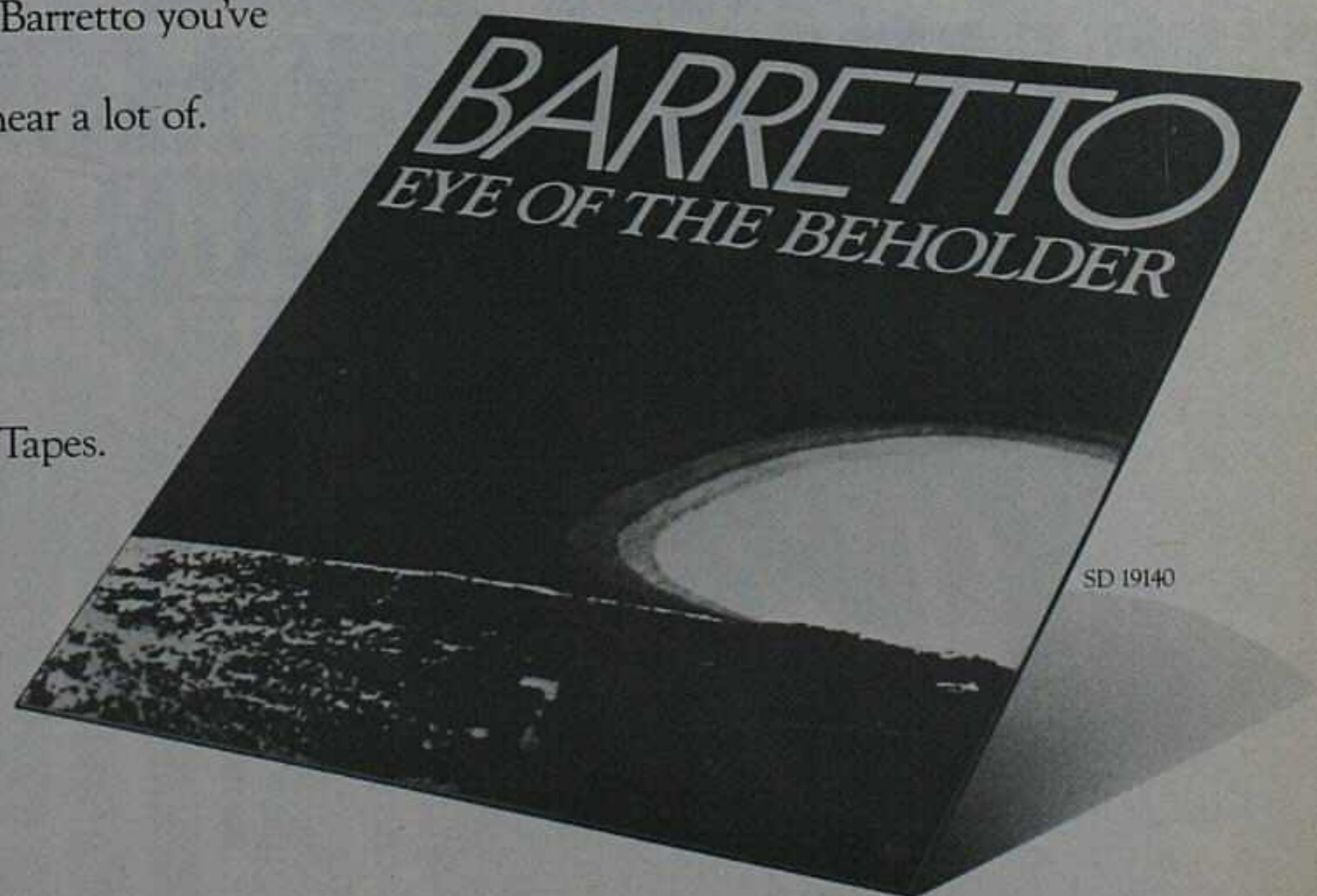
Ray Barretto joins forces with the production team of Stix Hooper, Joe Sample and Wilton Felder of Crusaders Productions, Inc. for a hot album of funk liberally spiced with torrid latin.

The result? A side of Ray Barretto you've never heard before.
But are going to want to hear a lot of.

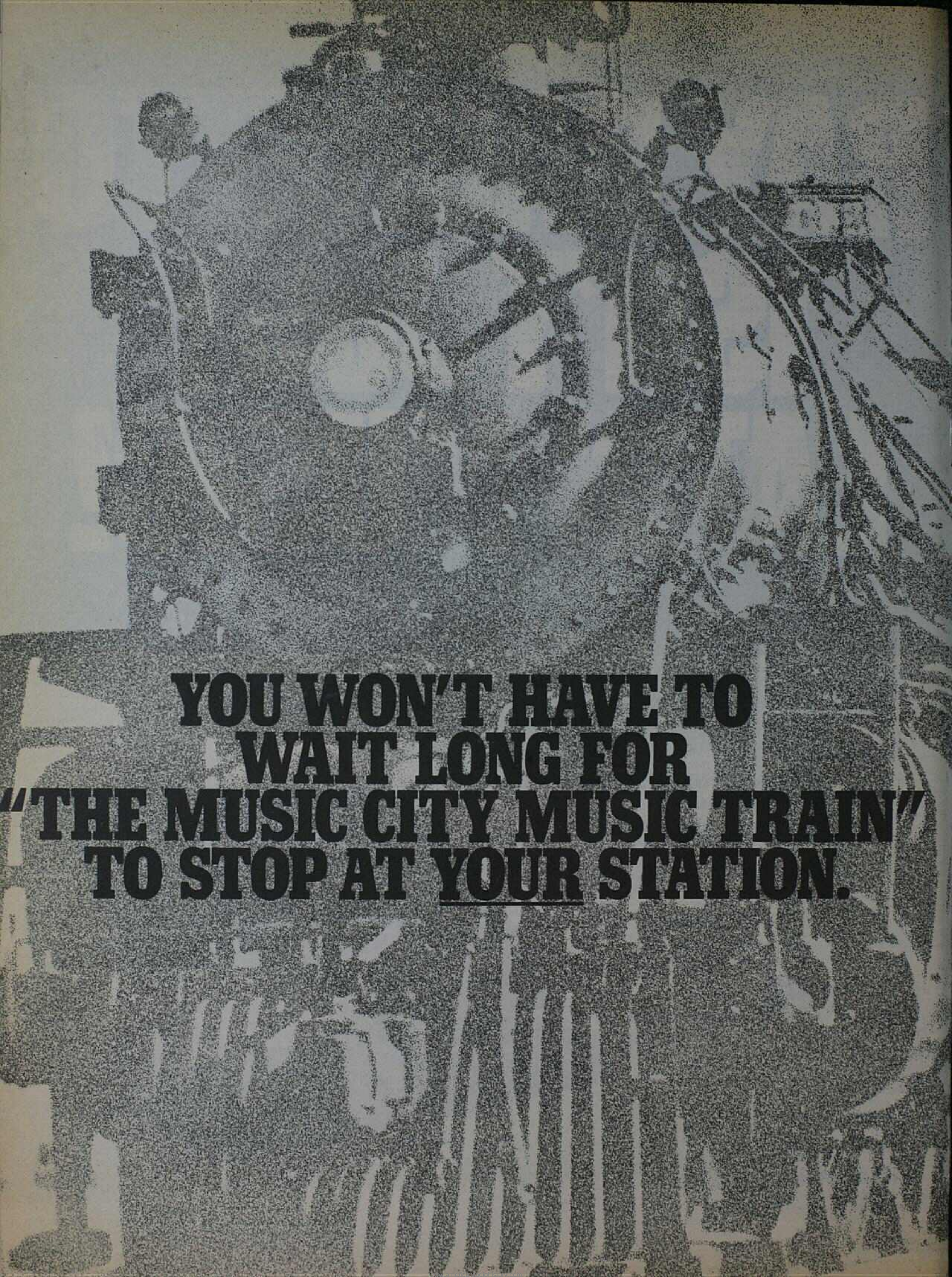
"Eye Of The Beholder."
New Ray Barretto.
On Atlantic Records and Tapes.



Management: Fidel Estrada
(212) 594-5289



SD 19140



**YOU WON'T HAVE TO
WAIT LONG FOR
"THE MUSIC CITY MUSIC TRAIN"
TO STOP AT YOUR STATION.**

KRIS KRISTOFFERSON
SONGS OF KRISTOFFERSON
Including:
Me And Bobby Mc-Gee
Help Me Make It Through The Night/Fur The Good Times
Loving Her Was Easier Than Anything I've Ever Done Again
Stranger



PZ 34687

TANYA TUCKER
YOU ARE SO BEAUTIFUL
Including:
Spring/Can I Be Your Lady?
There Is A Place/I Still Sing The Old Songs
The Best Of My Love



PC 34733

DAVID ALLAN COE
TATTOO
Including:
Just To Prove My Love For You
Face To Face/Play Me A Sad Song
Just In Time (To Watch Love Die)
San Francisco Mable Joy



PC 34870

LYNN ANDERSON
I LOVE WHAT LOVE
IS DOING TO ME/HE AIN'T YOU
Including:
Desperado/The Angel In Your Arms
It's Your Love That Keeps Me Going
We Got Love/Right Time Of The Night



PC 34871

WILLIE NELSON
RED HEADED
STRANGER
Including:
Blue Eyes Crying In The Rain
Banders/Time Of The Preacher
Hands On The Wheel/Red Headed Stranger



KC 33482

Mickey Gilley
First Class
Including:
She's Pulling Me Back Again
Honky Tonk Memories
Five Foot Two Eyes Of Blue
Does Anybody See My Girl?
Wednesday Night Poker/Chains Of Love



KZ 34776

THE EARL SCRUGGS
REVUE
STRIKE ANYWHERE
Including:
Muhammed Ali/Bring It On Home To Me
Dreaming As One/Landslide
You Really Got A Hold On Me



PC 34878

BOBBY BORCHERS
Including:
Cheap Perfume And Candlelight/Shown
They Don't Make 'Em Like That Anymore
Whispers/Someone's With Your Wife Tonight, Mister



KZ 34829

JOHNNY DUNCAN
Including:
Thinkin' Of A Rendezvous
Ain't You Something Else/Atlanta Georgia Stray
It Could'nt Have Been Any Better/Denver Woman



KC 34442

MOE BANDY
Cowboys Ain't Supposed To Cry
Including:
Up To Now I've Wanted Everything But You
Miserable Loves Company
She Just Loved The Cheatin' Out Of Me
All I Can Handle At Home
I Could Never Be Ashamed Of You



PC 34874

JOHNNY CASH
THE RAMBLER
Including:
Hit The Road And Go/Lady/After The Ball
A Wednesday Car/Callow



KC 34833

BARBARA FAIRCHILD
Free & Easy
Including:
She Can't Give It Away
The Other Side Of The Morning
Someone Loves Him
Love Me Like You Never Will Again
Painted Faces



PC 34868

Teresa Neal
Including:
Loveliness Kills/Hold Me
In The Cradle Of Your Loving Arms
Do What You Feel/Love Grows



PZ 34861

Willie Nelson
To Lefty From Willie
Including:
Mom And Dad's Waltz
I Love You A Thousand Ways
She's Gone, Gone, Gone
That's The Way Love Goes/Railroad Lady



KC 34695

EDDIE MIDDLETON
Including:
Midnight Train To Georgia
Don't It Make You Want To Go Home
Don't Say Let's Wait
After The Lovin'/All For The Love Of A Girl
Born To Lose



PE 34882

THE BEST OF BARBARA MANDRELL
Including:
Scarlet Water
Treat Him Right/The Midnight Oil
This Time I Almost Made It
Do Right Woman, Do Right Man



PC 34876

JOHNNY PAYCHECK
SLIDE OFF OF YOUR
SATIN SHEETS
Including:
Slide Off Of Your Satin Sheets
Hank (You Tried To Tell Me)
I'm The Only Hell (Mamma Ever Raised)
I Did The Right Thing/Woman (You Better Love Me)



KE 34693

CHARLIE RICH
ROLLIN' WITH THE FLOW
Including:
Night Talk/That's What Love Is/Windsong
Beautiful Woman
Somebody Wrote That Song For Me



PE 34891

Joe Stampley
SAT. NITE DANCE
Including:
Saturday Night Dance/What Would I Do Then
Afraid To Be A Woman
What A Night/Baby, I Love You So



KE 34732

GOLDSBORO
Including:
I Think You're Losing The Feeling
Black Foot's Gold/He'll Have To Go
I Love Music/The Cowboy And The Lady



PE 34703

Sonny James
In Prison, In Person
With His Tennessee
State Prison Band
Including:
In The Jailhouse Now/Abilene/Walkin' Tall
Pistol Packin' Mama/Amazing Grace



KC 34708

GEORGE JONES
I WANT A SING
Including:
Please Don't Sell Me Anymore Whiskey Tonight
They've Got Millions In Milwaukee
I Love You So Much It Hurts
Rest In Peace/Bull Mountain Lad



PE 34717

CBS Nashville is about to launch the biggest and most long-range promotion in its history.

On "The Music City Music Train," every single album has a reason for being. And whether your station is on the radio dial, in a warehouse or in a store, "The Music City Music Train" will be stopping by with plenty of quality music for you.

COLUMBIA, EPIC AND PLAYBOY RECORDS AND TAPES.



Billboard Singles Radio Action

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

Based on station playlists through Thursday (10/6/77)

TOP ADD ONS - NATIONAL

- RITA COOLIDGE—We're All Alone (A&M)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- BABYS—Isn't It Time (Chrysalis)

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

- NONE
- NONE

KTKT—Tucson

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- LINDA RONSTADT—It's So Easy (Asylum)
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 27-15
- ★ BEE GEES—How Deep Is Your Love (RSO) 21-16

KQED—Albuquerque

- FOGHAT—I Just Want To Make Love To You (Bearsville)
- HALL & OATES—Why Do Lovers Break Each Others Heart (RCA)
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 16-7
- ★ FIREFALL—Just Remember I Love You (Atlantic) 26-18

KENO—Las Vegas

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- D★ BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 9-3
- ★ COMMODORES—Brick House (Motown) 13-7

Pacific Northwest Region

• TOP ADD ONS:

- BOZ SCAGGS—Hard Times (Columbia)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)

★ PRIME MOVERS:

- DEBBY BOONE—You Light Up My Life (W.B.)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- HEATWAVE—Boogie Nights (Epic)

BREAKOUTS:

- BABYS—Isn't It Time (Chrysalis)
- LEIF GARRETT—Surfin' USA (Atlantic)
- BARRY MANILOW—Daybreak (Arista)

KFRC—San Francisco

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- BOZ SCAGGS—Hard Times (Columbia)
- ★ CHICAGO—Baby, What A Big Surprise (Columbia) 23-17
- ★ PABLO CRUISE—A Place In The Sun (A&M) 24-19

KYA—San Francisco

- LEIF GARRETT—Surfin' USA (Atlantic)
- BOZ SCAGGS—Hard Times (Columbia)
- NONE

KLIV—San Jose

- BOZ SCAGGS—Hard Times (Columbia)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 12-4
- ★ SANTANA—She's Not There (Columbia) 28-24

KNDE—Sacramento

- CHEECH & CHONG—Bloat On (Epic)
- LINDA RONSTADT—It's So Easy (Asylum)
- ★ ERIC CARMEN—She Did It (Arista) 25-16
- ★ PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 20-12

KROY—Sacramento

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- BEE GEES—How Deep Is Your Love (RSO)
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 10-3
- ★ HEATWAVE—Boogie Nights (Epic) 16-12

KYNO—Fresno

- BABYS—Isn't It Time (Chrysalis)
- HEART—Why Do Lovers Break Each Others Heart (RCA)
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 11-2
- ★ STEVE MILLER BAND—Jungle Love (Capitol) 17-9

PRIME MOVERS - NATIONAL

- DEBBY BOONE—You Light Up My Life (W.B.)
- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- (D) DONNA SUMMER—I Feel Love (Casablanca)

KGW—Portland

- BARRY MANILOW—Daybreak (Arista)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- ★ CHICAGO—Baby, What A Big Surprise (Columbia) 28-20
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 14-8

KING—Seattle

- STEVE MILLER BAND—Swing Town (Capitol)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- D★ MECO—Theme From "Star Wars" (Millennium) 7-2
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 10-5

KIRB—Spokane

- LINDA RONSTADT—Blue Bayou (Asylum)
- BEE GEES—How Deep Is Your Love (RSO) 19-13
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 9-4

KTAC—Tacoma

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- ★ COMMODORES—Brick House (Motown) 22-18
- ★ CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 23-19

KCPX—Salt Lake City

- CARPENTERS—Calling Occupants Of Interplanetary Craft (A&M)
- JACKSONS—Going Places (Epic)
- ★ HEATWAVE—Boogie Nights (Epic) 15-6
- ★ DAVE MASON—We Just Disagree (Columbia) 25-18

KRSP—Salt Lake City

- BABYS—Isn't It Time (Chrysalis)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- ★ RITA COOLIDGE—We're All Alone (A&M) 20-15
- ★ FIREFALL—Just Remember I Love You (Atlantic) 23-18

KTLK—Denver

- HEATWAVE—Boogie Nights (Epic)
- RITA COOLIDGE—We're All Alone (A&M) 25-18
- ★ LEIF GARRETT—Surfin' USA (Atlantic) 26-21

North Central Region

• TOP ADD ONS:

- FIREFALL—Just Remember I Love You (Atlantic)
- RITA COOLIDGE—We're All Alone (A&M)
- BRICK—Dusic (Bang)

★ PRIME MOVERS:

- DEBBY BOONE—You Light Up My Life (W.B.)
- (D) DONNA SUMMER—I Feel Love (Casablanca)
- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)

BREAKOUTS:

- CHICAGO—Baby, What A Big Surprise (Columbia)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)

CKLW—Detroit

- BRICK—Dusic (Bang)
- FIREFALL—Just Remember I Love You (W.B.) 10-3
- ★ C.J. & CO.—Devil's Gun (Westbound) 15-10
- ★ STEPHEN BISHOP—On And On (ABC) 16-11

WILB—Detroit

- NO LIST
- NO LIST
- NO LIST

WTAC—Flint, Mich.

- CHICAGO—Baby, What A Big Surprise (Columbia)
- CARPENTERS—Calling Occupants Of Interplanetary Craft (A&M)
- ★ COMMODORES—Brick House (Motown) 13-7
- ★ ERIC CARMEN—She Did It (Arista) 22-16

WGRD—Grand Rapids

- STEVE MILLER BAND—Jungle Love (Capitol)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 21-4
- D★ DONNA SUMMER—I Feel Love (Casablanca) 7-3

Z-96 (WZZM-FM)—Grand Rapids

- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- FIREFALL—Just Remember I Love You (Atlantic)
- D★ DONNA SUMMER—I Feel Love (Casablanca) 24-11
- ★ STEPHEN BISHOP—On And On (ABC) 19-14

WAKY—Louisville

- LTD—Back In Love Again (A&M)
- BABYS—Isn't It Time (Chrysalis)
- NONE
- WBCN—Bowling Green

WGLL—Cleveland

- ATLANTA RHYTHM SECTION—Georgia Rhythm (Polydor)
- KENNY NOLAN—My Eyes Get Blurry (20th Century)
- ★ BARRY MANILOW—Daybreak (Arista) EX-20
- ★ ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree) EX-22
- CROSBY/STILLS/NASH—Fair Game (Atlantic)
- JUDY COLLINS—Send In The Clowns (Elektra)
- ★ FOREIGNER—Cold As Ice (Atlantic) 15-5
- ★ RITA COOLIDGE—We're All Alone (A&M) 28-19

WSA—Cincinnati

- CHICAGO—Baby, What A Big Surprise (Columbia)
- RITA COOLIDGE—We're All Alone (A&M)
- ★ FIREFALL—Just Remember I Love You (Atlantic) 30-15
- ★ FOREIGNER—Cold As Ice (Atlantic) 13-6
- ALAN PARSONS PROJECT—I Wouldn't Want To Be Like You (Arista)
- DAVE MASON—We Just Disagree (Columbia)
- ★ DEBBY BOONE—You Light Up My Life (W.B.) HB-4

Q-102 (WKRQ-FM)—Cincinnati

- DEBBY BOONE—You Light Up My Life (W.B.)
- (D) DONNA SUMMER—I Feel Love (Casablanca)
- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- WCOL—Columbus
- FIREFALL—Just Remember I Love You (Atlantic)
- RITA COOLIDGE—We're All Alone (A&M)
- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA) 23-17
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 11-7

WCUE—Akron, Ohio

- STYX—Come Sail Away (A&M)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- D★ DONNA SUMMER—I Feel Love (Casablanca) 18-8
- ★ RITA COOLIDGE—We're All Alone (A&M) 37-27

13-Q (WKQT)—Pittsburgh

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 17-1
- D★ BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 25-14

BREAKOUTS - NATIONAL

- BEE GEES—How Deep Is Your Love (RSO)
- BARRY MANILOW—Daybreak (Arista)
- DOLLY PARTON—Here You Come Again (RCA)

WPEZ—Pittsburgh

- PETER BROWN—Do You Wanna Get Funky With Me (Drive)
- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)
- D★ BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 27-13
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 23-10

WRIE—Erie, Pa.

- NO LIST
- NO LIST

WKY—Oklahoma City

- LINDA RONSTADT—Blue Bayou (Asylum)
- BABYS—Isn't It Time (Chrysalis)
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 8-4
- ★ COMMODORES—Brick House (Motown) 15-11

KOMA—Oklahoma City

- CHICAGO—Baby, What A Big Surprise (Columbia)
- RITA COOLIDGE—We're All Alone (A&M)
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 24-15
- ★ SHAWN CASSIDY—That's Rock & Roll (Warner/Curb) 14-8

KAKC—Tulsa

- CARPENTERS—Calling Occupants Of Interplanetary Craft (A&M)
- BARRY MANILOW—Daybreak (Arista)
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 40-19
- ★ FIREFALL—Just Remember I Love You (Atlantic) 26-16

KELI—Tulsa

- PABLO CRUISE—A Place In The Sun (A&M)
- BARRY MANILOW—Daybreak (Arista)
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 22-14
- ★ LEIF GARRETT—Surfin' USA (Atlantic) 19-12
- WTX—New Orleans

- D★ BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- STEVE MILLER BAND—Swing Town (Capitol)
- ★ STEVE MILLER BAND—Jungle Love (Capitol) 12-7
- ★ STYX—Come Sail Away (A&M) 15-10
- KEEL—Shreveport

- RITA COOLIDGE—We're All Alone (A&M)
- BEE GEES—How Deep Is Your Love (RSO)
- D★ BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 14-8
- ★ PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 10-6

Midwest Region

• TOP ADD ONS:

- BARRY MANILOW—Daybreak (Arista)
- JOHNNY "GUITAR" WATSON—Lower Jones (DJM)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)

★ PRIME MOVERS:

- DEBBY BOONE—You Light Up My Life (W.B.)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)

BREAKOUTS:

- RITA COOLIDGE—We're All Alone (A&M)
- STYX—Come Sail Away (A&M)
- DOLLY PARTON—Here You Come Again (RCA)

WLS—Chicago

- BARRY MANILOW—Daybreak (Arista)
- ERIC CARMEN—She Did It (Arista) 24-16
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 10-6

WMET—Chicago

- STYX—Come Sail Away (A&M)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 20-9
- ★ ALAN PARSONS PROJECT—I Wouldn't Want To Be Like You (Arista) 19-13

(Continued on page 28)

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Pacific Southwest Region

• TOP ADD ONS:

- BEE GEES—How Deep Is Your Love (RSO)
- BABYS—Isn't It Time (Chrysalis)
- BOZ SCAGGS—Hard Times (Columbia)

★ PRIME MOVERS:

- DEBBY BOONE—You Light Up My Life (W.B.)
- HEATWAVE—Boogie Nights (Epic)
- FIREFALL—Just Remember I Love You (Atlantic)

BREAKOUTS:

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- LINDA RONSTADT—It's So Easy (Asylum)
- DOLLY PARTON—Here You Come Again (RCA)

KHJ—Los Angeles

- BEE GEES—How Deep Is Your Love (RSO)
- BABYS—Isn't It Time (Chrysalis)
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 24-12
- ★ HEATWAVE—Boogie Nights (Epic) 18-11

TEN-Q (KTNQ)—Los Angeles

- DOLLY PARTON—Here You Come Again (RCA)
- BOZ SCAGGS—Hard Times (Columbia)
- ★ KISS—Love Gun (Casablanca) 20-15
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 22-17

KDAY—Los Angeles

- PARLIAMENT—Endangered Species (Casablanca)
- POINTER SISTERS—Having A Party (Blue Thumb)
- ★ EARTH, WIND & FIRE—Serpentine Fire (Columbia) HB-23
- ★ MANHATTANS—We Never Danced To A Love Song (Columbia) HB-24

KEZY—Anaheim

- BABYS—Isn't It Time (Chrysalis)
- SHAUN CASSIDY—Hey There Lonely Girl (Warner/Curb)
- ★ LINDA RONSTADT—Blue Bayou (Asylum) 20-15
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 25-20

KFXM—San Bernardino

- CHICAGO—Baby, What A Big Surprise (Columbia)
- D★ DONNA SUMMER—I Feel Love (Casablanca)
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 19-14
- ★ ERIC CARMEN—She Did It (Arista) 12-8

KCBQ—San Diego

- NONE
- DEBBY BOONE—You Light Up My Life (W.B.) 24-17
- ★ FOREIGNER—Cold As Ice (Atlantic) 13-8

KAFY—Bakersfield

- SANTANA—She's Not There (Columbia)
- LINDA RONSTADT—It's So Easy (Asylum)
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 16-6
- ★ HEATWAVE—Boogie Nights (Epic) 18-14

Eric's found the perfect wave.

"'Boats Against The Current' is unquestionably the best effort Eric Carmen has made. It justifies platinum!"

—The Drummer

"Eric Carmen has finally reached superstardom!"

—The Cleveland Press

"You read it here first, 'Boats Against The Current' is the album that will do it for Eric Carmen. 'All By Myself' got Carmen into the public eye last year; 'Boats Against The Current' will keep him there."

—Pittsburgh Press

"'Boats Against The Current' could be gigantic, surpassing everything he's thus far accomplished."

—Phonograph Record

"The wait was well worthwhile. The production is flawless and Eric Carmen becomes a pillar of the rock establishment."

—Hartford Courant

"'Boats Against The Current' stands as the finest album I have heard this year."

—The Scene

**ERIC CARMEN.
"BOATS AGAINST THE CURRENT."
ON ARISTA RECORDS.**

ERIC CARMEN
Boats Against The Current



Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (10/6/77)

Continued from page 26

WVON—Chicago

- **JOHNNY "GUITAR" WATSON**—*Lover Jones* (DJM)
- **DRAMATICS**—*Shake It Well* (ABC)
- ★ **BRICK**—*Dusic* (Bang) 20-8
- ★ **EARTH, WIND & FIRE**—*Serpentine Fire* (Columbia) 31-19

WNDE—Indianapolis

- **DAVE MASON**—*We Just Disagree* (Columbia)
- **RITA COOLIDGE**—*We're All Alone* (A&M)
- ★ **PAUL NICHOLAS**—*Heaven On The 7th Floor* (RSO) 19-13

D★ DONNA SUMMER—*I Feel Love* (Casablanca) 12-7

WOKY—Milwaukee

- **DOLLY PARTON**—*Here You Come Again* (RCA)
- **FLEETWOOD MAC**—*You Make Lovin' Fun* (W.B.)
- D★ DONNA SUMMER**—*I Feel Love* (Casablanca) 15-7
- ★ **FIREFALL**—*Just Remember I Love You* (Atlantic) 29-22

WZUU-FM—Milwaukee

- **BOZ SCAGGS**—*Hard Times* (Columbia)
- **PAUL SIMON**—*Slip, Sliding Away* (Columbia)
- ★ **PETER FRAMPTON**—*Signed, Sealed, Delivered* (A&M) 10-6
- ★ **STEVE MILLER BAND**—*Jungle Love* (Capitol) 12-8

WIRL—Peoria, Ill.

- **RITA COOLIDGE**—*We're All Alone* (A&M)
- **JAMES TAYLOR**—*Your Smiling Face* (Columbia)
- ★ **CARLY SIMON**—*Nobody Does It Better* (Elektra) 12-5
- ★ **DEBBY BOONE**—*You Light Up My Life* (W.B.) 16-11

KSLQ-FM—St. Louis

- **JIMMY BUFFETT**—*Changes In Latitudes, Changes In Attitudes* (ABC)
- **PRISM**—*Space Ship Superstar* (Ariola America)
- D★ BARRY WHITE**—*It's Ecstasy When You Lay Down Next To Me* (20th Century) 24-19
- ★ **FOGHAT**—*I Just Want To Make Love To You* (Bearsville) 26-21

KXOK—St. Louis

- **CROSBY, STILLS & NASH**—*Fair Game* (Atlantic)
- **JUDY COLLINS**—*Send In The Clowns* (Elektra)
- ★ **DEBBY BOONE**—*You Light Up My Life* (W.B.) 12-1
- ★ **CHICAGO**—*Baby, What A Big Surprise* (Columbia) 26-19

KIDA—Des Moines

- **RITA COOLIDGE**—*We're All Alone* (A&M)
- **KENDALLS**—*Heaven Is Just A Sin Away* (Orasion)
- ★ **CRYSTAL GAYLE**—*Don't It Make My Brown Eyes Blue* (UA) 23-13
- ★ **CHICAGO**—*Baby, What A Big Surprise* (Columbia) 24-15

KDWB—Minneapolis

- **NONE**
- **LITTLE RIVER BAND**—*Help Is On The Way* (Capitol) 23-11
- ★ **PABLO CRUISE**—*A Place In The Sun* (A&M) 28-16

KSTP—Minneapolis

- **JAMES TAYLOR**—*Your Smiling Face* (Columbia)
- **FLEETWOOD MAC**—*You Make Lovin' Fun* (W.B.)
- ★ **DEBBY BOONE**—*You Light Up My Life* (W.B.) 11-4
- ★ **CHICAGO**—*Baby, What A Big Surprise* (Columbia) 18-13

WHB—Kansas City

- **BARRY MANILOW**—*Daybreak* (Arista)
- **COMMODORES**—*Brick House* (Motown) 24-18
- ★ **FOREIGNER**—*Gold As Ice* (Atlantic) 20-15

KKLS—Rapid City, S.D.

- **PLAYER**—*Baby Come Back* (RSO)
- **SANTANA**—*She's Not There* (Columbia)
- ★ **STYX**—*Come Sail Away* (A&M) 9-4
- ★ **ELVIS PRESLEY**—*Way Down* (RCA) 11-6

KQWB—Fargo, N.D.

- **COMMODORES**—*Brick House* (Motown)
- **LEIF GARRETT**—*Surfin' USA* (Atlantic)
- ★ **DEBBY BOONE**—*You Light Up My Life* (W.B.) 8-1
- ★ **CRYSTAL GAYLE**—*Don't It Make My Brown Eyes Blue* (U.A.) 13-8

Northeast Region

TOP ADD ONS:

- **CHICAGO**—*Baby, What A Big Surprise* (Columbia)
- **PAUL SIMON**—*Slip, Sliding Away* (Columbia)
- (D) BARRY WHITE**—*It's Ecstasy When You Lay Down Next To Me* (20th Century)

PRIME MOVERS:

- **DEBBY BOONE**—*You Light Up My Life* (W.B.)
- (D) ODYSSEY**—*Native New Yorker* (RCA)
- **SPINNERS**—*Heaven On Earth* (Atlantic)

BREAKOUTS:

- **FIREFALL**—*Just Remember I Love You* (Atlantic)
- **BAY CITY ROLLERS**—*The Way I Feel Tonight* (Arista)
- **BOZ SCAGGS**—*Hard Times* (Columbia)

WABC—New York

- **CHICAGO**—*Baby, What A Big Surprise* (Columbia)
- D★ BARRY WHITE**—*It's Ecstasy When You Lay Down Next To Me* (20th Century)
- ★ **DEBBY BOONE**—*You Light Up My Life* (W.B.) 5-2
- ★ **CARLY SIMON**—*Nobody Does It Better* (Elektra) 8-5

WBLS—New York

- **BEN E. KING**—*A Star In The Ghetto* (Atlantic)
- **ORAL CARESS**—*Theme From "Charles Angels"* (P&P)
- **NONE**

99-X—New York

- D★ ROSE ROYCE**—*Do Your Dance* (Whitfield)
- **LITTLE RIVER BAND**—*Help Is On The Way* (Capitol)
- D★ ODYSSEY**—*Native New Yorker* (RCA) 28-13
- ★ **SPINNERS**—*Heaven On Earth* (Atlantic) 24-12

WVRL—New York

- **SYLVERS**—*Any Way You Want Me* (Capitol)
- **THELMA HOUSTON**—*I'm Here Again* (Tama)
- ★ **RONNIE DYSON**—*Don't Be Afraid* (Columbia) 22-15

D★ ODYSSEY—*Native New Yorker* (RCA) 26-19

WPTR—Albany

- **PLAYER**—*Baby Come Back* (RSO)
- **BABYS**—*Isn't It Time* (Chrysalis)
- ★ **DEBBY BOONE**—*You Light Up My Life* (W.B.) 10-4
- ★ **RITA COOLIDGE**—*We're All Alone* (A&M) 22-17

WTRY—Albany

- **JACKSONS**—*Going Places* (Epic)
- **LINDA RONSTADT**—*It's So Easy* (Asylum)
- ★ **DEBBY BOONE**—*You Light Up My Life* (W.B.) 18-4
- ★ **BEE GEES**—*How Deep Is Your Love* (RSO) 25-18

WKBW—Buffalo

- **LINDA RONSTADT**—*Blue Bayou* (Asylum)
- **COMMODORES**—*Brick House* (Motown)
- ★ **PABLO CRUISE**—*A Place In The Sun* (A&M) 24-19
- ★ **DEBBY BOONE**—*You Light Up My Life* (W.B.) 5-1

WYSL—Buffalo

- **ART GARFUNKEL**—*Crying In My Sleep* (Columbia)
- **JAMES TAYLOR**—*Your Smiling Face* (Columbia)
- ★ **CHICAGO**—*Baby, What A Big Surprise* (Columbia) 27-19
- ★ **DEBBY BOONE**—*You Light Up My Life* (W.B.) 21-15

WBBF—Rochester, N.Y.

- **DOLLY PARTON**—*Here You Come Again* (RCA)
- **FIREFALL**—*Just Remember I Love You* (Atlantic)
- ★ **ELECTRIC LIGHT ORCH.**—*Telephone Line* (U.A./Jet) 17-8
- ★ **JUDY COLLINS**—*Send In The Clowns* (Elektra) 18-13

WRKO—Boston

- **BAY CITY ROLLERS**—*The Way I Feel Tonight* (Arista)
- **PAUL SIMON**—*Slip, Sliding Away* (Columbia)
- ★ **CAROL BAYER SAGER**—*You're Moving Out Today* (Elektra) 15-9
- ★ **JUDY COLLINS**—*Send In The Clowns* (Elektra) 18-12

WBZ-FM—Boston

- **NO LIST**
- **NO LIST**

WBVF-FM—Boston

- **PAUL SIMON**—*Slip, Sliding Away* (Columbia)
- **PIPER**—*Can't Wait* (A&M)
- **NONE**

WORC—Worcester, Mass.

- **DOROTHY MOORE**—*I Believe You* (Malaco) 13-9
- **FIREFALL**—*Just Remember I Love You* (Atlantic)
- **NONE**

WDRG—Hartford

- **DOOBIE BROS.**—*Echoes Of Love* (W.B.)
- **BOZ SCAGGS**—*Hard Times* (Columbia)
- ★ **LEIF GARRETT**—*Surfin' USA* (Atlantic) 23-16
- ★ **RONNIE McDOWELL**—*The King Is Gone* (Scorpion) 27-21

WPRO—Providence

- **CHICAGO**—*Baby, What A Big Surprise* (Columbia)
- **BEE GEES**—*How Deep Is Your Love* (RSO)
- ★ **PAUL NICHOLAS**—*Heaven On The 7th Floor* (RSO) 21-13
- ★ **CRYSTAL GAYLE**—*Don't It Make My Brown Eyes Blue* (U.A.) HB-22

Mid-Atlantic Region

TOP ADD ONS:

- **RONNIE MILSAP**—*It Was Almost Like A Song* (RCA)
- **RITA COOLIDGE**—*We're All Alone* (A&M)
- **CHICAGO**—*Baby, What A Big Surprise* (Columbia)

PRIME MOVERS:

- **SHAUN CASSIDY**—*That's Rock & Roll* (Warner/Curb)
- **DEBBY BOONE**—*You Light Up My Life* (W.B.)
- **PETER FRAMPTON**—*Signed, Sealed, Delivered* (A&M)

BREAKOUTS:

- **ENGLAND DAN / JOHN FORD COLEY**—*Gone Too Far* (Big Tree)
- **FLEETWOOD MAC**—*You Make Lovin' Fun* (W.B.)
- **FOGHAT**—*I Just Want To Make Love To You* (Bearsville)

WFIL—Philadelphia

- **RONNIE MILSAP**—*It Was Almost Like A Song* (RCA)
- **RITA COOLIDGE**—*We're All Alone* (A&M)
- ★ **RONNIE McDOWELL**—*The King Is Gone* (Scorpion) 20-15
- ★ **SHAUN CASSIDY**—*That's Rock & Roll* (Warner/Curb) 21-17

WIBG—Philadelphia

- **CHICAGO**—*Baby, What A Big Surprise* (Columbia)
- **DEBBY BOONE**—*You Light Up My Life* (W.B.)
- ★ **PETER FRAMPTON**—*Signed, Sealed, Delivered* (A&M) 20-7
- ★ **FLEETWOOD MAC**—*Don't Stop* (W.B.) 22-9

WIFI-FM—Philadelphia

- **BARRY MANILOW**—*Daybreak* (Arista)
- **RITA COOLIDGE**—*We're All Alone* (A&M)
- D★ DONNA SUMMER**—*I Feel Love* (Casablanca) 11-7
- ★ **DEBBY BOONE**—*You Light Up My Life* (W.B.) 5-2

WPGC—Washington

- **RONNIE MILSAP**—*It Was Almost Like A Song* (RCA)
- **FLEETWOOD MAC**—*You Make Lovin' Fun* (W.B.)
- D★ BARRY WHITE**—*It's Ecstasy When You Lay Down Next To Me* (20th Century) 23-17
- ★ **ERIC CARMEN**—*She Did It* (Arista) 13-8

WOL—Washington

- **JACKSONS**—*Goin' Places* (Epic)
- **FANTASTIC FOUR**—*I Got To Have Your Love* (W.B.)
- **NONE**

WGH—Washington

- **CHICAGO**—*Baby, What A Big Surprise* (Columbia)
- **CRYSTAL GAYLE**—*Don't It Make My Brown Eyes Blue* (U.A.)
- ★ **ELVIS PRESLEY**—*Way Down* (RCA) 17-10
- ★ **SHAUN CASSIDY**—*That's Rock & Roll* (Warner/Curb) EX-19

WCAO—Baltimore

- **ENGLAND DAN / JOHN FORD COLEY**—*Gone Too Far* (Big Tree)
- **FOGHAT**—*I Just Want To Make Love To You* (Bearsville)
- D★ DONNA SUMMER**—*I Feel Love* (Casablanca) 17-11
- ★ **CRYSTAL GAYLE**—*Don't It Make My Brown Eyes Blue* (U.A.) 18-12

WYRE—Baltimore

- **ENGLAND DAN / JOHN FORD COLEY**—*Gone Too Far* (Big Tree)
- **JAMES TAYLOR**—*Your Smiling Face* (Columbia)
- ★ **SHAUN CASSIDY**—*That's Rock & Roll* (Warner/Curb) 19-5
- ★ **DEBBY BOONE**—*You Light Up My Life* (W.B.) 8-1

WLEE—Richmond, Va.

- **CHICAGO**—*Baby, What A Big Surprise* (Columbia)
- **LINDA RONSTADT**—*It's So Easy* (Asylum)
- ★ **DEBBY BOONE**—*You Light Up My Life* (W.B.) 19-10
- ★ **DAVID CASTLE**—*Ten To Eight* (Parrot) 24-17

Southeast Region

TOP ADD ONS:

- **LINDA RONSTADT**—*Blue Bayou* (Asylum)
- **BABYS**—*Isn't It Time* (Chrysalis)
- **FLEETWOOD MAC**—*You Make Lovin' Fun* (W.B.)

PRIME MOVERS:

- **DEBBY BOONE**—*You Light Up My Life* (W.B.)
- (D) DONNA SUMMER**—*I Feel Love* (Casablanca)
- (D) BARRY WHITE**—*It's Ecstasy When You Lay Down Next To Me* (20th Century)

BREAKOUTS:

- **BEE GEES**—*How Deep Is Your Love* (RSO)
- **JAMES TAYLOR**—*Your Smiling Face* (Columbia)
- **JUDY COLLINS**—*Send In The Clowns* (Elektra)

WQXI—Atlanta

- **STYX**—*Come Sail Away* (A&M)
- **JUDY COLLINS**—*Send In The Clowns* (Elektra)
- D★ BARRY WHITE**—*It's Ecstasy When You Lay Down Next To Me* (20th Century) 23-12
- ★ **LINDA RONSTADT**—*Blue Bayou* (Asylum) 28-20

Z-93 (WZGC-FM)—Atlanta

- **LTD**—*Back In Love Again* (A&M)
- **JAMES TAYLOR**—*Your Smiling Face* (Columbia)
- ★ **MOTHER'S FINEST**—*Baby Love* (Epic) 25-15

D★ BARRY WHITE—*It's Ecstasy When You Lay Down Next To Me* (20th Century) 27-17

WBBQ—Augusta

- **LINDA RONSTADT**—*Blue Bayou* (Asylum)
- **JAMES TAYLOR**—*Your Smiling Face* (Columbia)
- ★ **MOTHER'S FINEST**—*Baby Love* (Epic) 28-23
- D★ BARRY WHITE**—*It's Ecstasy When You Lay Down Next To Me* (20th Century) 27-17
- ★ **DAVE MASON**—*We Just Disagree* (Columbia) 14-12

WFOG—Atlanta

- **BARRY MANILOW**—*Daybreak* (Arista)
- **BOZ SCAGGS**—*Hard Times* (Columbia)
- D★ DONNA SUMMER**—*I Feel Love* (Casablanca) 10-3
- ★ **BEE GEES**—*How Deep Is Your Love* (RSO) 20-14

WPGA—Savannah, Ga.

- **BABYS**—*Isn't It Time* (Chrysalis)
- **PAUL SIMON**—*Slip, Sliding Away* (Columbia)
- ★ **CHICAGO**—*Baby, What A Big Surprise* (Columbia) 26-14
- ★ **BARRY MANILOW**—*Daybreak* (Arista) 21-17

WQAM—Miami

- **CHICAGO**—*Baby, What A Big Surprise* (Columbia)
- **PETER BROWN**—*Do You Wanna Get Funky With Me* (Drive)
- D★ BARRY WHITE**—*It's Ecstasy When You Lay Down Next To Me* (20th Century) 23-16
- ★ **DEBBY BOONE**—*You Light Up My Life* (W.B.) 28-23

Y-100 (WHY-FM)—Miami

- **LTD**—*Back In Love Again* (A&M)
- **FIREFALL**—*Just Remember I Love You* (Atlantic)
- ★ **BRICK**—*Dusic* (Bang) 20-13
- ★ **DOROTHY MOORE**—*I Believe You* (Malaco) 13-9

BJ-105 (WBJW-FM)—Orlando

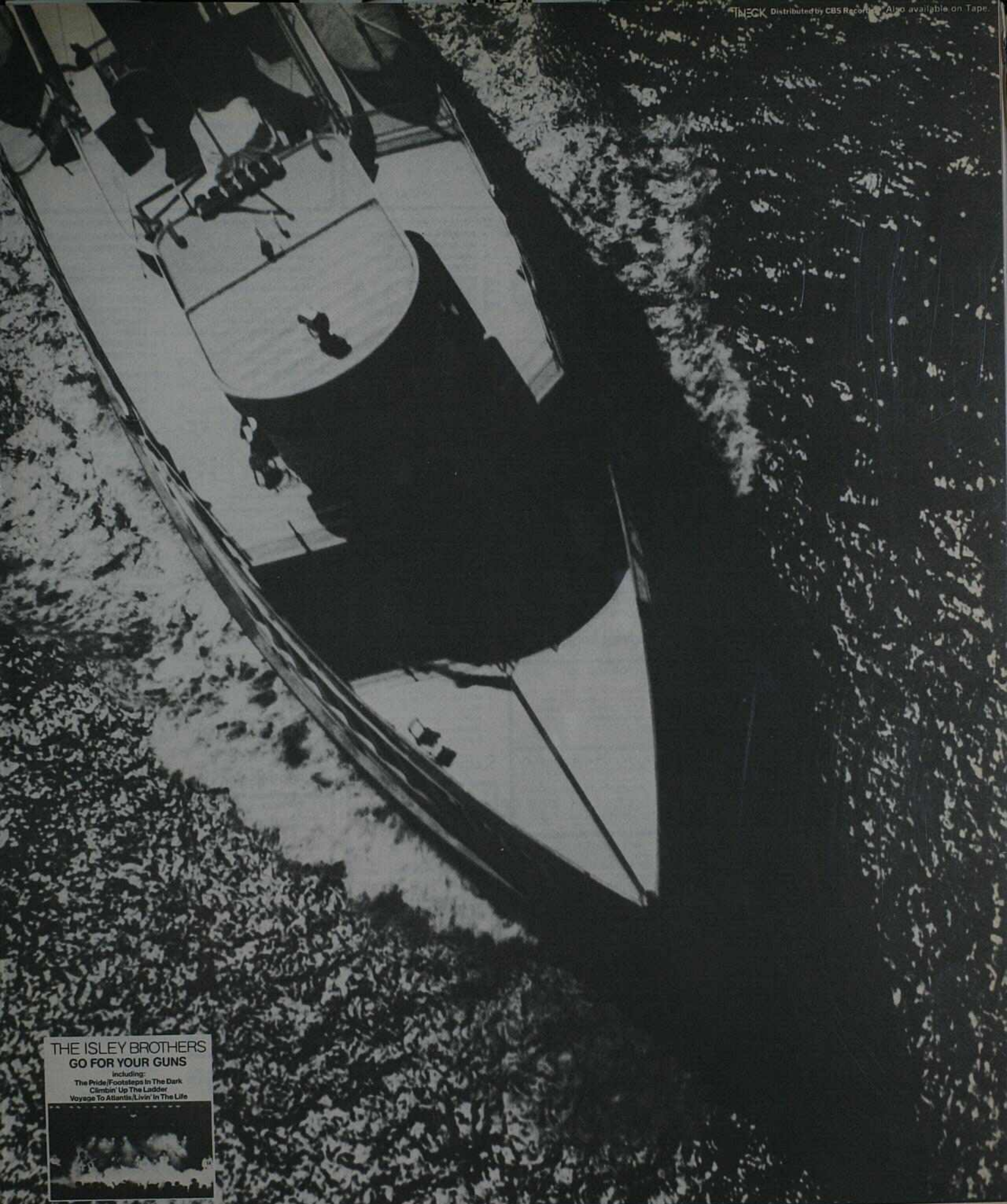
- **CRYSTAL GAYLE**—*Don't It Make My Brown Eyes Blue* (U.A.)
- **BEE GEES**—*How Deep Is Your Love* (RSO)
- ★ **CHICAGO**—*Baby, What A Big Surprise* (Columbia) 27-18
- ★ **DAVE MASON**—*We Just Disagree* (Columbia) 28-20

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- **CHICAGO**—*Baby, What A Big Surprise* (Columbia)
- **BEE GEES**—*How Deep Is Your Love* (RSO)
- ★ **STEPHEN BISHOP**—*On And On* (ABC) 16-10
- ★ **CRYSTAL GAYLE**—*Don't It Make My Brown Eyes Blue* (U.A.) 24-18

WQPD—Lakeland, Fla.

- **BOZ SCAGGS**—*Hard Times* (Columbia)
- **STEVE MILLER**—*Swing Town* (Capitol)
- ★ **LTD**—*Back In Love Again* (A&M) 33-13
- ★ **BEE GEES**—*How Deep Is Your Love* (RSO) 36-17



**THE ISLEY BROTHERS
GO FOR YOUR GUNS**

including:
The Pride/Footsteps In The Dark
Climbin' Up The Ladder
Voyage To Atlantis/Livin' In The Life



Shipping this week. "Voyage to Atlantis."

ZS8 2270

The third consecutive hit from the biggest selling album in The Isley Brothers' career. "Go for Your Guns." On T-Neck Records.

PZ 34432 •

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 10-5-1977

Top Add Ons-National

KANSAS—Point Of Know Return (Kirtshner)
JOAN ARMATRADING—Show Some Emotion (A&M)
BILLY JOEL—The Stranger (Columbia)
PHOEBE SNOW—Never Letting Go (Columbia)

Top Requests/Airplay-National

STEELY DAN—Aja (ABC)
THE ROLLING STONES—Love You Live (Rolling Stone)
LINDA RONSTADT—Simple Dreams (Elektra Asylum)
THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

National Breakouts

TOM WAITS—Foreign Affairs (Asylum)
THE BABYS—Broken Heart (Chrysalis)
CHERYL DILCHER—Blue Sailor (Butterfly)
RANDY NEWMAN—Little Criminals (W.B.)

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.

KFNL AM—Denver (Jim Sprinkle)

- RANDY NEWMAN—Little Criminals (W.B.)
- TOM WAITS—Foreign Affairs (Asylum)
- BILLY JOEL—The Stranger (Columbia)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- GENTLE GIANT—The Missing Piece (Capitol)
- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- KARLA BONOFF—(Columbia)
- STEELY DAN—Aja (ABC)
- STOMU YAMASHITA'S—Go Too (Arista)
- THE ROLLING STONES—Love You Live (Rolling Stone)

KZLX FM—Eugene (Stan Garrett)

- JOHN STEWART—Free In The Wind (RSC)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- THE MOTORS—(Virgin)
- TOM WAITS—Foreign Affairs (Asylum)
- REDBONE—Cycles (RCA)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- RANDY NEWMAN—Little Criminals (W.B.)
- PHOEBE SNOW—Never Letting Go (Columbia)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

KZOK FM—Seattle (Mavis Mackelf)

- PHOEBE SNOW—Never Letting Go (Columbia)
- KANSAS—Point Of Know Return (Kirtshner)
- BILLY JOEL—The Stranger (Columbia)
- NETWORK—(Epic)
- THE BABYS—Broken Heart (Chrysalis)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- FOREIGNER—(Atlantic)
- FLEETWOOD MAC—Rumours (W.B.)
- STEELY DAN—Aja (ABC)

Southwest Region

TOP ADD ONS:

- KANSAS—Point Of Know Return (Kirtshner)
- CHEAP TRICK—In Color (Epic)
- PHOEBE SNOW—Never Letting Go (Columbia)
- BILLY JOEL—The Stranger (Columbia)

TOP REQUEST/AIRPLAY:

- STEELY DAN—Aja (ABC)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- CHICAGO II—(Columbia)

BREAKOUTS:

- THE BABYS—Broken Heart (Chrysalis)
- RUSH—A Farewell To Kings (Mercury)
- WISHBONE ASH—Front Page News (MCA)
- RANDY NEWMAN—Little Criminals (W.B.)

KZEM FM—Dallas (Mike Hedger)

- KANSAS—Point Of Know Return (Kirtshner)
- CHEAP TRICK—In Color (Epic)
- DWIGHT TWILLEY BAND—Twiley Don't Mind (Arista)
- YGGY POP—Lust For Life (RCA)
- RANDY PIE—Fast Forward (Polydor)
- CAROLINE PEYTON—Inhabitation (Barbeque)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)
- CHICAGO II—(Columbia)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

KFWJ FM—Dallas/Ft. Worth (Steve Suttan)

- EDDIE MONEY—(Columbia)
- NILS LOFGREN—Night After Night (A&M)
- WISHBONE ASH—Front Page News (MCA)
- RUSH—A Farewell To Kings (Mercury)
- CHEAP TRICK—In Color (Epic)
- KANSAS—Point Of Know Return (Kirtshner)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- BOB WELCH—French Kiss (Capitol)

KLDF FM—Houston (Jackie McCauley)

- PHOEBE SNOW—Never Letting Go (Columbia)
- STOMU YAMASHITA'S—Go Too (Arista)
- LEO SAYER—Thunder In My Heart (W.B.)
- THE BABYS—Broken Heart (Chrysalis)
- GRATEFUL DEAD—Terrapin Station (Arista)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- CROSBY, STILLS & NASH—CSN (Atlantic)

KLBI FM—Austin (Steve Smith)

- JOAN ARMATRADING—Show Some Emotion (A&M)
- KANSAS—Point Of Know Return (Kirtshner)
- RANDY NEWMAN—Little Criminals (W.B.)
- BILLY JOEL—The Stranger (Columbia)
- THE JOY—(Fantasy)
- WISHBONE ASH—Front Page News (MCA)
- ROBIN TROWER—In City Dreams (Chrysalis)
- STEELY DAN—Aja (ABC)
- BE BOP DELUXE—Live In The Air Age (Harvest)
- THE ROLLING STONES—Love You Live (Rolling Stone)

WEND FM—New Orleans (Samba)

- JAY FERGUSON—Thunder Island (Asylum)
- THE BABYS—Broken Heart (Chrysalis)
- RANDY NEWMAN—Little Criminals (W.B.)
- BINGO THE 400—(Atlantic)
- STEELY DAN—Aja (ABC)
- FOGHAT—Live (Bearsville)
- FLEETWOOD MAC—Rumours (W.B.)
- JAMES TAYLOR—(Columbia)
- CHICAGO II—(Columbia)
- THE ALAN PARSONS PROJECT—I Robot (Arista)

KYIOZ FM—Kansas City (Max Floyd)

- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- PHOEBE SNOW—Never Letting Go (Columbia)
- GENTLE GIANT—The Missing Piece (Capitol)
- KANSAS—Point Of Know Return (Kirtshner)
- RUSH—A Farewell To Kings (Mercury)
- BILLY JOEL—The Stranger (Columbia)
- STEVE MARTIN—Let's Get Small (W.B.)
- STEELY DAN—Aja (ABC)
- THE BABYS—Broken Heart (Chrysalis)
- BOB WELCH—French Kiss (Capitol)

Midwest Region

TOP ADD ONS:

- KANSAS—Point Of Know Return (Kirtshner)
- BILLY JOEL—The Stranger (Columbia)
- RANDY NEWMAN—Little Criminals (W.B.)
- JOAN ARMATRADING—Show Some Emotion (A&M)

TOP REQUEST/AIRPLAY:

- THE ROLLING STONES—Love You Live (Rolling Stone)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)
- THE ALAN PARSONS PROJECT—I Robot (Arista)

BREAKOUTS:

- THE BABYS—Broken Heart (Chrysalis)
- TOM WAITS—Foreign Affairs (Asylum)
- PHOEBE SNOW—Never Letting Go (Columbia)
- CHERYL DILCHER—Blue Sailor (Butterfly)

WVWV FM—Detroit (Joe Urbani)

- KANSAS—Point Of Know Return (Kirtshner)
- KARLA BONOFF—(Columbia)
- JEAN MICHEL JARRE—Oxygene (Polydor)
- KLAMTU—Hope (Capitol)
- GENTLE GIANT—The Missing Piece (Capitol)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- FLEETWOOD MAC—Rumours (W.B.)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- FOGHAT—Live (Bearsville)
- STEVE MILLER BAND—Book Of Dreams (Capitol)

WXRT FM—Chicago (Bob Gelfin)

- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- RANDY NEWMAN—Little Criminals (W.B.)
- TOM WAITS—Foreign Affairs (Asylum)
- BILLY JOEL—The Stranger (Columbia)
- KANSAS—Point Of Know Return (Kirtshner)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- UTOPIA—Days Wrong Planet (Bearsville)
- YES—Going For The One (Atlantic)

WERN FM—Cincinnati (Denton Marr)

- DANNY TOAN—First Serve (Embryos)
- CAROLINE PEYTON—Inhabitation (Barbeque)
- THE BABYS—Broken Heart (Chrysalis)
- POINT BLANK—Second Season (Arista)
- PHOEBE SNOW—Never Letting Go (Columbia)
- BOB WELCH—French Kiss (Capitol)
- STEELY DAN—Aja (ABC)
- KENNY LOGGINS—Cala Brate Me Home (Columbia)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE ROLLING STONES—Love You Live (Rolling Stone)

WMMF FM—Cleveland (John Gorman)

- NILS LOFGREN—Night After Night (A&M)
- THE BOOM TOWN RATS—(Mercury)
- KANSAS—Point Of Know Return (Kirtshner)
- BILLY JOEL—The Stranger (Columbia)
- MICHAEL SPIRO—(Midas)
- THE JOY—(Fantasy)
- FLEETWOOD MAC—Rumours (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- BOB WELCH—French Kiss (Capitol)

WYOO FM—Pittsburgh (Steve Downs)

- KANSAS—Point Of Know Return (Kirtshner)
- RANDY NEWMAN—Little Criminals (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- STYX—The Grand Wazoo (A&M)

WQFM FM—Milwaukee (Robin Beam)

- KANSAS—Point Of Know Return (Kirtshner)
- STOMU YAMASHITA'S—Go Too (Arista)
- RANDY NEWMAN—Little Criminals (W.B.)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- WISHBONE ASH—Front Page News (MCA)
- BAREFOOT JERRY—Banambon (Monument)
- CHICAGO II—(Columbia)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- THIN LIZZY—Bad Reputation (Mercury)
- THE ALAN PARSONS PROJECT—I Robot (Arista)

KSHE FM—St. Louis (Ted Hancock)

- CHERYL DILCHER—Blue Sailor (Butterfly)
- STEVE MARTIN—Let's Get Small (W.B.)
- BILLY JOEL—The Stranger (Columbia)
- KANSAS—Point Of Know Return (Kirtshner)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- MEAT LOAF—Bat Out Of Hell (Epic)
- YES—Going For The One (Atlantic)
- PRISM—(Arista America)
- CRAWLER—(Epic)
- RUSH—A Farewell To Kings (Mercury)

Southeast Region

TOP ADD ONS:

- KANSAS—Point Of Know Return (Kirtshner)
- BILLY JOEL—The Stranger (Columbia)
- RANDY NEWMAN—Little Criminals (W.B.)
- BILL QUATEMAN—A Shot In The Dark (RCA)

TOP REQUEST/AIRPLAY:

- STEELY DAN—Aja (ABC)
- CHICAGO II—(Columbia)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE ROLLING STONES—Love You Live (Rolling Stone)

BREAKOUTS:

- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- THE BABYS—Broken Heart (Chrysalis)
- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- TOM WAITS—Foreign Affairs (Asylum)

WKLS FM—Atlanta (Drew Murray)

- KANSAS—Point Of Know Return (Kirtshner)
- HARRY CHAPIN—Dance Band On The Titanic (Elektra)
- BILLY JOEL—The Stranger (Columbia)
- THE BABYS—Broken Heart (Chrysalis)
- FLEETWOOD MAC—Rumours (W.B.)
- CHICAGO II—(Columbia)
- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)

WMAJ FM—Washington (Phil DeMare)

- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- LITTLE RIVER BAND—Diamonds Cocktail (Capitol)
- CHICAGO II—(Columbia)
- KANSAS—Point Of Know Return (Kirtshner)
- ERIC CARMEN—Bad Attitude (Arista)
- FLEETWOOD MAC—Rumours (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- THE ROLLING STONES—Love You Live (Rolling Stone)

WAVV FM—Jacksonville (Jamie Brooks)

- NETWORK—(Epic)
- BILLY JOEL—The Stranger (Columbia)
- EDDIE MONEY—(Columbia)
- THE CRUSADERS—Free As The Wind (ABC/Blue Thumb)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- JOHN KLEMMER—(J&Fstyle (ABC)
- BOB WELCH—French Kiss (Capitol)
- PETE TOWNSHEND/RONNIE LANE—Rough Mix (MCA)
- RHEAD BROTHERS—Dedicate (Harvest/EMI)
- CATE BROS. BAND—(Asylum)

WVIZ FM—Miami (David Souza)

- KANSAS—Point Of Know Return (Kirtshner)
- SIERRA—(Mercury)
- PHOEBE SNOW—Never Letting Go (Columbia)
- STEELY DAN—Aja (ABC)
- BILLY JOEL—The Stranger (Columbia)
- CHICAGO II—(Columbia)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- FIREBALL—Lama Sea (Atlantic)

WQSR FM—Tampa (Steve Hastinghaw)

- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- RANDY NEWMAN—Little Criminals (W.B.)
- BILLY JOEL—The Stranger (Columbia)
- TOM WAITS—Foreign Affairs (Asylum)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- BILL QUATEMAN—A Shot In The Dark (RCA)
- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- PIERCE ARROW—(Columbia)
- SOUTHSIDE JOHNNY AND THE ASHBURY JUKES—This Time It's For Real (Epic)

WVFX FM—Baltimore (Lou Krueger)

- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- RANDY NEWMAN—Little Criminals (W.B.)
- GOLDEN EARRING—Live (MCA)
- KANSAS—Point Of Know Return (Kirtshner)
- GENTLE GIANT—The Missing Piece (Capitol)
- BILL QUATEMAN—A Shot In The Dark (RCA)
- TED NUGENT—Cat Scratch Fever (Epic)
- CHICAGO II—(Columbia)
- STEELY DAN—Aja (ABC)
- FOGHAT—Live (Bearsville)

Northeast Region

TOP ADD ONS:

- KANSAS—Point Of Know Return (Kirtshner)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- NILS LOFGREN—Night After Night (A&M)

TOP REQUEST/AIRPLAY:

- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- BILLY JOEL—The Stranger (Columbia)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

BREAKOUTS:

- JACKIE DE SHANNON—You're The Only Dancer (Amberst)
- CHERYL DILCHER—Blue Sailor (Butterfly)
- DAVID BROMBERG BAND—Reckless Abandon (Fantasy)
- RANDY NEWMAN—Little Criminals (W.B.)

WVNZ FM—New York (Tom Herrera)

- JOAN ARMATRADING—Show Some Emotion (A&M)
- DAVID BROMBERG BAND—Reckless Abandon (Fantasy)
- JACKIE DE SHANNON—You're The Only Dancer (Amberst)
- RICK NELSON—Intakes (Epic)
- KANSAS—Point Of Know Return (Kirtshner)
- CHERYL DILCHER—Blue Sailor (Butterfly)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- PHOEBE SNOW—Never Letting Go (Columbia)
- RANDY NEWMAN—Little Criminals (W.B.)
- STEELY DAN—Aja (ABC)

WCMF FM—Rochester (Bernie Kimble)

- JACKIE DE SHANNON—You're The Only Dancer (Amberst)
- RANDY NEWMAN—Little Criminals (W.B.)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- RANDY PIE—Fast Forward (Polydor)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- CHUCK MANGIONE—Feels So Good (A&M)
- HORSLIPS—Book Of Reasons (DIM)
- STEELY DAN—Aja (ABC)
- 100% WHOLE WHEAT—(AVI)
- JOHN STEWART—Free In The Wind (RSC)

WBAB FM—Babylon (Bernie Bernard)

- JOHN STEWART—Free In The Wind (RSC)
- JACKIE DE SHANNON—You're The Only Dancer (Amberst)
- SPARKS—Introducing Sparks (Columbia)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- KANSAS—Point Of Know Return (Kirtshner)
- NILS LOFGREN—Night After Night (A&M)
- STEELY DAN—Aja (ABC)
- BILLY JOEL—The Stranger (Columbia)
- DAN FOGELBERG—Neither Lands (Full Moon/Epic)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

WMMF FM—Philadelphia (Paul Fahr)

- JOAN ARMATRADING—Show Some Emotion (A&M)
- GIL SCOTT-HERON AND BRIAN JACKSON—ages (Arista)
- NILS LOFGREN—Night After Night (A&M)
- STOMU YAMASHITA'S—Go Too (Arista)
- DANNY TOAN—First Serve (Embryos)
- DWIGHT TWILLEY BAND—Twiley Don't Mind (Arista)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)
- STEVE MARTIN—Let's Get Small (W.B.)
- BILLY JOEL—The Stranger (Columbia)

WGRQ FM—Buffalo (John Velchaff)

- JEAN MICHEL JARRE—Oxygene (Polydor)
- KANSAS—Point Of Know Return (Kirtshner)
- PHOEBE SNOW—Never Letting Go (Columbia)
- DONNA SUMMER—I Remember Yesterday (Casablanca)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- CHICAGO II—(Columbia)

WVLR FM—New York (Dennis McNamera)

- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- KANSAS—Point Of Know Return (Kirtshner)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- DAVID BROMBERG BAND—Reckless Abandon (Fantasy)
- NILS LOFGREN—Night After Night (A&M)
- BILL QUATEMAN—A Shot In The Dark (RCA)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- BILLY JOEL—The Stranger (Columbia)
- NETWORK—(Epic)

WYSF FM—Philadelphia (Matthew Clement)

- KANSAS—Point Of Know Return (Kirtshner)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- NILS LOFGREN—Night After Night (A&M)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- NEKTAR—Magic Is A Child (Polydor)
- NICK JAMESON—Already Free (Bearsville)
- FOREIGNER—(Atlantic)
- HEART—Little Queen (Portrait/CBS)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- CHICAGO II—(Columbia)

WVLR FM—New Haven (Gordon Weingarth)

- RANDY NEWMAN—Little Criminals (W.B.)
- THE JOY—(Fantasy)
- SILVERADO—Taking It All In Stride (RCA)
- CHERYL DILCHER—Blue Sailor (Butterfly)
- KANSAS—Point Of Know Return (Kirtshner)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- FOGHAT—Live (Bearsville)
- STEELY DAN—Aja (ABC)
- KARLA BONOFF—(Columbia)
- TERENCE BOYLAN—(Asylum)

WVAN FM—Albany (Rick Harvey)

- KANSAS—Point Of Know Return (Kirtshner)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- HEART—Magazine (Musicroom)
- NETWORK—(Epic)
- PHOEBE SNOW—Never Letting Go (Columbia)
- NILS LOFGREN—Night After Night (A&M)
- STEELY DAN—Aja (ABC)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- BOB WELCH—French Kiss (Capitol)

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NEW RELEASES

BY THE FOLLOWING ARTISTS
SOLD MORE THAN 1,500,000 UNITS
DURING THE WEEK OF SEPT., 19-25.

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-  
-  
- **FOREIGNER** 
-  
- **AL JARREAU** 

**Congratulations to these artists
and their record companies.**

MONTEREY PENINSULA ARTISTS

Vox Jox

By CLAUDE HALL

LOS ANGELES—About the time you read this, I'll be in the Hilton Hotel in New Orleans at the annual convention of the National Radio Broadcasters Assn., then on Oct. 12 I'll go to Nashville and stay in the Regency for the annual WSM radio station birthday party.

Rosie Guevara, music director at KHJ in Los Angeles, has left the station. At the same time, the music director at WRKO in Boston, another RKO Radio operation, has departed—Carol Singer. . . . The interesting number of the week (and we haven't had one of these since I got everybody in the nation to phone Joey Reynolds when he was in Hartford) is: 214-245-5683. Call any hour of the day.

Scott Wallace and Bob Vernon are two of the new air personalities hired for Golden West's new operation in Detroit—WCAR. Wallace is from KAAY in Little Rock; Bob Vernon was on WNBC in New York prior to it going rock. . . . Mark Alexander has left KUTE, Los Angeles, after three years. He was doing the 5-9 a.m. show and is looking for a new job; call him at 213-249-3888. He's a family man and has about 15 years of experience in several formats. Says the first time he was mentioned in Vox Jox was in 1960 and this is the second time.

Bob Brill at KPSI in Palm Springs.

Calif., came up with one of the most unusual promotions in radio since Jack McCoy finally had his last contest: His wife Claudia Brill is extremely pregnant. KPSI is having a contest to let listeners name the day the baby will be born; Claudia cut the promos.

Kelly West is the new program director of WNOX in Knoxville; he'd been at WXIL in Parkersburg, W.Va. . . . Kay Henderson, a lovely lady with a sensational voice who writes and produces, too, is looking for new radio work; would prefer to do a two-person show a la the Charley &

Marti show on KHOW in Denver. She worked with Pat Patterson at KULF in Houston and when Pat left she got lefted. You can reach her via 713-780-0000. . . . Roger Agnew is in Denver helping Frank Felix, program director, at KBPI. He once worked at the station as a disk jockey and is now back sort of consulting or something similar. Gearing up for the coming Arbitron ratings sweep, Agnew had been at KFMQ in Lincoln, Neb.

Al Koski, a graduate of the Ohio School of Broadcast Technique in Cleveland, is now doing swing work

and weekends at WMMS, Cleveland. As many of you may know, Marge Bush is a key force in the school and she once was a key force in the music industry as music director at WIXY in its rock heyday. . . . Richard Akins is back in action, after operating a theatre restaurant for the past year or so. Many of the radio stations that worked with him on promotions in the past (remember the high school assemblies?) will be hearing from him in the next few weeks.

Bill "Mack" McBride, program director of KHOZ-AM-FM, P.O. Box 670, Harrison, Ark. 72601, writes: "After many years, it feels good to write to the only human being that has kept the same job in the radio industry for over five years. Writing you is like praying; it seems like it only happens when you're in trouble. I am having a hell of a time programming KHOZ-AM-FM with no records. Sure, we are far from being a top 100 market, but we serve most of Northern Arkansas and Southern Missouri. And that's a lot of folks. Five colleges, too. Could you please pass on our plea to the record industry about needing records. Our AM is country, our FM is album rock."

Mark Driscoll, program director, KNDE, Sacramento, Calif., says, "We've become the 'All New KNDE,' discarding the old Kandy image completely. We're employing more statistical research methods here than I've ever attempted before. Complete redesign of our audio processing sounds fantastic. Thanks to Harve Rees and Ben Friedman." J Street is no longer with the station and Driscoll is "looking for a person who can sustain 240 minutes of continual hyperspace energy for the night slot." Jeff Hunter, called the headhunter on the air, is the new music director and continues doing his 6-10 a.m. show. Barry Katz has been appointed music and audience research director and continues in the swing position.

Charley Martin and Marti, the morning team of KHOW in Denver, along with program director Hai "Hot Dog" Moore just broadcast live by the Kaanapali Beach Hotel on Maui Sept. 15-20. They accompanied 150 persons on a Western

Airlines charter flight to Maui sponsored by the station. On Oct. 2, Charley and Marti left for a trip around the world—Charley heading west and Marti heading east—on another promotion involving a guessing contest on when they'll return and with a scavenger hunt in each city they stop at en route.

The staff at KHOW, Denver, now features, besides Charley Martin and the lovely Marti, Lynn Woods, Scott Fischer, Ray Durkee, sportscaster Tom Iland, Irv Brown, Bud Elliott and John Connors. Program director Hal Moore has been at the station almost nine years. He's still doing the 3-6 p.m. show.

KWIZ in Santa Ana, Calif., has instructed announcers to refrain from mentioning the name of recording artist Mike Curb on the air when playing his Mike Curb Congregation single "Cotton Fields" because of a possible equal time conflict. Curb is an announced Republican candidate for California lieutenant governor. KWIZ station manager Pat Michaels feels the station could be forced to grant equal time to all other candidates.

Seems to me, Pat, that the other candidates would also have to be on record, wouldn't they?

As a sidenote, one of the people helping Curb in his campaign is Linda Kasem, wife of "American Top 40" host Casey Kasem.

If you're interested in obtaining cassettes of the sessions of the 10th annual International Radio Programming Forum recently in Toronto, write Allen Secher, Butterfly Media Dimensions, 13047 Ventura Blvd., N. Hollywood, Calif. 91604, for details. They're reasonable, considering you can listen to such fasci-

(Continued on page 34)

San Diego B-100 Drops 30 Playlist

SAN DIEGO—In a move which many program directors have long felt may be the more ethical way of doing things, B-100 (KFMB-FM) here last week announced its playlist would no longer list a mandatory 30 titles on the weekly must list.

"We will list as many titles as are representative of actual sales, requests and positive response on other means of research," says Bobby Rich, program director. "This could mean more or less than 30 titles."

B-100 is one of the pilot stations using the new Jack McCoy RAM computer research survey system on both audience listening habits and music preferences.

"We will continue our policy," says Rich, "of listing with a number album track titles when the research warrants."

Only album versions of hit songs are played on the air. Wednesday is countdown night. The top songs are played in order starting at 7 p.m. The top 10 albums are featured at midnight. The listing of San Diego's favorite albums is determined by local sales and availability in the station's library, he says. "We will not list any album in the top 10 if we have not received a copy from the record distributors."

He asks all promotion calls and inquiries regarding music to be directed to music coordinator Judy Rich. "Judy is available from 10 a.m. to 5 p.m. Tuesday through Saturday. If she is not available at the moment, a recording device will accept your message and she will return your call at her earliest convenience. The special music number is 714-464-2132."

Gene Knight is assistant program director of the rock FM station, as well as production director. Jimmy Rogers handles public service; Gina Koons is promotion assistant. The air staff features Shotgun Tom Kelly, Glen McCartney, Danny Wilde, Gene Knight, Kevin, Cherie, Jimmy Rogers and news person Uncle Fred.

WINX Goes To Current Format

ROCKVILLE, Md.—WINX, which programs to parts of the Washington, D.C., market, has switched to a format featuring only current records.

The current music is being selected from the normal Hot 100 Chart and the Easy Listening Top 40. Program director Pierre Eaton

says, "We are aiming for a proper balance of each."

Previously, WKNR (the old WNIC-AM) in Detroit went to a similar format approach. Mike Joseph, a veteran programming consultant, first tried dropping oldies as a programming source more than a year ago with a radio station in Florida and achieved considerable success.

FM Listeners Up 12% In Report

Continued from page 3

FM listening saw its greatest growth in the past year, however, in Chicago where listening went up 25% over 1976. FM listening was up 19% in Pittsburgh; 15% in Washington and Philadelphia; 14% in San Francisco and 12% in Los Angeles and Dallas/Ft. Worth.

To illustrate the dramatic rise of FM and radio overall, out of the 39 radio stations scoring in an Arbitron study in 1970 in New York, 16 were FM.

FM had a 23.4% share of the market. Now in New York, out of 44 total stations 22 are FM and they have a 40.0 share. Los Angeles in 1970 had 36 stations in the ratings book and 13 were FM with a 21.2% share. Now

there are 46 stations in the book and 22 are FM with 43.2% share of the audience.

In 1970 in Chicago, out of 30 stations 12 were FM with only 13.3% of the listeners; now out of 32 stations in the book, 17 are FM with 43.9% of the listeners.

Most of the growth, of course, has to be attributed to rock radio's growth on FM. But also, because of the advancement in automation equipment, more and more FM stations are able to use syndicated programming, thus bringing higher quality programming to FM than may have previously been available. There also has been a growth in beautiful music syndicated services since 1970 and these services have usually been broadcast on FM.

NRBA Confab Slates Wiley

NEW ORLEANS — The fourth annual conference and exposition of the National Radio Broadcasters here Sunday through Wednesday (9-12) at the New Orleans Hilton will feature outgoing FCC chairman Richard E. Wiley at lunch on Tuesday (11) and Miles David, president of the Radio Advertising Bureau, New York. David speaks Monday (10) morning at the opening general session. At presstime, more than 1,000 radio men and women were expected to attend the radio meeting. The NRBA is an outgrowth of the old National Assn. of FM Broadcasters.

THE PEARL HARBOR YEAR
3 Hour Anniversary Special for December 7

The momentous year of 1941 and the tragedy of Pearl Harbor come alive in this 3-hour anniversary special, with TV-Radio personality Garry Moore. Dramatic eyewitness accounts and original news broadcasts replay the sounds and terror of this Day of Infamy. The nation's entry into World War II is placed in context with the year's music hits, radio shows, movies and sports highlights.

Strip it, block it, mix it. Produced in self contained segments of one-hour, two-hours or 7½-minute segments. Exclusive to your market. Cost \$25, prepaid.

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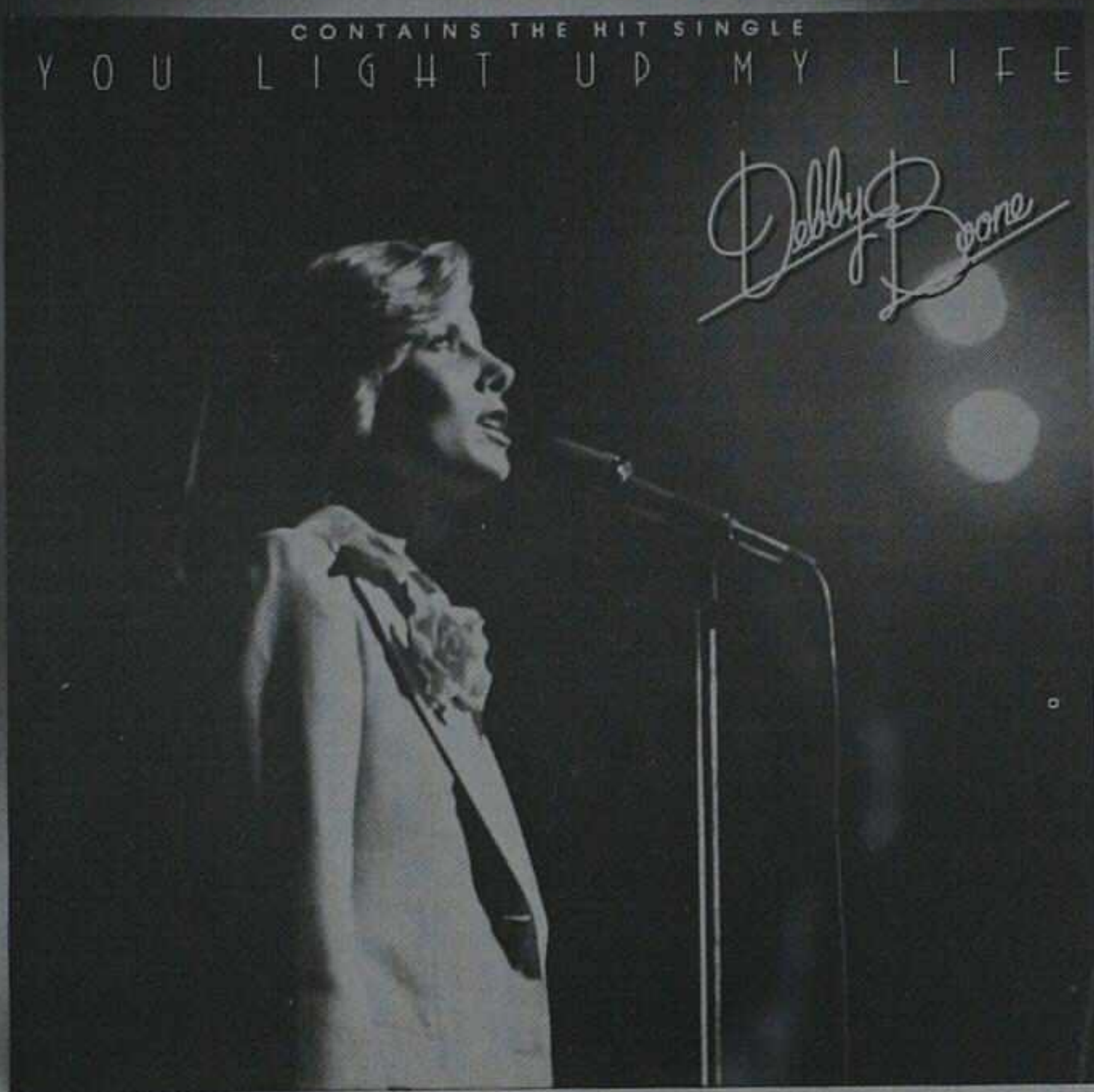
Please rush me the PEARL HARBOR YEAR Special as my station's exclusive. I've enclosed my check for \$25 to cover all tape and handling charges.

Name _____ Station _____
 Address _____ City _____
 State _____ Zip _____

OCTOBER 15, 1977, BILLBOARD

Beware Of Imitations!

"YOU LIGHT UP MY LIFE"/DEBBY BOONE



**The hottest single in the country
belongs exclusively to Debby Boone.
Absolutely the only album on
which that single appears is
Debby Boone's Warner Bros. debut...**

**YOU LIGHT UP MY LIFE
The Debby Boone Album.
The Only Album Featuring Debby Boone's hit single
"You Light Up My Life"**

(Warner - Curb WBS 8455).

Contains the hit single "YOU LIGHT UP MY LIFE."
Written and Produced by Joseph Brooks for Mike Curb Productions.

A product of Mike Curb Productions on
Warner Bros. records & tapes. BS 3118



**CURB
RECORDS**

Accept no substitutes. Demand the genuine article.

Vox Jox

Continued from page 32

nating people as Dick Orkin and Bert Berdis, Gary Stevens, Lee Abrams, Bob Pittman, Jim Loupas, Herb McCord, Bill Gardia.

Robert W. Morgan has signed an exclusive radio syndication contract with Watermark Inc. He has been doing their weekly "The Robert W. Morgan Special Of The Week" and a couple of other shows around for other syndicators. Now, he'll be available only through Watermark. The weekly specials, incidentally, are now into their third 13-weeks series. The series is via barter is the major markets, for sales to radio stations below that, Morgan continues to do swing work at KMPC, Los Angeles.

Morgan

Scott Christenson is the new program director of K TSA in San Antonio. ... Candice Wessling is the new music service director for Plough Broadcasting's FM operations; she'd been music director of WKYS in Washington. She'll be involved in programming WHRK in Memphis, WVEE in Atlanta, and WXYV in Baltimore.

Ron Kay reports in from KF XM in San Bernardino, Calif., where he's doing the morning drive show for program director Jeff Salgo. Kay had been with KATY in San Luis Obispo, Calif. ... CHUM in Toronto is looking for an air personality. Pay is good; station pays moving expenses. Talk to J. Robert Wood, program director, 416-925-6666.

Ran into two ex-disk jockeys a week ago at a football game—J.J. Jordan and Jim Duncan. Well, actually Jim still does a little swing work in Los Angeles on stations such as KLAC.

Rick Roberts has joined KZ-100 in San Antonio; he'd been with KATZ in St. Louis. ... Todd Grimsted, 815-633-7691, is looking for another job; he's currently morning man and production director for WRRR in Rockford, Ill. Guess who owns the station and does 10 a.m.-noon each day—Howard Miller of Chicago radio fame. He lives in Barrington outside of Chicago and drives back and forth.

Jim Millican, C.B.C. Radio, P.O. Box 160, Winnipeg, Manitoba, Canada, 204-783-7630, writes: "Ninety Minutes With A Bullet" is a weekly 90-minute pop journal broadcast by C.B.C. Radio and its affiliated stations across Canada. The show features in-depth analyses, editorials, artist profiles, and other special items inside a weekly singles countdown similar to "American Top 40". At present, we are seeking interview material of recent vintage and air quality with the following type of artists: Fleetwood Mac, Heart, Peter Frampton, C S N, Steve Miller, Eagles, Stevie Wonder and Kiss. There is good money involved, all parties being agreeable."

Just got a note from Jack Finkle, general manager of KSLU at St. Lawrence Univ., Canton, New York. Jack says that KSLU was the national first college radio station, established in 1922. And he wants me to do an article on Bob Savage, now

program director of 13Q in Pittsburgh. Sounds like a good idea, Jack.

Tom Samoray, WKSQ in Saginaw, Mich., says his FM country operation will soon be going 24 hours and he would like to hire a female to fill in the gap. Vast experience is not required; you can reach him via 517-752-8161. ... Air staff at WNVY in Pensacola, Fla., now features music director Robert Michael Greene 5:30-10 a.m., Jim Roberts 10 a.m.-3 p.m., promotion director Robb "Murphy in the Afternoon" Murphy 3-7 p.m., David Michaels 7-midnight, and Joanie McKae midnight-5:30 a.m. Ron Kight is vice president and general manager of the station.

Toby Arnold just underwent open heart surgery—for the second time in just a few days. He's at Baylor Medical Center, Dallas, and friends should phone him and cheer him up. His room number is 5403 and the phone is 214-820-4681. Dick Starr is pitching in to keep Toby's business things in gear while Toby is in the hospital.

KSAN in San Francisco is now broadcasting in dolby. ... The Chicago Radio Syndicate should have their six-hour radio documentary finished by now on Elvis Presley. If you'd like more details, call Joe Weidensall at 312-944-7724.

Jeffrey Jay Weber, music director of WAZY-FM, Lafayette, Ind., says that on Aug. 29 the station upped power to 50,000 watts. "It means our signal will now boom into Indianapolis and provide that market with a super album rock station." The station bills itself as Z-96 and plays Top 40 music 6 a.m.-6 p.m., then album rock until 6 a.m. ... Bill Brown, program manager of KOOL in Phoenix, is looking for a disk jockey. ... WACQ in Boston is looking for an afternoon rock personality.

Jim "Boom Boom Cannon" Bunn is looking for a personality job; can do music. Call him at 404-628-5211. ... Tom Yates, now operating Nova Broadcasting, 213-392-1954, with a lady much too pretty to be married

Chi Radio Syndicate Adds Country Show

CHICAGO—The Chicago Radio Syndicate is expanding into music, documentary and entertainment syndicated programs and will begin syndicating the weekly live country music "Jamboree, U.S.A." show presented each Saturday night on the stage of the Capitol City Music Hall in Wheeling, W. Va.

The show is broadcast live over WWVA, Wheeling. It originated in 1933 and among the artists who've performed there over the years were Johnny Cash, Hank Snow, Buck Owens, Charley Pride, Lynn Anderson, Waylon Jennings, Kenny Rogers, Bill Anderson and others.

The show will be recorded and adapted to two hours in length. It will be designed as a weekly musical special in concept with 10 commercial minutes available for local sale per hour. Each client station will receive customized ID jingles, plus promotional spots recorded by the artists appearing on the show. Launch date of the new series, says firm president Sandy Orkin, is

to an ugly guy like that, is consulting WORJ in Orlando, Fla., KPAS in El Paso, and working on syndicating an upper-demographic format for automated radio stations.

A \$1,000 scholarship, granted by the S.I. Newhouse School of Public Communications at Syracuse Univ. will honor the late Bud Ballou, Boston radio personality for many years. WVBF in Boston, where he last worked, is broadcasting an on-air appeal for funds and the station has also donated \$500 to make the scholarship a self-sustaining annual grant. Ballou, age 34, died suddenly April 15. He is survived by his wife Kashia and four children. Anyone in radio wishing to participate in the scholarship funding, please contact Jay Williams Jr., general manager, WVBF, 617-332-9817. Jay says that Bud worked at WOLF and WNDR in Syracuse around 1963, then KBTR in Denver in 1966, then went to Buffalo's WKBW in 1968. He also worked on WMEX in the late 1960s. He joined WVBF in 1971.

Chuck Gross, music director of WQMG, Greensboro, N.C., writes: "I just finished reading this week's Vox Jox about air names as opposed to the real names. That reminds me of an announcer back in my college day at UNC who went by the name of I.W. Harper; his real name was Bill Farrington. However, the person's name I was going to enter in your contest is our morning personality Jefferson Foxx, his real name, and he'll kill me for this, is Clarence Floyd Bowen Jr.

"By the way, WQMG has gone soul at night, seven nights a week from 7 p.m. until 6 a.m. From 6 a.m. until 7 p.m. is contemporary. Jefferson Foxx does the morning show with Lee Miller Atkinson. I do midday. Bob Tucker does afternoon drive, soul music at night is hosted by Dave Thomas and Max Black, whose real name is Abraham Haynesworth. Could you drop in a plug for all the music people to get on the stick and help us with our record service? Some major labels are being very difficult. It's like pulling teeth."

(Continued on page 36)

Rock Singles Best Sellers

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As Of 10/3/77

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

- 1 KEEP IT COMING—K.C. & the Sunshine Band—TK 1023
- 2 YOU LIGHT UP MY LIFE—Debbie Boone, Warner/Curb 8446
- 3 SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094
- 4 NOBODY DOES IT BETTER—Carly Simon—Electra 45413
- 5 STAR WARS—Mecca—Millennium 604 (Casablanca)
- 6 I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO 872
- 7 TELEPHONE LINE—Electric Light Orchestra—United Artists/ Jet 1000
- 8 THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423
- 9 STAR WARS (Main Title)—London Symphony Orchestra—20th Century 2345
- 10 THE KING IS GONE—Ronnie McDowell, Scorpion
- 11 SIGNED, SEALED, DELIVERED (I'm Yours)—Peter Frampton—A&M 1972
- 12 DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—United Artists 1016
- 13 COLD AS ICE—Foreigner—Atlantic 3410
- 14 HEAVEN ON THE 7TH FLOOR—Paul Nicholas—RSO 878 (Polydor)
- 15 WAY DOWN—Elvis Presley—RCA 10998
- 16 JUNGLE LOVE—Steve Miller—Capitol 4466
- 17 DON'T WORRY BABY—B.J. Thomas—MCA 40735
- 18 ON AND ON—Stephen Bishop—ABC 12260
- 19 CAT SCRATCH FEVER—Ted Nugent—Epic 8-50425
- 20 I WOULDN'T LIKE TO BE LIKE YOU—Alan Parsons Project—Arista 0260
- 21 JUST REMEMBER I LOVE YOU—Firefall—Atlantic 3420
- 22 SUNFLOWER—Glen Campbell—Capitol 4445
- 23 BEST OF MY LOVE—Emotions—Columbia 3-10544
- 24 BOOGIE NIGHTS—Heatwave—Epic 8-50370
- 25 HIGHER AND HIGHER—Rita Coolidge—A&M 1922
- 26 SMOKE FROM A DISTANT FIRE—Sanford Townsend Band—Warner Bros. 8370
- 27 WHATCHA GONNA DO?—Pablo Cruise—A&M 1920
- 28 TELEPHONE MAN—Meri Wilson—GRT 127
- 29 YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista 0256
- 30 DON'T STOP—Fleetwood Mac—Warner Bros. 8413
- 31 LITTLE QUEEN—Heart—Portrait 670008 (CBS)
- 32 DAYTIME FRIENDS—Kenny Rogers—United Artists 1027
- 33 YOU AND ME—Alice Cooper—Warner Bros. 8349
- 34 HELP IS ON THE WAY—Little River Band—Capitol 4428
- 35 LOOKS LIKE WE MADE IT—Barry Manilow—Arista 0244
- 36 I GO CRAZY—Paul Davis—Bang 733 (WEB IV)
- 37 STRAWBERRY LETTER 23—Bros. Johnson—A&M 1949
- 38 BABY, WHAT A BIG SURPRISE—Chicago—Columbia 3-10620
- 39 SHE DID IT—Eric Carmen, Arista 0266
- 40 BLACK BETTY—Ram Jam—Epic 8-50357

Rock LP Best Sellers

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As Of 10/3/77

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- 1 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010
- 2 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067
- 3 STAR WARS/SOUNDTRACK—20th Century 2T 541
- 4 FOREIGNER—Foreigner—Atlantic SD 18215
- 5 LIVE—Barry Manilow—Arista AL 8500
- 6 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630
- 7 LITTLE QUEEN—Heart—Portrait / CBS JR 34799
- 8 MOODY BLUE—Elvis Presley—RCA AFL 1-2428
- 9 I'M IN YOU—Peter Frampton, A&M 4704
- 10 BOSTON—Epic PE 34188
- 11 JT—James Taylor—Columbia JC 34811
- 12 LINDA RONSTADT—Simple Dreams—Asylum 6E-104
- 13 ANYTIME... ANYWHERE—Rita Coolidge—A&M SP 4616
- 14 SUPERMAN—Barbra Streisand—Columbia JC 34830
- 15 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084
- 16 ELVIS GOLDEN RECORDS VOLUME I—RCA LSP-1707
- 17 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403
- 18 LOVE GUN—Kiss—Casablanca NBLP 7057
- 19 CHICAGO XI—Chicago—Columbia JC 34860
- 20 LIVE—Foghat, Bearsville BRK 6971 (WB)
- 21 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052
- 22 HERE AT LAST... LIVE—Bee Gees—RSO RS 2-3901
- 23 ELVIS PRESLEY—Aloha, From Hawaii—RCA VPSX 6089
- 24 CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700
- 25 PURE GOLD—Elvis Presley—RCA ANLP 0971
- 26 PART 3—K.C. & The Sunshine Band—TK 605
- 27 COMMODORES—Motown M7-884R1
- 28 BOZ SCAGGS—Silk Degrees—Columbia JC 33920
- 29 RIGHT ON TIME—Brothers Johnson—A&M SP 4644
- 30 WELCOME TO MY WORLD—Elvis Presley—RCA AT01-2274
- 31 LIVIN' ON THE FAULT LINE—Doobie Brothers—Warner Bros. BSK 3045
- 32 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Cap. ST 1157
- 33 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092
- 34 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005
- 35 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090
- 36 OL' WAYLON—Waylon Jennings—RCA APL1-2317
- 37 FLEETWOOD MAC—Reprise MS2225
- 38 A NEW WORLD RECORD—Electric Light Orchestra—United Artists/ Jet UA-LA679-G
- 39 I ROBOT—Alan Parsons Project—Arista AB 7002
- 40 GOING FOR THE ONE—Yes—Atlantic SD 19106

Grammy Winners Score 'Rabbit Test'

LOS ANGELES—Mike Post and Pete Carpenter have been signed to compose the music for comedienne Joan Rivers' film "Rabbit Test," which will be released in February.

Post and Carpenter have scored several television series, including

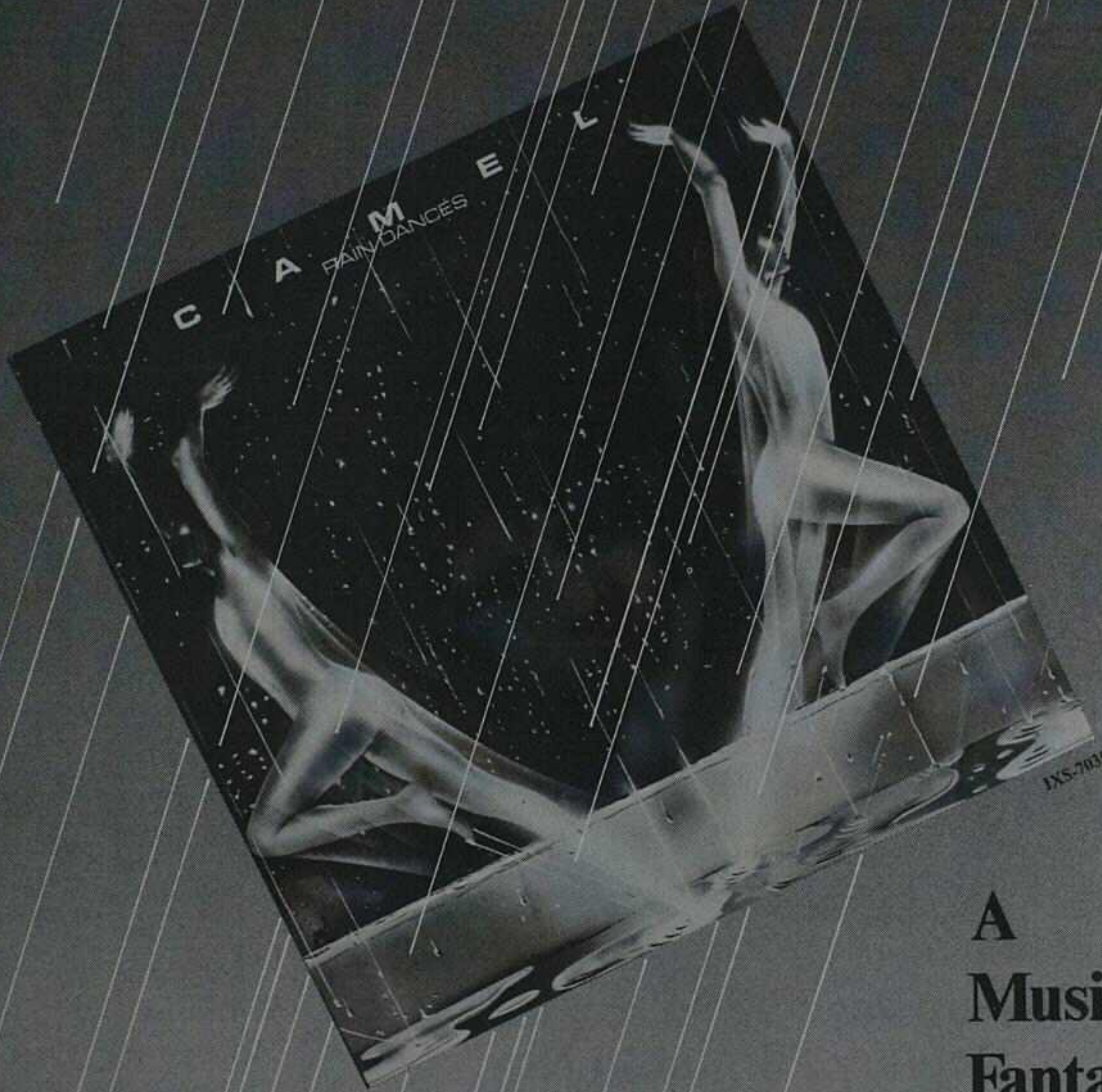
"Toma," "Baa Baa Black Sheep" and "The Rockford Files," which brought them a Grammy Award in 1975 for best instrumental arrangement. Post also won in that category in 1968 for his work on Mason Williams' "Classical Gas."

OCTOBER 15, 1977, BILLBOARD

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Vox Jox

• Continued from page 34

Troy Wayne writes: "I have left my position as music director at KJLS in Hays, Kan. I was passed over as program director by someone with less experience. I am now working at a club here in Hays as a disco DJ. It's not as prestigious as radio work, or as gratifying, but it is a lot of fun. Name of the club is the Home I and also the Home II. It's the best disco place in Hays, population 16,000.

"I hope to return to radio, but I have some irons in the fire. After six years in broadcasting, this job as a disco DJ is kind of a relief, less pressure and less hours, but I miss radio.

"By the way, in response to what you and Gary Owens are doing, my authentic moniker is (are you ready?) Duane Peacock. That's definitely not a radio name."

Rich Lewis, WAEB, Allentown, Pa., writes to complain: "I thought I would blow a week's pay on a stamp to write you about the jock handles; since every other minority group screams discrimination, I think I'll do it too. What about us guys who use our real name? I've had soooo manny people ask me, including other jocks, what my real name was." And he also brings up the name John Records Landecker of WLS in Chicago, which is real. Jon Stubb, program director of WNFL in Green Bay, Wis., says: "My friend and fellow broadcaster Burke Luckenbill used the air name Dave McKay (and still does, although he does weekend weather on tv now at WBAY-tv, channel 2, Green Bay); he used to work for WBAY radio." Stubb claims his real name is also his air name.

Jack Kinncutt is the new program

Bubbling Under The HOT 100

- 101-SHAKE IT WELL, Dramatics, ABC 12299
- 102-WE NEVER DANCED TO A LOVE SONG, Manhattans, Columbia 310586
- 103-EAST BOUND & DOWN, Jerry Reed, RCA 11056
- 104-THE WHOLE TOWNS LAUGHING AT ME, Teddy Pendergrass, Epic 3633
- 105-ROLLING WITH THE FLOW, Charlie Rich, Epic 8-50392
- 106-FUNK, FUNK, Cameo, Chocolate City 011 (Casablanca)
- 107-SHO DOO FU FU, Lenny Williams, ABC 12300
- 108-JUST FOR YOUR LOVE, Memphis Horns, RCA 11064
- 109-SAN FRANCISCO YOU'VE GOT ME, Village People, Casablanca 896
- 110-JUST LET ME HOLD YOU FOR A NIGHT, David Ruffin, Motown 1420

Bubbling Under The Top LPs

- 201-MANHATTANS, It Feels So Good, Columbia PC-34450
- 202-SOUNDTRACK, Smokey & The Bandit, MCA 2099
- 203-OUTLAWS, Arista 4042
- 204-PABLO CRUISE, A&M SP 4528
- 205-SHOTGUN, ABC AB 979
- 206-MEMPHIS HORNS, Get Up & Dance, RCA APL1-2198
- 207-RAUL DE SOUZA, Sweet Lucy, Capitol ST 11648
- 208-CITY BOY, Young Man Gone West, Mercury SRM 11182
- 209-JERRY REED, East Bound & Down, RCA APL1-2516
- 210-EDDIE HENDERSON, Comin' Through, Capitol ST 11671

director of WHHL in Orlando, Fla. "Our main programming concept here is an even blend of 50/50 old and current country records. It's an interesting sounding format, where you could easily hear the likes of Ernest Tubb back-to-back with Waylon Jennings.

"Our new lineup includes myself doing morning drive, followed by Dick Bascom 10-30-3:30 p.m. and Byron Holden until sign-off. Weekends feature Herb Craft and oldies genius Sal Tee, known as Orlando's oldest teenager. He has a personal record collection of more than 25,000 records and has to be one of the most educated men in the business when it comes to music from the 1950s and 1960s. By the way, any record collectors having trouble finding certain selections might want to get in touch with Sal; if he doesn't have a double of what you need, chances are he can tell you were to get it. The number is 305-859-4350."

That reminds me, would any of you guys have a copy of any version of the song "Baggage Car Ahead," a very old country song, or a song with the lines, "They'll trifle on you... they'll do it every time... and when your baby starts to stepping... lordy, lordy, lordy... don't you nearly lose your mind." I would appreciate dubs on reel-to-reel or cassette and will return the favor. Send to me at Billboard, Los Angeles.

Jay Street is the new music director of KNDE in Sacramento, Calif.

New Ponek-Fisher Series Highlights Act Struggles

MILL VALLEY, Calif.—Ponek-Fisher Associates, local radio syndication firm, has introduced a weekly series of half-hour programs called "Seeds" which focuses on the formative years of acts such as Elvin Bishop, Heart, Hoyt Axton, the Doobie Brothers, Bob Seger, Pablo Cruise, Little River Band, Alice Cooper and others.

"Seeds" presents stories about the struggle to fame of the acts, but is 75% music, according to Stefan Ponek and Stephen Fisher. Two differ-

Filmways To Introduce Country Format In Nov.

LOS ANGELES—Filmways Radio, a division of Filmways here, is introducing a new country music programming service into syndication Nov. 15.

John Price, marketing director, says nine radio stations have already signed for the new service for automated radio stations. Four Los Angeles air personalities will do the voice tracks. Subscribers may also obtain customized voice tracks tailored to their individual markets.

The service includes 50 reels of country music oldies, plus a library of 48 current top tunes. Both libraries will be updated weekly. Pick hit songs will be included in the service.

The format was developed by Steve Epstein, program director for the radio syndication division. Air personalities include Harry Newman of KLAC in the morning, Gene Price of KLAC in mid-day, Ron Martin of KGBS in afternoons and Bob Shannon of KFI in the evenings. Each personality will be on-the-air on the format five hours daily, seven days per week.

The format was unveiled in New

and is also doing the 8-midnight show; he'd been with KROY in Sacramento. So, the lineup at the station now features the Headhunter 6-10 a.m., program director Mark (Markus) Driscoll 10 a.m.-noon, Steve "Stevie Jet" Clark noon-4 p.m., Chuck Hale 4-8 p.m., Jay "J Street" Street 8 p.m.-1 a.m., Steve "the Wizzard" Moore 1-6 a.m., Barrett "B Katz" Katz as research specialist and swing person, Rick Mayer is general manager of the station.

KSAN Chooses 5 Local Bands

SAN FRANCISCO—After listening to more than 500 entry tapes, representing any local band without a recording contract, the KSAN music staff recently selected five finalists for the "Big Playoff," a Bay Area battle of the bands.

The groups—Fat Chance, Frodo Riggins, the Hoi Polloi, Hush and Streamliner—competed at noon on Sunday (7) in Berkeley's Provo Park. Serving as judges were such top local names as Paul Kanter of the Jefferson Starship, Merrill Shindler of Rolling Stone, producer David Rubinson and critic Joel Selvin.

All five finalists received a case of Ampex cassette tape, while the winner earned an opening slot on one of Bill Graham's Winterland shows, 10 hours of studio time at the Record Plant in Sausalito and a complete p.a. system.

ent acts are presented in each program. Up to six commercial minutes are feasible in each show.

Among the stations already slated to carry the series are KYYS in Kansas City KLOL in Houston, KFMI in Eureka, Calif., KPAS in El Paso and WLAV in Grand Rapids, among others.

Ponek-Fisher has previously concentrated mostly on radio specials, which have included Steve Miller, the Grateful Dead, a back-to-school special and Bob Seger.

KGAA Returns With 'Now' Country Format

KIRKLAND, Wash.—KGAA, licensed at 1460 AM, is set to return to the air this month. Station is an affiliate of the Monroe Broadcasting Co., owner of stations in Washington (Spokane's KGA) and Oregon (Eugene's KEED).

As do the firm's existing stations, KGAA will feature a modern country format.

The frequency, which has not been used since the beginning of the year, was previously operated as KIL0. Glow-Lee Broadcast Group in Seattle was licensee.

KGAA is limited to sunrise-to-sunset operation because of its frequency and location. It serves the greater Seattle area and surrounding counties. Dave Allen is its general manager.

Billboard Top50

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	14	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
2	2	10	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI)
3	5	6	YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8446 (Big Hill, ASCAP)
4	4	9	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
5	8	4	WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Bar Scaggs, ASCAP)
6	13	3	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
7	10	6	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acuff-Rose, BMI)
8	6	17	DON'T WORRY BABY B.J. Thomas, MCA 60735 (Irving, BMI)
9	9	6	CIRCLES Captain And Tennille, A&M 1970 (Moonlight and Magnolias)
10	3	26	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
11	20	3	DAYBREAK Barry Manilow, Arista 0273 (Kamokozi/Angelstud, BMI)
12	21	3	BABY, WHAT A BIG SURPRISE Chicago, Columbia 3-10620 (Polish Prince, ASCAP)
13	14	6	IT'S IN HIS KISS (The Shoop Shoop Song) Kate Taylor, Columbia 3-10596 (Hudson Bay, BMI)
14	12	17	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
15	11	13	SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP)
16	7	18	HANDY MAN James Taylor, Columbia 3-10557 (Unart, BMI)
17	22	4	CHANGES IN LATITUDES, CHANGES IN ATTITUDES Jimmy Buffett, ABC/Dot 12305 (Coral Reefer/Outer Banks, BMI)
18	18	8	STAR WARS TITLE THEME Meco, Millennium 604 (Casablanca) (Fox Fanfare, BMI)
19	17	8	THE LIGHT OF MY LIFE Starland Vocal Band, RCA 11067 (Cherry Lane, ASCAP)
20	16	16	WAY DOWN Eliot, RCA 10998 (A&M, BMI)
21	15	11	DAYTIME FRIENDS Kenny Rogers, United Artists 1027 (Ben Peters, BMI)
22	23	9	THE GREATEST LOVE OF ALL George Benson, Arista 0251 (Columbia Pictures, BMI)
23	26	5	SILVER LADY David Soul, Private Stock 45163 (Almo/Macaulay, ASCAP)
24	27	7	I BELIEVE YOU Dorothy Moore, Malaco 1042 (TK) (Musicways/Flying Adroit, BMI)
25	19	13	STAR WARS (Main Theme) London Symphony Orchestra, 20th Century 2345 (Fox Fanfare, BMI)
26	35	4	SHE DID IT Eric Carmen, Arista 0266 (C.A.M., BMI)
27	43	2	YOUR SMILING FACE James Taylor, Columbia 3-10602 (Country Road, BMI)
28	39	2	THE HAPPY GIRLS Helen Reddy, Capitol 4487 (Almo/Irving, ASCAP/Buggerlugs, BMI)
29	49	7	MY FAIR SHARE Seals & Crofts, Warner Bros. 8405 (Warner Bros., ASCAP/Warner-Tamerlane, BMI)
30	30	12	DON'T STOP Fleetwood Mac, Warner Bros. 8413 (Gentoo, BMI)
31	25	12	HARD ROCK CAFE Carole King, Capitol 4455 (Colgems EMI, ASCAP)
32	29	5	ANOTHER STAR Steve Wonder, Motown 54286 (Jobete/Blackball, ASCAP)
33	34	6	HEAVEN ON THE 7th FLOOR Paul Nicholas, RSO 878 (Polydor) (Keyboard Pendulum/Chappell, ASCAP)
34	24	20	JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
35	38	4	CRYING IN MY SLEEP Art Garfunkel, Columbia 3-10608 (Cahopy, ASCAP)
36	36	7	KEEP IT COMIN' LOVE K.C. & The Sunshine Band, TK 1023 (Sherlyn/Harrick, BMI)
37	32	11	ALONE AT LAST Neil Sedaka, Elektra 45421 (Leba/Kirshner, ASCAP)
38	40	2	WE JUST DISAGREE Dave Mason, Columbia 3-10575 (Manitowoc, BMI)
39	47	2	LOVER'S HOLIDAY Englebert Humperdinck, Epic 8-50447 (Silver Blue, ASCAP)
40	28	15	PIANO DANCIN' George Fischhoff, Columbia 310533 (April, ASCAP)
41	48	2	FAIR GAME Crosby, Stills & Nash, Atlantic 3432 (Gold Hill, ASCAP)
42	44	4	THE KING IS GONE Ronnie McDowell, Scorpion 8543 (GRT) (Midnight/Brim, SESAC)
43	46	3	HEAVEN ON EARTH (So Fine) Spinners, Atlantic 3425 (Mighty Three, BMI)
44	42	4	MY EYES GET BLURRY Kenny Nolan, 20th Century 2352 (Kenny Nolan, ASCAP)
45	45	2	TEN TO EIGHT David Castle, Parachute 501 (Casablanca) (Unart, BMI)
46	NEW ENTRY		SEND IN THE CLOWNS Judy Collins, Elektra 45253 (Beautiful/Reclamation, ASCAP)
47	NEW ENTRY		CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters, A&M 1978 (Klaaton/Welbeck, ASCAP)
48	NEW ENTRY		GONE TOO FAR England Dan & John Ford Coley, Atlantic 16102 (Dawnbreaker/Cold Znt, BMI)
49	NEW ENTRY		SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
50	NEW ENTRY		THEME FROM STARKY & HUTCH Rhythm Heritage, ABC 12273 (Spellgold, BMI)

PATSY GALLANT

2 hits on 2 continents

DATELINE [LONDON] — This city is still rocking from the initial impact of Patsy Gallant's single, "From N Y To L A" which is currently number six on the charts here.

First reports from the continent indicate that the Gallant fire is spreading rapidly.

EMI EMI has responsibility for distribution across Europe.

'SUGAR DADDY' GOLD

While Europeans are just discovering Patsy Gallant, North Americans are already saluting her latest release, "Sugar Daddy." A hot item handled



by **Private Stock** label in the US,

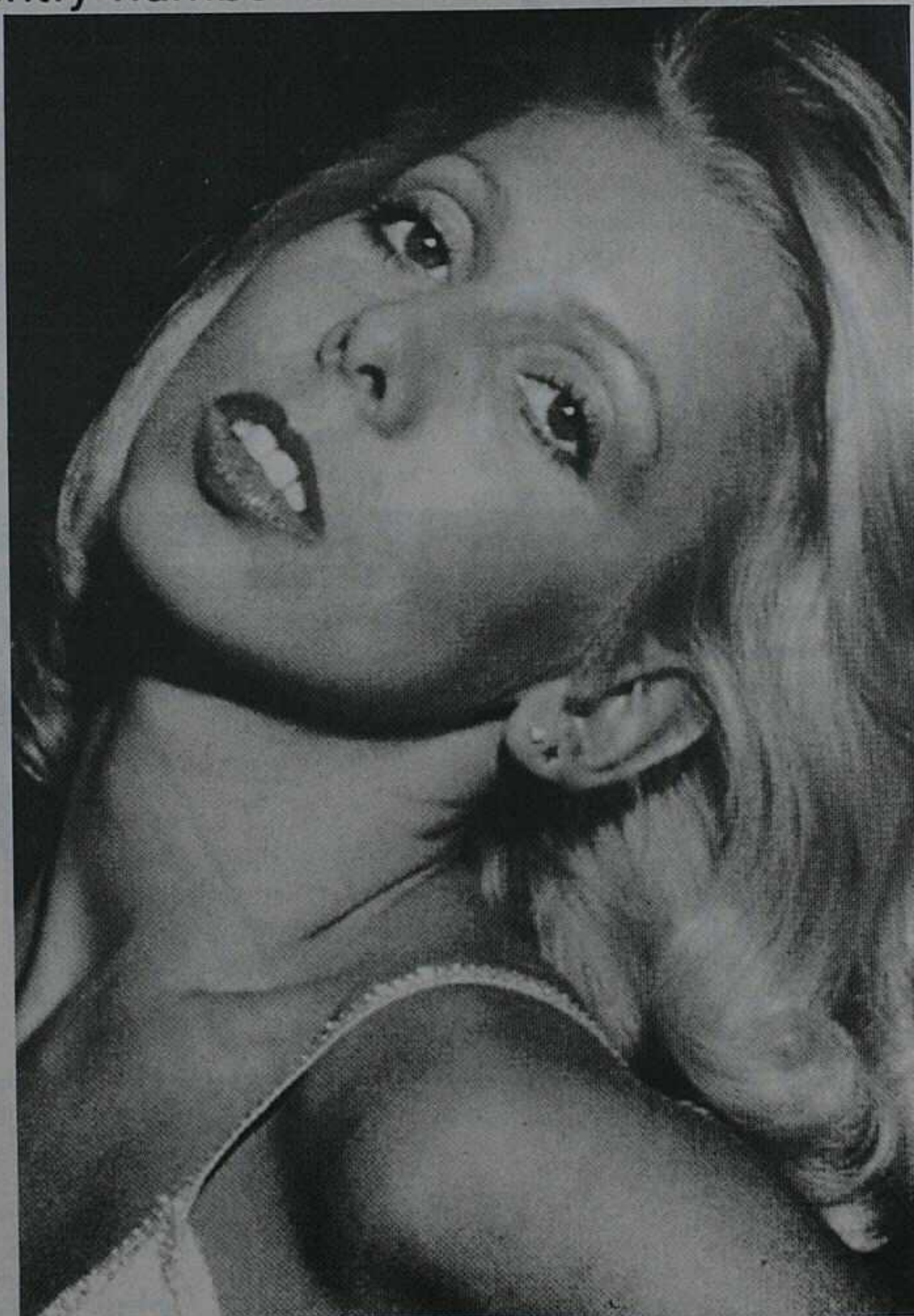
the single is already gold in Canada. Influential CKLW added the tune within its first week of release.

'READY FOR LOVE'

"From NY To LA." and "Sugar Daddy" are both from Patsy's first album



"Are You Ready For Love." The album is produced by Patsy



Patsy Gallant, a star on 2 continents

Gallant and Ian Robertson for **Attic Records Limited**, Canada's foremost independent record company.



Billboard
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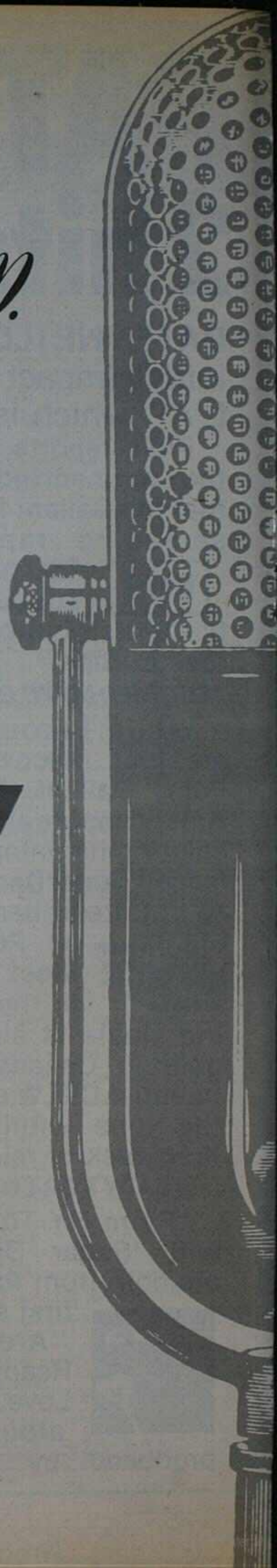
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Atlanta Promoters Buoyant

City Emerging As Top-Southeast Venue After Successful Summer

By BILL KING

ATLANTA—With attendance and ticket prices both up, the summer concert season left promoters here with very broad smiles.

"I had a great summer," leading promoter Alex Cooley says, adding: "Atlanta is now the best concert town in the Southeast."

Other promoters and bookers agree that with the upgrading of facilities here in the last few years, and with almost all major acts their itineraries, Atlanta has indeed become a major concert city.

The number one venue in Atlanta and the site of the major shows is the Omni. The man in charge of booking acts there, Bob Dhue, says the summer of 1977 was a very good one.

Dhue booked 16 concerts during June, July and August, which pulled a total audience of 185,000 people. During the same period of 1976, the Omni had 13 shows which brought in 148,000, but three of those shows were by Elvis Presley and drew crowds of 16,900 each.

Highlights of this summer, Dhue says, were the two shows by the Eagles, which drew 15,800 each; a concert by the Ojays, drawing 14,500; and two shows by Peter Frampton, which pulled in 15,500 and 16,000 on succeeding nights. The average ticket price for the summer concerts was \$7.80, he adds.

According to Dhue, the lowest

drawing shows of the summer were a country all-star show, which drew 4,500 and a tribute to Elvis by Alan in June, which pulled in only 1,000. An Elvis tribute by imitator Ron Young at the Fox Theatre following Presley's death drew about 1,800.

Other acts playing the Omni this summer were Fleetwood Mac; Emerson, Lake & Palmer; Bad Company, Graham Central Station, Ted Nugent, Steve Miller (who drew 13,000). Yes, and Willie Nelson.

During the 1976 summer season, the top draws, besides Presley, were the Eagles again, with a crowd of 16,500, and Elton John, who drew crowds of 16,500 each for two shows, says Dhue. At the Omni, 16,500 is considered a sellout, though the hall can accommodate 17,000.

The largest crowd on record at the Omni is the 18,000 who packed in to see the Allman Brothers Band in 1975, but that was with festival seating which the Omni no longer has.

"This was definitely a better year," Dhue says. "The average attendance was up. This year it was 11,600 per concert whereas last year it was 11,300. And ticket prices were up, too."

He adds that "things are generally on the upswing, especially in the black market, which was really down this past winter. We have several more black shows booked this fall. They did fairly well last sum-

mer, but the big ones weren't coming in like they are now."

Most of the larger concerts at the Omni this summer were booked by Concerts West, Dhue says, but the promoter who books most concerts there overall is Atlantan Alex Cooley "and the trend is swinging toward Cooley in the bigger names. He did Frampton and Fleetwood Mac."

Cooley attributes his "great" summer to the fact that "I didn't do any outdoor shows this year while last year I had two or three that didn't do well because of bad weather."

During the June, July, August period, Cooley booked 43 shows in the Southeast grossing approximately \$2.2 million. About 60% of the shows were in Atlanta, he says.

"This has been a banner year for me," Cooley says. He has been booking about 70% of the shows at the Omni and about the same percentage at the Fox Theatre which seats just under 4,000. "And the end of the year looks like it's going to be even better. We have an incredible fall lineup and we have more shows already booked this year than we had last year," he adds.

Atlanta's other major local promoter, Rich Floyd, says summer 1977 "has been a fairly good one," even though he spent most of the time working up one show, the massive Doe Day Rock Festival held on

Sept. 3 at Georgia Tech's Grant Field stadium.

That show, which featured the Atlanta Rhythm Section, Bob Seger, Heart, Foreigner and Cheap Trick, drew a crowd of 46,000 and grossed "well over \$300,000," Floyd says.

In July, Floyd booked REO Speedwagon and Starz at the Fox, which was "almost a sellout," and in August he brought Kris Kristofferson and Rita Coolidge into the Fox for three shows that were complete sellouts. Leo Sayer, also at the Fox filled about 85% of the magnificent, old, entertainment palace.

Floyd was most pleased by the Grant Field show, which he says outdrew both outdoor shows held at Atlanta Stadium during the summer of 1976. Tickets for the festival went for \$8 to \$10.

Dhue says Atlanta concert goers got to see all the major acts on tour this summer except Neil Diamond, "and we're going to have him later this year."

"Atlanta's a very good concert town. You get a few bummers, but most shows do 13,000 to 14,000."

He attributes the business upswing to "people having more money to spend in 1977 than in 1976." Cooley agrees. "It seems we have come out of the recession and people are going to concerts. Attendance is up and ticket prices are up.

"Of course, inflation is up, too.

The cost of radio time with stations I deal with has jumped from 30% to 70%. Union and hall costs are up also, which is a bummer. The actual profit margin on a show is probably down a little, but we did so many shows this summer that we made a lot of money anyway."

Floyd says that while ticket prices "are up somewhat, if you stay within reason, you can do very well."

He soldout two of his Kristofferson shows by mail-order so that people outside a 50 mile radius of Atlanta could get tickets. He also enjoys booking the Fox, which outdoes the larger (4,600) Civic Center, because "I believe the Fox sells tickets in itself because it is so beautiful and has a certain aura."

Dhue claims some promoters like to "bring an act along" and book it at the smaller Fox before the Omni, but Floyd says some acts are willing to book several nights at the Fox rather than the Omni because of the more intimate setting.

To compete with that, Dhue says, the Omni has a "half-house" arrangement (used for Willie Nelson) which seats around 9,200.

The outlook is good, all agree. "Atlanta concertgoers are very sophisticated," Cooley says, "and acts that you can't put elsewhere except maybe Miami, you can put in Atlanta."



Roberto Carlos



Liza Minnelli



Engelbert Humperdinck



Raquel Welch



Eumir Deodato



Julio Iglesias



The Supremes



The Osmond Brothers



Raphael



Dionne Warwick



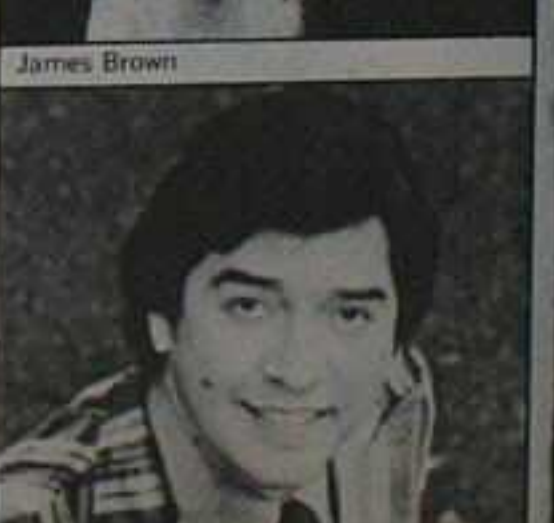
Sergio Mendez and Brazil 77



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Barry White



James Brown

Atlanta Promoters Buoyant City Emerging As Top Southeast Venue After Successful Summer

By BILL KING

ATLANTA—With attendance and ticket prices both up, the summer concert season left promoters here with very broad smiles.

"I had a great summer," leading promoter Alex Cooley says, adding: "Atlanta is now the best concert town in the Southeast."

Other promoters and bookers agree that with the upgrading of facilities here in the last few years, and with almost all major acts their itineraries, Atlanta has indeed become a major concert city.

The number one venue in Atlanta and the site of the major shows is the Omni. The man in charge of booking acts there, Bob Dhue, says the summer of 1977 was a very good one.

Dhue booked 16 concerts during June, July and August, which pulled a total audience of 185,000 people. During the same period of 1976, the Omni had 13 shows which brought in 148,000, but three of those shows were by Elvis Presley and drew crowds of 16,900 each.

Highlights of this summer, Dhue says, were the two shows by the Eagles, which drew 15,800 each; a concert by the Ojays, drawing 14,500; and two shows by Peter Frampton, which pulled in 15,500 and 16,000 on succeeding nights. The average ticket price for the summer concerts was \$7.80, he adds.

According to Dhue, the lowest

drawing shows of the summer were a country all-star show, which drew 4,500 and a tribute to Elvis by Alan in June, which pulled in only 1,000. An Elvis tribute by imitator Ron Young at the Fox Theatre following Presley's death drew about 1,800.

Other acts playing the Omni this summer were Fleetwood Mac; Emerson, Lake & Palmer; Bad Company, Graham Central Station, Ted Nugent, Steve Miller (who drew 13,000), Yes, and Willie Nelson.

During the 1976 summer season, the top draws, besides Presley, were the Eagles again, with a crowd of 16,500, and Elton John, who drew crowds of 16,500 each for two shows, says Dhue. At the Omni, 16,500 is considered a sellout, though the hall can accommodate 17,000.

The largest crowd on record at the Omni is the 18,000 who packed in to see the Allman Brothers Band in 1975, but that was with festival seating which the Omni no longer has.

"This was definitely a better year," Dhue says. "The average attendance was up. This year it was 11,600 per concert whereas last year it was 11,300. And ticket prices were up, too."

He adds that "things are generally on the upswing, especially in the black market, which was really down this past winter. We have several more black shows booked this fall. They did fairly well last sum-

mer, but the big ones weren't coming in like they are now."

Most of the larger concerts at the Omni this summer were booked by Concerts West, Dhue says, but the promoter who books most concerts there overall is Atlanta Alex Cooley "and the trend is swinging toward Cooley in the bigger names. He did Frampton and Fleetwood Mac."

Cooley attributes his "great" summer to the fact that "I didn't do any outdoor shows this year while last year I had two or three that didn't do well because of bad weather."

During the June, July, August period, Cooley booked 43 shows in the Southeast grossing approximately \$2.2 million. About 60% of the shows were in Atlanta, he says.

"This has been a banner year for me," Cooley says. He has been booking about 70% of the shows at the Omni and about the same percentage at the Fox Theatre which seats just under 4,000. "And the end of the year looks like it's going to be even better. We have an incredible fall lineup and we have more shows already booked this year than we had last year," he adds.

Atlanta's other major local promoter, Rich Floyd, says summer 1977 "has been a fairly good one," even though he spent most of the time working up one show, the massive Doe Day Rock Festival held on

Sept. 3 at Georgia Tech's Grant Field stadium.

That show, which featured the Atlanta Rhythm Section, Bob Seger, Heart, Foreigner and Cheap Trick, drew a crowd of 46,000 and grossed "well over \$300,000," Floyd says.

In July, Floyd booked REO Speedwagon and Starz at the Fox, which was "almost a sellout," and in August he brought Kris Kristofferson and Rita Coolidge into the Fox for three shows that were complete sellouts. Leo Sayer, also at the Fox filled about 85% of the magnificent, old, entertainment palace.

Floyd was most pleased by the Grant Field show, which he says outdrew both outdoor shows held at Atlanta Stadium during the summer of 1976. Tickets for the festival went for \$8 to \$10.

Dhue says Atlanta concert goes got to see all the major acts on tour this summer except Neil Diamond, "and we're going to have him later this year."

"Atlanta's a very good concert town. You get a few bummers, but most shows do 13,000 to 14,000."

He attributes the business upswing to "people having more money to spend in 1977 than in 1976." Cooley agrees. "It seems we have come out of the recession and people are going to concerts. Attendance is up and ticket prices are up."

"Of course, inflation is up, too.

The cost of radio time with stations I deal with has jumped from 30% to 70%. Union and hall costs are up also, which is a bummer. The actual profit margin on a show is probably down a little, but we did so many shows this summer that we made a lot of money anyway."

Floyd says that while ticket prices "are up somewhat, if you stay within reason, you can do very well."

He soldout two of his Kristofferson shows by mail-order so that people outside a 50 mile radius of Atlanta could get tickets. He also enjoys booking the Fox, which outdoes the larger (4,600) Civic Center, because "I believe the Fox sells tickets in itself because it is so beautiful and has a certain aura."

Dhue claims some promoters like to "bring an act along" and book it at the smaller Fox before the Omni, but Floyd says some acts are willing to book several nights at the Fox rather than the Omni because of the more intimate setting.

To compete with that, Dhue says, the Omni has a "half-house" arrangement (used for Willie Nelson) which seats around 9,200.

The outlook is good, all agree. "Atlanta concertgoers are very sophisticated," Cooley says, "and acts that you can't put elsewhere except maybe Miami, you can put in Atlanta."



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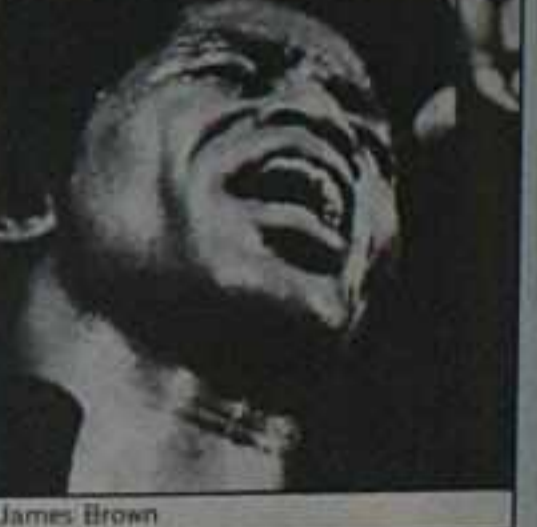
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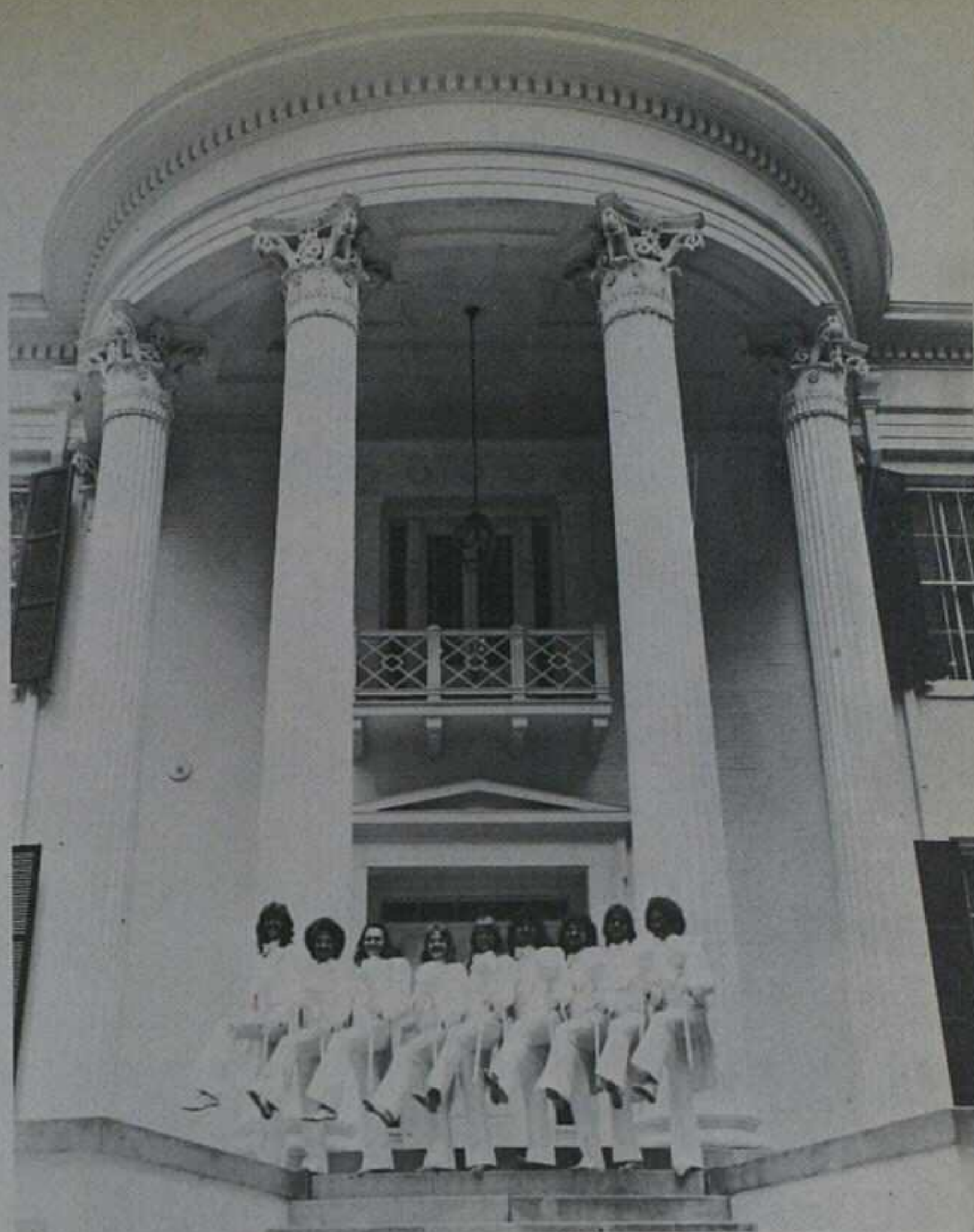


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Ken Fritz Management Growing

By JEAN WILLIAMS

LOS ANGELES—Ken Fritz Management is enlarging its staff and will be bringing in additional specialists in production, administration and coordination.

Fritz, president of the firm, has also acquired Connie Pappas as vice president. While she will work hand in hand with the staff, her expertise will be utilized on an international level.

Pappas, who headed the John Reid/Elton John Rocket label from 1973 to 1975; was until recently executive vice president of John Reid Enterprises, the U.S. management firm for Elton, Bernie Taupin, Kiki Dee, Queen, Carole Bayer Sager, Dan McCorison and Blue.

Fritz, with Pappas and company vice president Dennis Turner, is mapping programs for the firm's roster of six acts: George Benson, Minnie Riperton, Keith Carradine, David Pomeranz, Allee Willis and William Smith.

Fritz notes that as his staff expands, so will his artist roster. He is also developing television projects, presently working on a situation musical comedy starring Paul Williams.

Turner's primary function is the creation of tours, and Fritz says the firm is getting heavily involved with the foreign market. It's currently working on a program for Australia, New Zealand, the Philippines, Hong Kong and Tokyo.

Says Pappas: "The road knowledge I have acquired and my expertise in the areas of promoting and producing major stadium concerts will be used for our clients.

Injects Fritz: "George (Benson) is breaking all over the world. Before George went to Europe and Japan for short, small tours, he had international record sales of 48,000 outside of the U.S. and Canada. As of our July statement, he has international sales of 490,000. So we have to take advantage of that popularity now and go to the markets where he's hot."

All of the firm's acts are writers and all have label deals. Pomeranz is currently writing with Benson, who has some 75 tunes in his collection, while Carradine is involved with two films, "The Dualists" and "Pretty

Baby," which Jerry Wexler is scoring.

Fritz notes he is changing direction for Riperton, admitting she has been a bit cold recently. "She must be looked on as an artist beyond music. She can sing, dance, act, she's funny and she can breakout into a number of areas.

"To my knowledge, she has never had a totally coordinated game plan, taking into account times of record releases, tours coordinated around releases, an advertising and promotional schedule and management to hold it all together.

"She has had all of these things in the past, but maybe they didn't come together properly. This will no longer happen."

In May of this year, Fritz set up a program for Benson called "Benson By Four" in New York. For four consecutive days Benson played the Metropolitan Museum of Art, Palladium and Avery Fisher Hall.

"We pulled in four different audiences because each night we coupled him with a diverse act to show his different sides, from jazz to pop.

"We took out ads in a lot of different papers and on radio stations and Warner Bros. international brought in press from South America, Europe, Japan and Australia to get foreign press for George. The label also brought in foreign tv producers."

Fritz is currently packaging another such campaign for early next year.



Planning Session: Ken Fritz, left, with his two vice presidents, Connie Pappas and Dennis Turner, goes over a schedule book for one of the firm's artists.

Rawls Prepares Own N.Y. Show

NEW YORK—Lou Rawls makes his Broadway debut in a one-man show titled "Lou Rawls On Broadway" for 10 days beginning Nov. 23. Also featured will be the MFSB Orchestra.

In conjunction with the Broadway engagement, Philadelphia International/CBS Records and Budweiser Brewing Co. will launch a major marketing/promotional campaign for the release of the Rawls LP "When You Hear Lou, You've Heard It All."

Rawls is a national spokesman for Budweiser Beer.

Royal Performance

LOS ANGELES—Cleo Lane and John Dankworth are set to perform at a three-hour Silver Jubilee variety show before Queen Elizabeth and Prince Phillip at the London Palladium Nov. 21. Other show participants are Paul Anka, Julie Andrews, Bob Hope, Shirley McLaine and Rudolf Nureyev.

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3 <input type="checkbox"/> Three Office Booths.....	\$3,960
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5 <input type="checkbox"/> Five Office/Booths.....	\$5,940

Each additional Office/Booth \$ 880

Each office/booth is fully furnished and equipped with record and/or tape playback equipment, and telephone. Office/booth rental cost includes Company Registration Fee entitling free attendance for all members of your company.

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AT UCLA PRO PROGRAM

Industry Execs Stress Education

LOS ANGELES—The growing need for educational opportunities for those seeking a career in the recording industry was emphasized here Sept. 18 at UCLA's "Celebration Of Music."

The program, designed to launch the UCLA Arts Extension's program for professional designation in the recording arts and sciences (Billboard, Sept. 7, 1977), featured a series of brief talks by various industry leaders, many of whom will be teaching classes in the program.

Manager and entertainment attorney Ned Shankman, the program's coordinator, explained the need for such educational opportunities as a logical need of "the nation's fastest-growing industry—probably outpacing even frozen yogurt."

Shankman also emphasized that music industry courses offered in the past at UCLA had drawn participants from all walks of life, since the music business holds a peculiar fascination for many people. He will be teaching the class "Dynamics Of The Music Industry" in the fall quarter at UCLA.

Barry Kimmelman, executive vice president of Screen Gems-EMI, discussed career prospects in the music business, emphasizing that the ever-increasing investment required for record companies to function in business today necessitates a high standard of performance from their employees.

Taking these features into consideration, Kimmelman concluded that a person wishing to pursue an industry career must obtain both knowledge and experience through all available channels, not only in a technical or specialized area, but in a broad, industrywide sense.

Jay Lowy, Jobete Music vice president and secretary/treasurer of NARAS, reiterated the increasing demand for educational preparation and personnel improvement in the industry, a demand which reflects a change in attitude from the previously prevailing one that the record business was one "people just dropped into."

Lowy, who also is director of the NARAS Institute, the educational arm of NARAS, explained that the Institute is becoming involved in designing educational programs similar to UCLA's in other parts of the country.

"One of the outstanding features of this industry to me is that it's so confusing. It's taken me years to figure out what's going on, and I'm still not always sure," quipped Ronnie Lippin, national publicity director of Rocket Records. She went on to affirm her belief in industry education as a means to dispel much of the sort of confusion and learning by mistake that she and many others starting out in the business experienced.

Billboard sales director Tom Noonan was also on hand to lend his support to the program and to explain the role of trade publications in the industry. The trades, by keeping the reader informed in all aspects of industry goings-on, he asserted, are potentially the best text in any educational program, and certainly a vital part of it.

The morning's culmination came in the closing speech of WEA president Joel Friedman, introduced by Warner Bros. vice president of sales and promotion, Ed Rosenblatt. Friedman emphasized the immense growth of the industry, citing the increase in U.S. sales in the last 30 years from \$250 million to last year's \$3 billion.

"Music," Friedman said, "represents the second most important commodity we buy. It is second only to the automobile."

This growth trend continues, he asserted, in spite of economic predictions of decline due to the drying up of the youth market, vinyl shortages and inflation. The industry has proven, said Friedman, that "it is integral to our cultural and if anything, will continue to grow."

Such a growing industry, he continued, offers infinite career opportunities. The recording industry is "the right target for bright creative people, willing to pay dues and willing to take chances."

Also on the agenda, briefly summarizing what they hoped to cover in their classes were: Al Kasha, songwriter, who will teach two classes in song and lyric writing; producer Nick Venet, who will instruct a course in record production; Shannon Boyd, public relations director of Kono Productions, who will head a class in writing about music and entertainment; and Theo Mayer, managing director of Metavision, who will co-instruct the class on record production.

The "Celebration Of Music" continued in the afternoon with live music outside on the UCLA campus by various Los Angeles area bands.

SUZIE PETERSON

Stars At Roberts

NASHVILLE—More than 10,000 fans attended the annual all-star night headed by Roy Clark at the Mabee Center of Oral Roberts Univ. in Tulsa, Okla., Sept. 16.

The four-hour show featured such entertainers as Bob Hope, Patti Page, Larry Gatlin, Buck Trent, Si Zentner's Las Vegas Orchestra under the direction of Bill Hartman, Touch of Country, and Little Jimmy Henley. George Lindsey emceed.

Sonny And Cher Sued By Sahara

LAS VEGAS—The Hotel Sahara is suing Sonny and Cher for up to \$350,000 for allegedly failing to fulfill a show contract for Congo main showroom dates.

Filed Aug. 24 in a Los Angeles Federal Court, the suit claims the comedy-music team agreed in January 1973 to play three, two-week engagements that year with an additional two weeks in 1974.

The suit maintains the singing duo shortened an October 1973 booking by four performances and cancelled a one-week stand the following month, due to health difficulties.

The Sahara is asking the court to require Sonny and Cher to reschedule the missed performances and pay damages or to be assessed \$350,000 in damages plus interest since the October 1973 date.

According to the hotel brief, the still popular nightclub team was earning between \$50,000 and \$60,000 a week.

The last and largest major lawsuit between a Strip hotel and a main showroom act, was won by the Osmonds against the Tropicana, a \$3.2 million settlement April 20, 1976. That dispute involved 1974 bookings not honored by the hotel. The Osmonds have since moved to the Las Vegas Hilton.

Bassist Bruce Tees New Band

NEW YORK—Jack Bruce, former bassist with Eric Clapton, Mick Jagger, Manfred Mann, John Mayall, Cream and others, has fused blues, rock and jazz with his own ensemble, the Jack Bruce Band.

Bruce was in town recently on the last leg of a promotional mini-tour on behalf of "How's Tricks," his RSO debut LP, which introduces his current ensemble; Hughie Burns on guitar, Tony Hymas on keyboards and Simon Phillips, drums.

He is also putting together a U.S. tour to showcase the group, hopefully by the end of the year, says Bruce.

The new LP marks a reunion between Bruce and lyricist Pete Brown. This songwriting team is responsible for such Cream classics as "White Room," "Deserted Cities Of The Heart," "Sunshine Of Your Love," (with Eric Clapton) "Politician" and "Dance The Night Away."

ED KELLEHER

Magic Mt. Goes Country This Fall

LOS ANGELES—Magic Mountain is going with country flavored folk acts during its autumn entertainment program.

The Valencia, Calif., fun park began its weekend shows with Doug Kershaw Saturday and Sunday (Oct. 1, 2) in its 3,400 seat Showcase Theatre followed by the Dillards (8-9) with Brush Arbor set next (15-16) followed by Byron Berline Oct. 22-23. Acts do two sets at 7 and 9 p.m.

Bluegrass entertainment is also the theme for the park's new Spillikin Corners crafts area where local fiddlers and banjo players entertain.

B,S & T L.A. Return

LOS ANGELES—Blood, Sweat & Tears makes its first local appearance in more than a year when it bows at the Roxy on Thursday (20). The group's debut ABC Records LP "Brand New Day" is set to be released this month.

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates <small>*DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	FLEETWOOD MAC/KENNY LOGGINS—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Sept. 27	19,500	\$8	\$156,000*
2	ROD STEWART—Avalon Attractions, P.N.E. Col., Vancouver, B.C., Oct. 1	17,500	\$8.50-\$9.50	\$148,750*
3	AEROSMITH/HENRY GROSS—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Sept. 29	13,733	\$6.50-\$7.50	\$101,800
4	COMMODORES/EMOTIONS—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Oct. 2	12,764	\$6.50-\$7.50	\$89,310
5	REO SPEEDWAGON/BE BOP DELUXE/CHEAP TRICK—Celebration/Flipside Prod., Int'l Amphitheatre, Chicago, Ill., Oct. 1	10,080	\$6.50-\$8.50	\$84,068
6	AEROSMITH/HENRY GROSS—Entam, Rupp Arena, Lexington, Ky., Sept. 28	8,658	\$7.50-\$8.50	\$70,777
7	COMMODORES/EMOTIONS—West Coast Attractions/Taurus Prod., Met. Center, Bloomington, Minn., Sept. 28	9,358	\$6-\$8	\$69,640
8	GEILS/OUTLAWS/TARGET—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Sept. 30	12,071	\$4-\$6	\$56,166
9	YES/DONOVAN—Concert Express, County Col., El Paso, Texas, Sept. 29	6,352	\$6.50-\$7.50	\$41,481
10	FRANK ZAPPA—Star Date Prod., Aud., Milwaukee, Wis., Sept. 27	5,050	\$6.50-\$7.50	\$33,600
11	FRANK ZAPPA—Celebration Prod., Quadrangle, Univ. St. Louis, Mo., Oct. 2	6,056	\$5-\$6	\$31,800
12	REO SPEEDWAGON/BE BOP DELUXE—Entam, Hulman Center, Terre Haute, Ind., Sept. 30	4,837	\$5-\$7	\$29,621
Auditoriums (Under 6,000)				
1	RUSH/UFO—Fun Prod., Civic Aud., Santa Monica, Calif., Oct. 1, 2 (2)	5,806	\$7.50-\$8.50	\$48,971*
2	GRATEFUL DEAD—John Bauer Concerts, Paramount, Seattle, Wash., Sept. 28, 29 (2)	5,787	\$8	\$46,296*
3	ROY AYERS UBIQUITY—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Oct. 1 (2)	6,200	\$5-\$7	\$39,866*
4	RUSH/UFO—Wolf & Rissmiller, Sports Arena, San Diego, Calif., Sept. 30	4,955	\$5.25-\$6.75	\$31,384
5	KENNY LOGGINS/MARIA MULDAUR—U.C. Davis Entertainment Board, Freeborn Hall, Davis, Calif., Sept. 30 (2)	3,668	\$7	\$25,676*
6	FOREIGNER/LITTLE RIVER BAND—Celebration/Turntable Prod., Lantz Bldg., Univ. Charleston, Ill., Sept. 27	4,287	\$6-\$7	\$25,641
7	RONNIE LAWS/AL JARREAU—DiCesare—Engler Prod., Stanley Theatre, Pittsburgh, Pa., Sept. 28	3,600	\$7	\$25,000*
8	STYX/RAM JAM—Contemporary/Chris Fritz Prod., Ice Chalet, Columbia, Mo., Sept. 28	4,200	\$6	\$25,200*
9	RUSH/UFO—East-West Prod., Civic Mem. Aud., Stockton, Calif., Sept. 28	3,616	\$6.50-\$7	\$24,722*
10	CRUSADERS/McCOY TYNER/GARY BARTH—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Sept. 30 (2)	3,872	\$5-\$7	\$24,690
11	HARRY CHAPIN—Contemporary Prod., Kiel Opera House, St. Louis, Mo., Sept. 30	3,557	\$6-\$7	\$24,045*
12	THIN LIZZY/GRAHAM PARKER & RUMOUR—Avalon Attractions, Civic Aud., Santa Monica, Calif., Sept. 29	2,970	\$7.50-\$8.50	\$23,285
13	STEVE MARTIN—Artist Consultants, Miller Aud., Kalamazoo, Mich., Sept. 30	3,000	\$7	\$21,000*
14	THIN LIZZY/GRAHAM PARKER—Bill Graham, Winterland, San Francisco, Calif., Oct. 1	3,543	\$5.50-\$6.50	\$20,948
15	STYX/RAM JAM—Entam, Capitol Music Hall, Wheeling, W. Va., Oct. 2	2,500	\$6-\$7	\$16,328*
16	FIREBALL/PETER LANG—Schon Prod., State Univ., Mankato, Minn., Sept. 30	3,205	\$4.50-\$6	\$15,851
17	RUSH/UFO—East-West Prod., Civic Aud., Bakersfield, Calif., Sept. 26	2,350	\$6.50	\$15,275
18	JEAN-LUC PONTY—Niederlander, Fisher Theatre, Detroit, Mich., Oct. 3	2,100	\$6.50-\$7.50	\$14,227*
19	JEAN-LUC PONTY—Prokolab, Taft Theatre, Cincinnati, Ohio, Oct. 1	2,300	\$6	\$13,800
20	KENNY LOGGINS/JACK TEMPISHIN—MorningSun Prod., Civic Aud., Santa Cruz, Calif., Oct. 1	2,054	\$6.50	\$13,351*
21	RONNIE LAWS/LOCKSMITH FEATURING GROVER WASHINGTON JR./ZOOT SIMMS—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Oct. 2	2,104	\$5-\$7	\$13,284
22	RUSH/UFO—East-West Prod., Warnors Theatre, Fresno, Calif., Sept. 29	2,042	\$6.50-\$7	\$13,230*
23	FIREBALL/JIMMY SPHEERIS—Schon Prod., State Theatre, Minneapolis, Minn., Oct. 1	2,200	\$6-\$7	\$13,100*
24	BE BOP DELUXE/CHEAP TRICK—Schon Prod., State Theatre, Minneapolis, Minn., Oct. 2	1,225	\$5.50-\$6.50	\$8,600

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Silver Convention—Carol Douglas—Gloria Gaynor

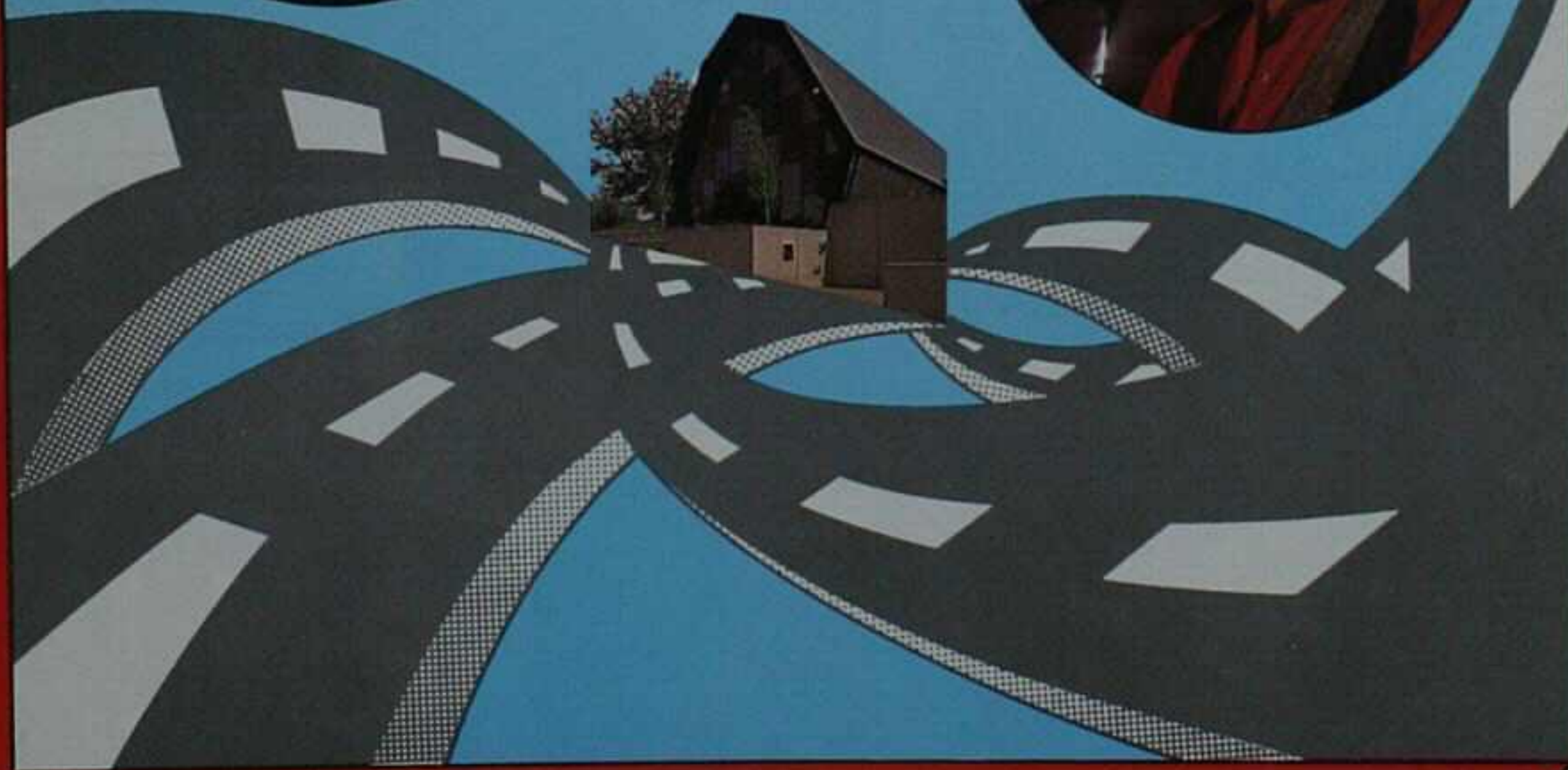
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THE EXPANDING WORLD OF COUNTRY MUSIC



AWARDS ISSUE

KENNY ROGERS IS HOT!



ON TELEVISION:

the "Tonight Show" NBC-TV

October 3: (with host John Denver & guests George Burns and Richard Pryor)

October 7: "Dinah Shore Show"

October 7: Hosting "Midnight Special" NBC-TV

October 10: CMA Awards Show CBS-TV

October 13: "Today Show" (Live from Nashville) NBC-TV

WITH AWARDS:

Voted: "Artist of the Year"
"Record of the Year" ("Lucille")
"Country Record of the Year"
("Lucille")
by the AMOA (Jukebox Operators)

Nominated: "Entertainer of the Year"
"Best Male Vocalist"
"Single of the Year"
"Song of the Year"
"Album of the Year"
by the Country Music Association

Voted: Special Achievement Award
By Record World Magazine
Best Country Single & Bill
Williams Memorial Award
By Billboard Magazine

ON RECORDS:

"Lucille" a gold record in the U.S., continues to hit number One all around the world.

"Daytime Friends" is Number One on the Country Charts

Just Released: "Sweet Music Man" from the LP, "Daytime Friends"



Management III



ICM

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Public Relations



The CMA (Great Britain) hosts a reception for visiting artists and executives during the ninth International Festival of Country Music at Wembley. Left to right are Barry Haugen, national sales and promotion, RCA-Canada; Shaun Greenfield, RCA label manager, London; Jo Walker, executive director, CMA; Tony Byworth, chairman, CMA (Great Britain); Jean Claude Poulin du Besset, manager, Acuff-Rose, France; Mervyn Conn, promoter and president of the CMA (Great Britain), and Wesley Rose, president of Acuff-Rose Publications.



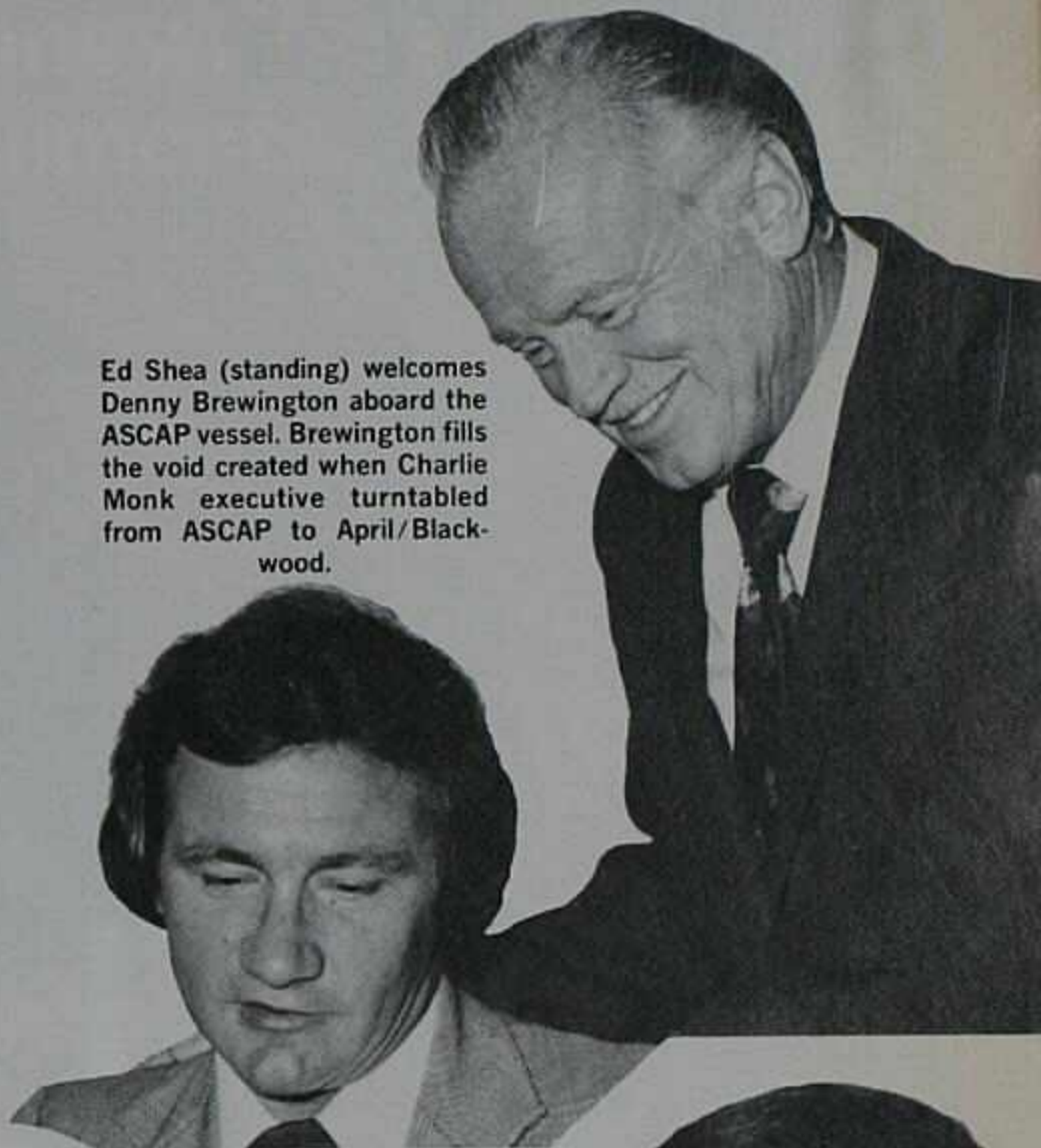
Playboy artist Mickey Gilley, left, guests on Dinah Shore's NBC-TV variety series with Charles Nelson Reilly.



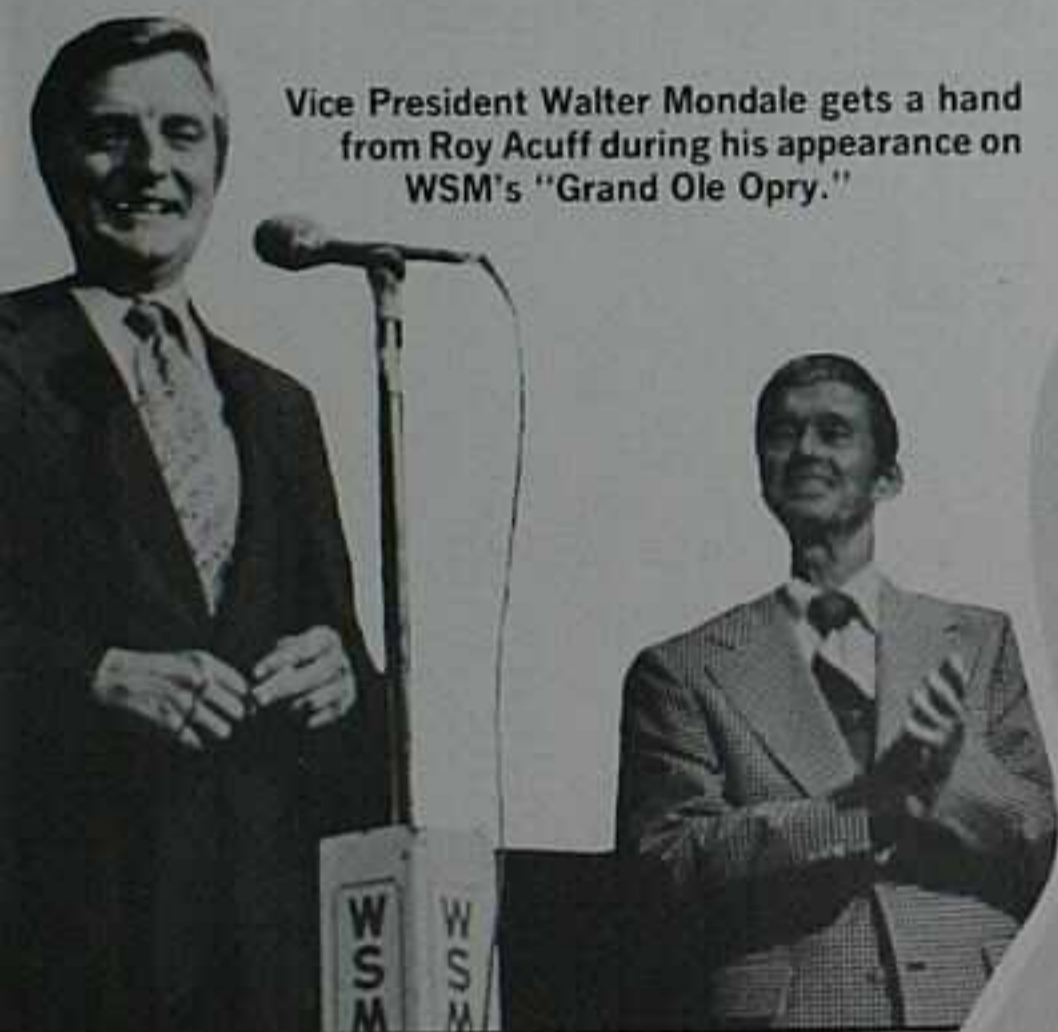
BMI co-sponsors a seminar with Vanderbilt Univ. and Belmont College, "Copyright Administration Under The New Law." Left to right standing are Edward M. Cramer, president of BMI, and W. Michael Milom, Nashville attorney. Seated is Dean Robert Knauss of the Vanderbilt School of Law and Robert E. Mulloy, director of music business for Belmont College.

COUNTRY

Ed Shea (standing) welcomes Denny Brewington aboard the ASCAP vessel. Brewington fills the void created when Charlie Monk executive turtabled from ASCAP to April/Blackwood.



Vice President Walter Mondale gets a hand from Roy Acuff during his appearance on WSM's "Grand Ole Opry."



One of country music's hottest new pairings: Bill Anderson and Mary Lou Turner on MCA.



KALEIDOSCOPE BURSTING WORLDWIDE

By GERRY WOOD

Country music, October 1977. Each year country music consumes most of the adjectives and cliches available for its description: explosive, unprecedented growth, new markets, new problems, blazing new frontiers, multi-market breakthrough.

The 1977 consumption has been near total. The country kaleidoscope is casting its spectrum beyond the boundaries of America and across the seas. You can catch country music, or vice versa, in taverns in Tokyo or Amsterdam, or on the stages of Great Britain or South Africa. An increasing amount of U.S., Canadian and European radio stations are kilowatt country into the ether.

Country music has been spreading like kudzu. Kudzu? That's the Southern vine that grows so fast it is rumored to be the cause of missing cows and pigs on Southern farms.

Spawned in this fertile, blood-red soil of the South, this music has vined into the cities and countries where today's frenetic, polluted environment grasps for something fresh, yet traditional. Often, that something turns out to be country music.

Country music helped Jimmy Carter become President. Jimmy Carter becoming President has helped country music. Country stars flocked to the Carter cause early in his campaign, along with many Southern rock performers. Helping herald Carter's inauguration Jan. 20 in Washington were such acts as Tom T. Hall, James Talley, Hoyt Axton, the Charlie Daniels Band and the Marshall Tucker Band.

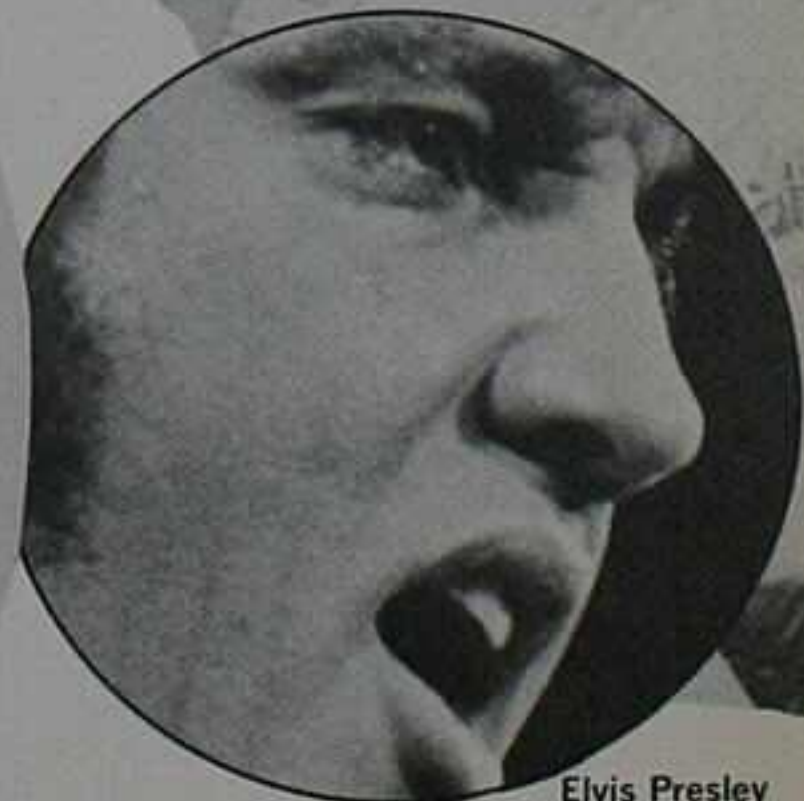
Now that Carter has drawn the international media spotlight to the South, country music—closely identified with the the South in past years—has gained from the exposure.

But country music hasn't had to use political apron strings to pull itself into international prominence. The quality of the product has done it.

As its success intensifies, so does the myriad of its contradictions. The year 1977 brought some beauties: Tom Jones and Engelbert Humperdinck, those ballsy British boys, sing-

(Continued on page WOCM-60)

Tom Jones country? He had a big hit. And the debate still rages on, though the Epic artist racked up both country airplay and sales, along with his fellow British artist, Engelbert Humperdinck.



Elvis Presley

No. 1 Country

Of The Year

Overall Artist

Pos.	ARTIST, Label	No. Releases on Chart
1.	WAYLON JENNINGS, RCA	7
2.	CONWAY TWITTY, MCA	8
3.	CRYSTAL GAYLE, United Artists	7
4.	WILLIE NELSON, Columbia	7
	RCA	3
	Lone Star	1
	RCA Victorla	1
5.	CHARLEY PRIDE, RCA	6
	RCA Victorla	1
6.	DONNA FARGO, Warner Bros.	5
	ABC/Dot	2
7.	MERLE HAGGARD, MCA	3
	Capitol	5
8.	MICKEY GILLEY, Playboy	7
9.	EMMYLOU HARRIS, Warner Bros.	4
	Reprise	2
10.	LORETTA LYNN, MCA	8
11.	JOE STAMPLEY, Epic	6
	ABC/Dot	3
12.	MEL TILLIS, MCA	6
	MGM	1
13.	TANYA TUCKER, MCA	7
	Columbia	1
14.	RONNIE MILSAP, RCA	5
	RCA Victorla	1
15.	MARTY ROBBINS, Columbia	5
16.	KENNY ROGERS, United Artists	7
17.	JOHNNY RODRIGUEZ, Mercury	8
18.	GLEN CAMPBELL, Capitol	5
19.	ELVIS PRESLEY, RCA	12
20.	JOHNNY DUNCAN, Columbia	5
21.	FREDDY FENDER, ABC/Dot	5
22.	DAVE AND SUGAR, RCA	5
23.	MOE BANDY, Columbia	8
24.	LINDA RONSTADT, Asylum	3
	Elektra	2
	Capitol	1
25.	BILLY CRASH CRADDOCK, ABC/Dot	6

Overall Male Artist

Pos.	ARTIST, Label	No. Releases on Chart
1.	WAYLON JENNINGS, RCA	7
2.	CONWAY TWITTY, MCA	8
3.	WILLIE NELSON, Columbia	7
	RCA	3
	RCA Victorla	1
4.	CHARLEY PRIDE, RCA	6
	RCA Victorla	1
5.	MERLE HAGGARD, MCA	3
	Capitol	5
6.	MICKEY GILLEY, Playboy	7
7.	JOE STAMPLEY, Epic	6
	ABC/Dot	3
8.	MEL TILLIS, MCA	6
	MGM	1
9.	RONNIE MILSAP, RCA	5
	RCA Victorla	1
10.	MARTY ROBBINS, Columbia	5
11.	KENNY ROGERS, United Artists	7
12.	JOHNNY RODRIGUEZ, Mercury	8
13.	GLEN CAMPBELL, Capitol	5
14.	ELVIS PRESLEY, RCA	12
15.	JOHNNY DUNCAN, Columbia	5
16.	FREDDY FENDER, ABC/Dot	5
17.	MOE BANDY, Columbia	8
18.	BILLY CRASH CRADDOCK, ABC/Dot	6
19.	DON WILLIAMS, ABC/Dot	6
20.	CHARLIE RICH, RCA	2
	Epic	5
21.	EDDIE RABBITT, Elektra	6
22.	LARRY GATLIN, Monument	6
23.	FREDDIE HART, Capitol	6
24.	BILL ANDERSON, MCA	5
25.	JOHNNY PAYCHECK, Epic	6



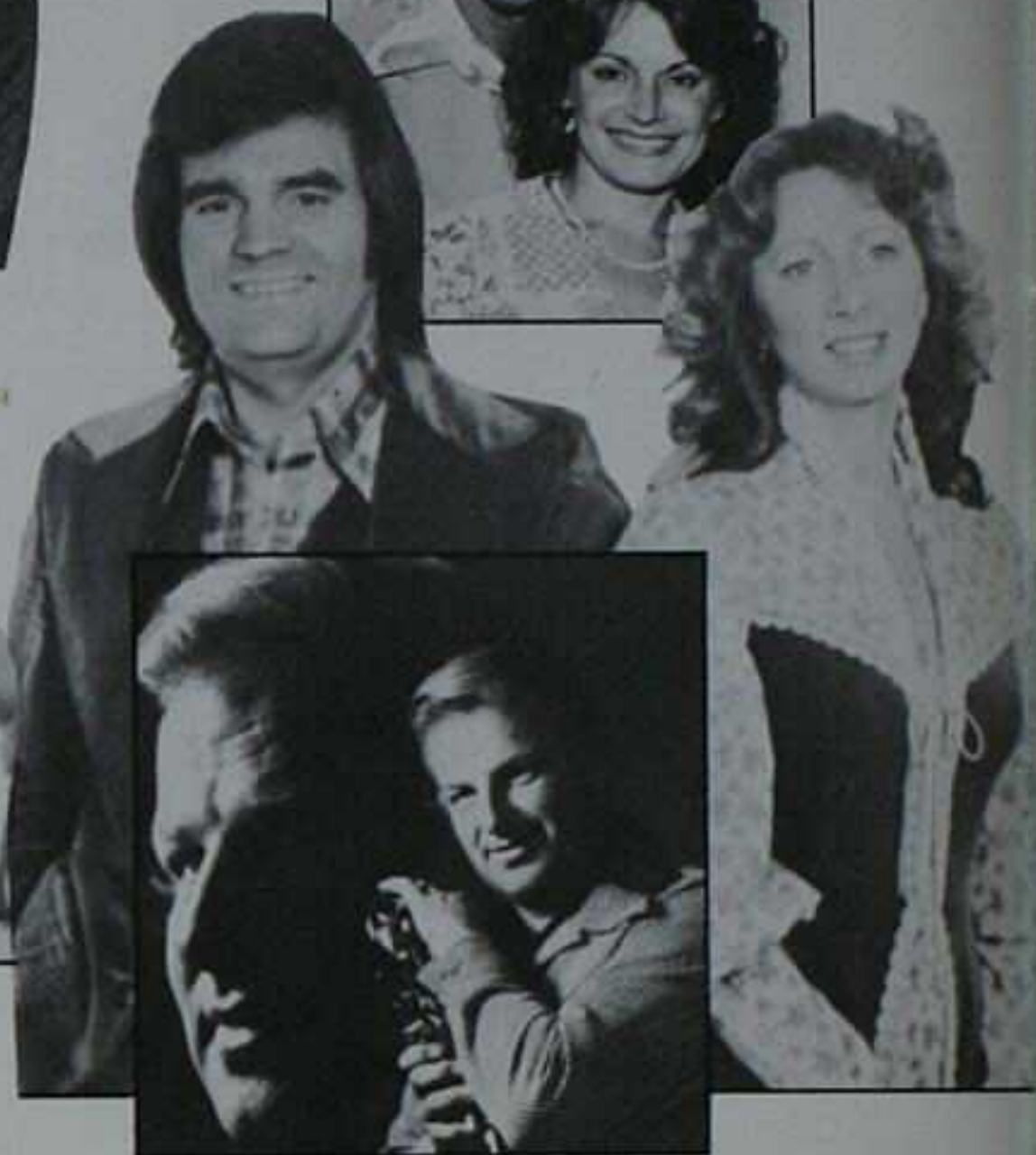
Overall Female Artist

Pos.	ARTIST, Label	No. Releases on Chart
1.	CRYSTAL GAYLE, United Artists	7
2.	DONNA FARGO, Warner Bros.	5
	ABC/Dot	2
3.	EMMYLOU HARRIS, Warner Bros.	4
	Reprise	2
4.	LORETTA LYNN, MCA	8
5.	TANYA TUCKER, MCA	7
	Columbia	1
6.	LINDA RONSTADT, Asylum	3
	Elektra	2
	Capitol	1
7.	DOLLY PARTON, RCA	5
8.	BILLIE JO SPEARS, United Artists	8
9.	BARBARA MANDRELL, ABC/Dot	7
	Columbia	1
10.	TAMMY WYNETTE, Epic	4
11.	MARGO SMITH, Warner Bros.	5
12.	LYNN ANDERSON, Columbia	6
13.	OLIVIA NEWTON-JOHN, MCA	5
14.	DOTTIE WEST, United Artists	4
15.	BARBARA FAIRCHILD, Columbia	4
16.	SAMMI SMITH, ELEKTRA	5
	Zodiac	2
17.	CONNIE SMITH, Columbia	3
	Monument	1
18.	JESSI COLTER, Capitol	3
19.	KATHY BARNES, Republic	4
20.	MARY KAY PLACE AS LORETTA HAGGERS, Columbia	2
21.	DOTTSY, RCA	2
22.	ANNE MURRAY, Capitol	3
23.	LOIS JOHNSON, Polydor	2
24.	SUNDAY SHARPE, Playboy	3
25.	STELLA PARTON, Elektra	3

Overall Vocal Duo

Pos.	ARTIST, Label	No. Releases on Chart
1.	JIM ED BROWN & HELEN CORNELIUS, RCA	5
	RCA Victorla	1
2.	GEORGE JONES & TAMMY WYNETTE, Epic	4
3.	CONWAY TWITTY & LORETTA LYNN, MCA	2
4.	DARRELL McCALL & WILLIE NELSON, Columbia	1
5.	BILL ANDERSON & MARY LOU TURNER, MCA	1
6.	BOBBY AND JEANNIE BARE, RCA	1
7.	DEL REEVES & BILLIE JO SPEARS, United Artists	2
8.	L. E. WHITE & LOLA JEAN DILLON, Epic	1
9.	CARMOL TAYLOR & STELLA PARTON, Elektra	1
10.	KATHY & LARRY, Republic	1

Pos.	ARTIST, Label	No. Releases on Chart
1.	DAVE & SUGAR, RCA	5
2.	STATLER BROTHERS, Mercury	7
3.	ASLEEP AT THE WHEEL, Capitol	5
4.	EAGLES, Asylum	2
5.	MARSHALL TUCKER BAND, Capricorn	5
6.	AMAZING RHYTHM ACES, ABC	3
7.	DAK RIDGE BOYS, ABC/Dot	1
8.	KENDALLS, Ovation	3
9.	CHARLIE DANIELS BAND, Epic	4
10.	R.W. BLACKWOOD & BLACKWOOD SINGERS, Capitol	2



Overall Duo Or Group

Pos.	ARTIST, Label	No. Releases on Chart
1.	DAVE AND SUGAR, RCA	5
2.	STATLER BROTHERS, Mercury	7
3.	JIM ED BROWN & HELEN CORNELIUS, RCA	5
	RCA Victorla	1
4.	GEORGE JONES & TAMMY WYNETTE, Epic	4
5.	ASLEEP AT THE WHEEL, Capitol	5
6.	CONWAY TWITTY & LORETTA LYNN, MCA	2
7.	EAGLES, Asylum	2
8.	MARSHALL TUCKER BAND, Capricorn	5
9.	AMAZING RHYTHM ACES, ABC	3
10.	DAK RIDGE BOYS, ABC/Dot	1

Overall Instrumental Act

Pos.	ARTIST, Label	No. Releases on Chart
1.	MAUREY FINNEY, Soundwaves	4
2.	BILL BLACK COMBO, Hi	1
3.	BUCK TRENT, ABC/Dot	1
4.	DANNY DAVIS & NASHVILLE BRASS, RCA	1
5.	ORIGINAL TEXAS PLAYBOYS, Capitol	1

Overall Label



Pos.	LABEL	No. Releases on Chart
1.	RCA	119
2.	MCA	95
3.	Columbia	87
4.	ABC/Dot	98
5.	Epic	61
6.	Capitol	69
7.	United Artists	56
8.	Mercury	40
9.	Warner Bros.	44
10.	Playboy	25

The information compiled for the top records and artist's survey is based on the weekly chart positioning and length of time records were on the respective charts from the issue dates of September 1976 through September 1977. Points were assigned to each weekly position, in reverse order for each chart in the categories represented. In addition, the number one position each week was assigned bonus points equal to the total number of positions on its respective chart. In this way all the records of a particular artist, publisher or producer were compiled, combined and placed in total point strength order. Where a record was shared by more than one artist, publisher or producer, and each was known in his or her right,

the points were divided equally. Each artist, publisher or producer, however, was given credit for the record. These recaps, as well as the weekly charts, do not reflect actual sales figures. The ratings take into account the number of weeks the disk was on the chart, plus the weekly positions it held during its chart life. Each disk was given points accordingly for its respective chart, and in addition, the number one disk each week was assigned bonus points equal to the total number of positions on its respective chart. These recaps were compiled by the staff of Billboard's Music Popularity Charts Dept. under the direction of Bill Wardlaw.

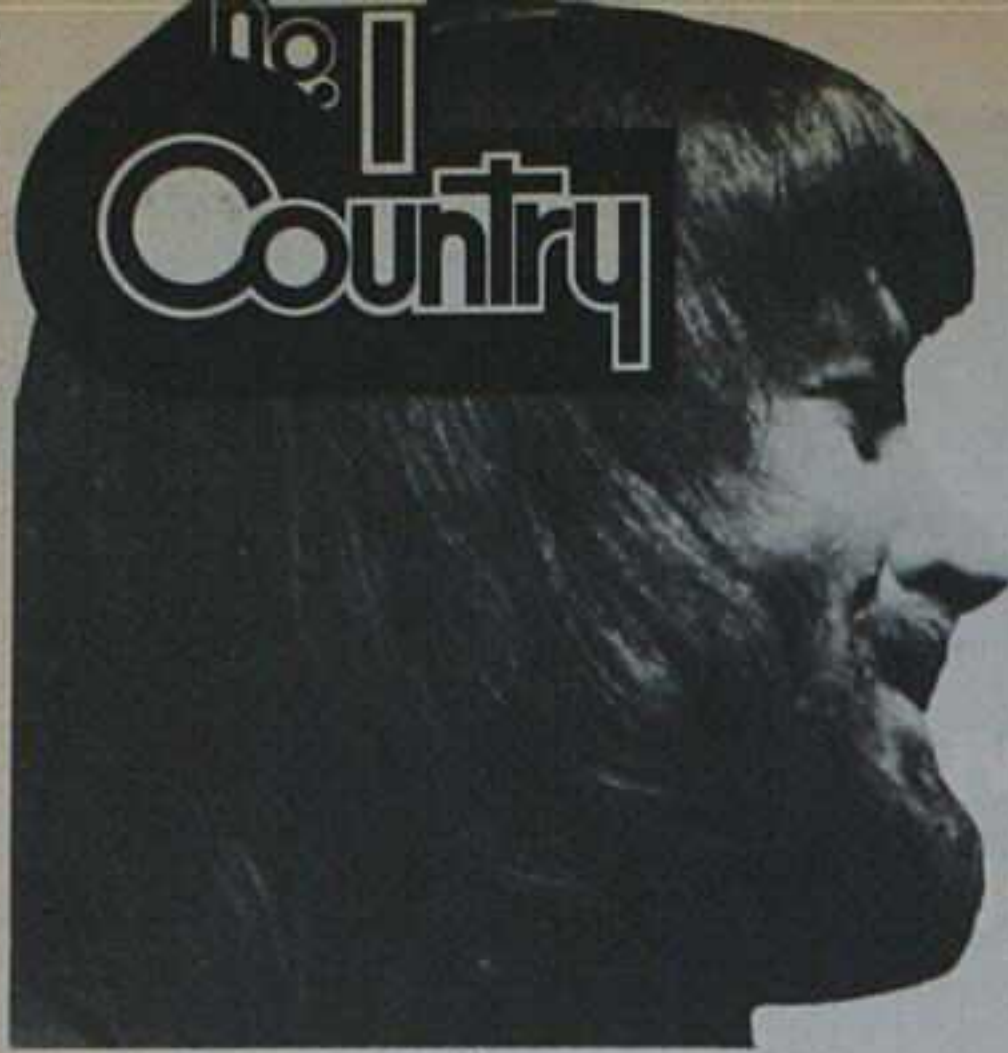
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Country



Album

Pos., title, Artist, Label

1. CRYSTAL, Crystal Gayle, United Artists
2. LUXURY LINER, Emmylou Harris, Warner Bros.
3. ARE YOU READY FOR THE COUNTRY, Waylon Jennings, RCA
4. GREATEST HITS, Linda Ronstadt, Asylum
5. NEW HARVEST, Dolly Parton, RCA
6. KENNY ROGERS, Kenny Rogers, United Artists
7. WAYLON LIVE, Waylon Jennings, RCA
8. CHANGES IN LATITUDES—CHANGES IN ATTITUDES, Jimmy Buffett, ABC
9. SOUTHERN NIGHTS, Glen Campbell, Capitol
10. CONWAY TWITTY'S GREATEST HITS, VOL. II, MCA
11. HASTEN DOWN THW WIND, Linda Ronstadt, Asylum
12. THE TROUBLEMAKER, Willie Nelson, Columbia
13. BEST OF CHARLEY PRIDE, VOL. III, RCA
14. WANTED: THE OUTLAWS, Waylon Jennings, RCA
15. OL' WAYLON, Waylon Jennings, RCA
16. RONNIE MILSAP LIVE, RCA
17. DAVE & SUGAR, Dave and Sugar, RCA
18. VISIONS, Don Williams, ABC/Dot
19. GOLDEN RING, George Jones & Tammy Wynette, Epic
20. EL PASO CITY, Marty Robbins, Columbia
21. GILLEY'S SMOKIN', Mickey Gilley, Playboy
22. FARGO COUNTRY, Donna Fargo, Warner Bros.
23. SHE'S JUST AN OLD LOVE TURNED MEMORY, Charley pride, RCA
24. SPIRIT, John Denver, RCA
25. ALL I CAN DO, Dolly Parton, RCA



Album Artist

- | Pos. | ARTIST, Label | No. LPs on Chart |
|------|--------------------------------------|------------------|
| 1. | WAYLON JENNINGS, RCA | 4 |
| 2. | WILLIE NELSON, Columbia
RCA | 4 |
| 3. | CRYSTAL GAYLE, United Artists | 2 |
| 4. | LINDA RONSTADT, Asylum
Capitol | 3 |
| 5. | CONWAY TWITTY, MCA | 1 |
| 6. | DOLLY PARTON, RCA | 4 |
| 7. | CHARLEY PRIDE, RCA | 3 |
| 8. | ELVIS PRESLEY, RCA | 3 |
| 9. | GLEN CAMPBELL, Capitol | 10 |
| 10. | EMMYLOU HARRIS, Warner Bros. | 2 |
| 11. | MERLE HAGGARD, Capitol
MCA | 2 |
| 12. | RONNIE MILSAP, RCA | 1 |
| 13. | LORETTA LYNN, MCA | 3 |
| 14. | KENNY ROGERS, United Artists | 5 |
| 15. | DONNA FARGO, Warner Bros.
ABC/Dot | 3 |
| 16. | MICKEY GILLEY, Playboy | 1 |
| 17. | MARTY ROBBINS, Columbia | 1 |
| 18. | JOHN DENVER, RCA | 3 |
| 19. | FREDDY FENDER, ABC/Dot | 2 |
| 20. | DON WILLIAMS, ABC/Dot | 2 |
| 21. | JIMMY BUFFETT, ABC | 2 |
| 22. | LORETTA LYNN AND CONWAY TWITTY, MCA | 1 |
| 23. | TANYA TUCKER, MCA | 2 |
| 24. | MEL TILLIS, Columbia
MCA
MGM | 1 |
| 25. | DAVE AND SUGAR, RCA | 2 |

Album Label

- | Pos. | LABEL | No. LPs on Chart |
|------|----------------|------------------|
| 1. | RCA | 54 |
| 2. | MCA | 30 |
| 3. | COLUMBIA | 35 |
| 4. | ABC/DOT | 29 |
| 5. | CAPITOL | 20 |
| 6. | UNITED ARTISTS | 15 |
| 7. | EPIC | 15 |
| 8. | ASYLUM | 3 |
| 9. | WARNER BROS. | 12 |
| 10. | MERCURY | 12 |

A Billboard Spotlight

OCTOBER 15, 1977, BILLBOARD



No place but Texas

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TEXAS MUSIC
SPECIALS**

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JOHNNY DUNCAN & JOHNNY PAYCHECK

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"BILL & MARY LOU" CMA Duet of the Year Nomination



Single Artist

Pos.	ARTIST, Label	No. Singles on Chart
1.	CONWAY TWITTY, MCA	4
2.	JOE STAMPLEY, Epic ABC/Dot	4
3.	DONNA FARGO, ABC/Dot Warner Bros.	2
4.	CRYSTAL GAYLE, United Artists	4
5.	MICKEY GILLEY, Playboy	4
6.	MEL TILLIS, MCA	4
7.	JOHNNY DUNCAN, Columbia	3
8.	JOHNNY RODRIGUEZ, Mercury	5
9.	TANYA TUCKER, MCA	5
10.	MERLE HAGGARD, Capitol MCA	2
11.	CHARLEY PRIDE, RCA RCA Victrola	3
12.	FREDDIE HART, Capitol	1
13.	CHARLIE RICH, Epic RCA	4
14.	LORETTA LYNN, MCA	3
15.	LARRY GATLIN, Monument	4
16.	BILLIE JO SPEARS, United Artists	5
17.	EMMYLOU HARRIS, Warner Bros. Reprise	2
18.	WAYLON JENNINGS, RCA	3
19.	WILLIE NELSON, Columbia RCA Victrola RCA	3
20.	STATLER BROTHERS, Mercury	4
21.	BILLY CRASH CRADDOCK, ABC/Dot	4
22.	JIM ED BROWN & HELEN CORNELIUS, RCA RCA RCA Victrola	3
23.	DAVE AND SUGAR, RCA	1
24.	MOE BANDY, Columbia	3
25.	MARTY ROBBINS, Columbia	4

Single

Pos.	TITLE, Artist, Label
1.	LUCKENBACH, TEXAS (BACK TO THE BASICS OF LOVE), Waylon Jennings, RCA
1.	LUCILLE, Kenny Rogers, United Artists
2.	ROLLING WITH THE FLOW, Charlie Rich, Epic
3.	SHE'S PULLING ME BACK AGAIN, Mickey Gilley, Playboy
4.	SOMEBODY SOMEWHERE, Loretta Lynn, MCA
5.	SHE'S GOT YOU, Loretta Lynn, MCA
6.	IT WAS ALMOST LIKE A SONG, Ronnie Milsap, RCA Victrola
7.	SOME BROKEN HEARTS NEVER MEND, Don Williams, ABC/Dot
8.	DON'T BE ANGRY, Donna Fargo, ABC/Dot
9.	PAPER ROSIE, Gene Watson, Capitol
10.	9,999,999 TEARS, Dickey Lee, RCA
11.	PLAY GUITAR PLAY, Conway Twitty, MCA
12.	I DON'T WANNA CRY, Larry Gatlin, Monument

Pos.	TITLE, Artist, Label
13.	I CAN'T HELP MYSELF, Eddie Rabbitt, Elektra
14.	MARRIED BUT NOT TO EACH OTHER, Barbara Mandrell, ABC/Dot
15.	A SONG IN THE NIGHT, Johnny Duncan, Columbia
16.	THINKIN' OF A RENDEZVOUS, Johnny Duncan, Columbia
17.	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE, Jim Ed Brown & Helen Cornelius, RCA
18.	HER NAME IS, George Jones, Epic
19.	SOUTHERN NIGHTS, Glen Campbell, Capitol
20.	I'M GONNA LOVE YOU, Dave & Sugar, RCA
21.	WAY DOWN/PLEDGING MY LOVE, Elvis Presley, RCA
22.	YOU AND ME, Tammy Wynette, Epic
23.	SLIDE OFF OF YOUR SATIN SHEETS, Johnny Paycheck, Epic
24.	I'LL DO IT ALL OVER AGAIN, Crystal Gayle, United Artists
25.	GOOD WOMAN BLUES, Mel Tillis, MCA



Singles Label

Pos.	LABEL	No. Singles on Chart	Pos.	LABEL	No. Singles on Chart
1.	MCA	65	6.	CAPITOL	49
2.	RCA	65	7.	UNITED ARTISTS	41
3.	ABC/Dot	69	8.	MERCURY	28
4.	COLUMBIA	52	9.	WARNER BROS.	32
5.	EPIC	46	10.	ELEKTRA	24

OCTOBER 15, 1977, BILLBOARD

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 David Rogers — Ray Sanders — Nate Harvell

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No. 1 Country



Male Album Artist

Pos.	ARTIST, Label	No. LPs on Chart
1.	WAYLON JENNINGS, RCA	4
2.	WILLIE NELSON, Columbia RCA	4
3.	CONWAY TWITTY, MCA	4
4.	CHARLEY PRIDE, RCA	3
5.	ELVIS PRESLEY, RCA	10
6.	GLEN CAMPBELL, Capitol	2
7.	MERLE HAGGARD, Capitol MCA	3
8.	RONNIE MILSAP, RCA	1
9.	KENNY ROGERS, United Artists	3
10.	MICKEY GILLEY, Playboy	3
11.	MARTY ROBBINS, Columbia	2
12.	JOHN DENVER, RCA	2
13.	FREDDY FENDER, ABC/Dot	2
14.	DON WILLIAMS, ABC/Dot	2
15.	JIMMY BUFFETT, ABC	1
16.	MEL TILLIS, MCA MGM	2
17.	MOE BANDY, Columbia	1
18.	BILLY CRASH CRADDOCK, ABC/Dot	4
19.	EDDIE RABBITT, Elektra	2
20.	JOHNNY RODRIGUEZ, Mercury	2
21.	KRIS KRISTOFFERSON, Monument	3
22.	TOM JONES, Epic	2
23.	TOM T. HALL, Mercury	1
24.	HANK WILLIAMS, MGM	2
25.	GEORGE JONES, Epic	3



Singles Male Artist

Pos.	ARTIST, Label	No. Singles on Chart
1.	CONWAY TWITTY, MCA	4
2.	JOE STAMPLEY, Epic ABC/Dot	4
3.	MICKEY GILLEY, Playboy	2
4.	MEL TILLIS, MCA	4
5.	JOHNNY DUNCAN, Columbia	4
6.	JOHNNY RODRIGUEZ, Mercury	3
7.	MERLE HAGGARD, MCA Capitol	5
8.	CHARLEY PRIDE, RCA RCA Victrola	2
9.	FREDDIE HART, Capitol	3
10.	CHARLIE RICH, Epic RCA	1
11.	LARRY GATLIN, Monument	4
12.	WAYLON JENNINGS, RCA	3
13.	WILLIE NELSON, Columbia Lone Star	3
14.	BILLY CRASH CRADDOCK, ABC/Dot RCA Victrola	1
15.	MOE BANDY, Columbia	1
16.	MARTY ROBBINS, Columbia	4
17.	EDDIE RABBITT, Elektra	3
18.	KENNY ROGERS, United Artists	4
19.	VERN GOSDIN, Elektra	3
20.	FREDDY FENDER, ABC/Dot	3
21.	RONNIE MILSAP, RCA RCA Victrola	2
22.	JOHNNY PAYCHECK, Epic	1
23.	BILL ANDERSON, MCA	4
24.	DON WILLIAMS, ABC/Dot	3
25.	DICKEY LEE, RCA	4

Female Album Artist

Pos.	ARTIST, Label	No. LPs on Chart
1.	CRYSTAL GAYLE, United Artists	3
2.	LINDA RONSTADT, Asylum Capitol	2
3.	DOLLY PARTON, RCA	1
4.	EMMYLOU HARRIS, Warner Bros.	3
5.	LORETTA LYNN, MCA	2
6.	DONNA FARGO, Warner Bros. ABC/Dot	5
7.	TANYA TUCKER, MCA Columbia	1
8.	TAMMY WYNETTE, Epic	2
9.	OLIVIA NEWTON-JOHN, MCA	2
10.	JESSI COLTER, Capitol	2
11.	MARY KAY PLACE, Columbia	1
12.	BARBARA MANDRELL, ABC/Dot Columbia	3
13.	BILLIE JO SPEARS, United Artists	1
14.	LYNN ANDERSON, Columbia	3
15.	STELLA PARTON, Elektra	2
16.	RITA COOLIDGE, A&M	1
17.	ANNE MURRAY, Capitol	1
18.	CONNIE SMITH, Columbia	1
19.	LA COSTA, Capitol	1
20.	MARGO SMITH, Warner Bros.	2
21.	BARBI BENTON, Playboy	1
22.	JEAN SHEPARD, United Artists	1
23.	BRENDA LEE, MCA	1
24.	SAMMI SMITH, Elektra Zodiac	1
25.	DOTTIE WEST, United Artists	1

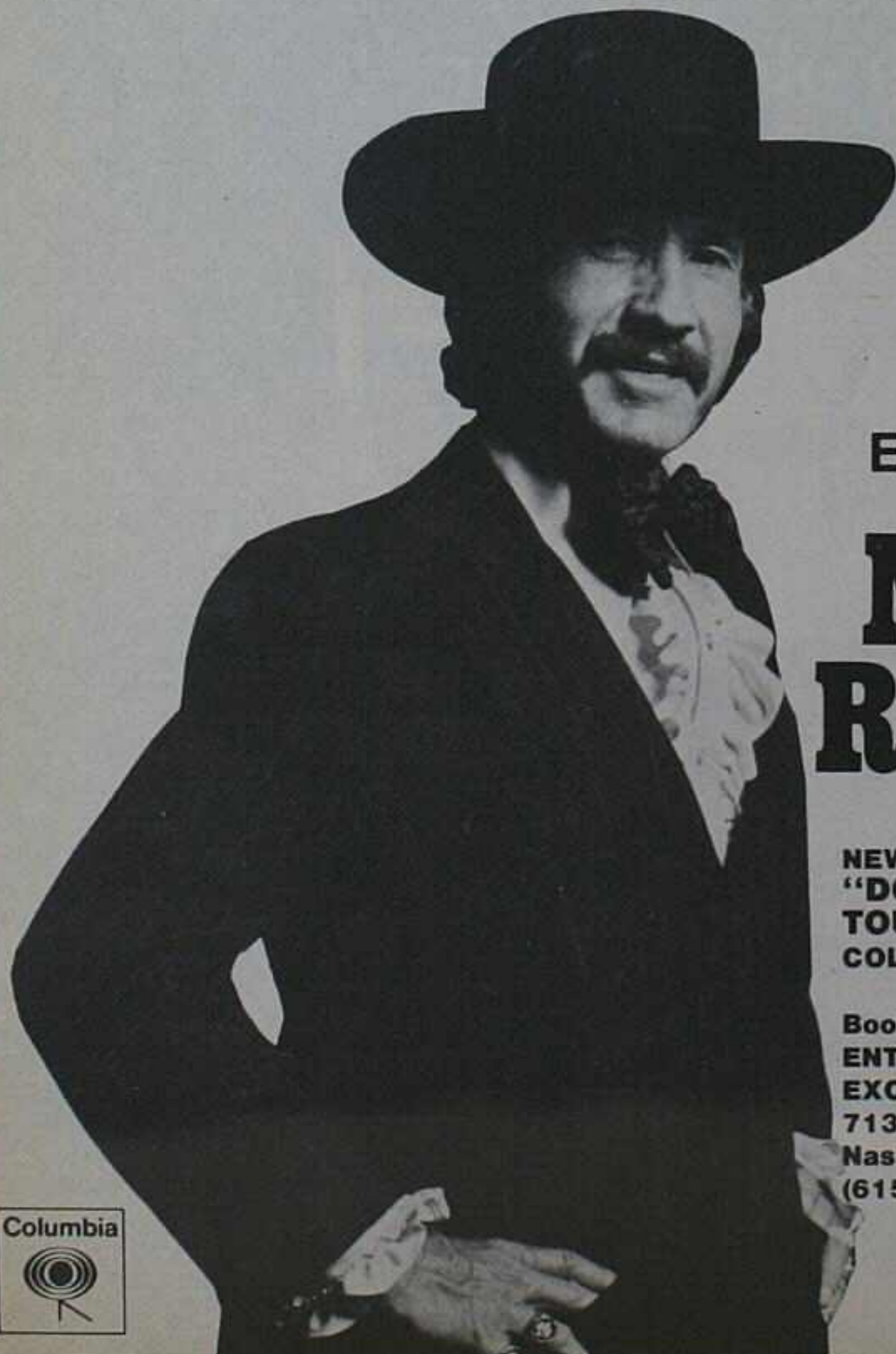
Singles Female Artist

Pos.	ARTIST, Label	No. Singles on Chart	Pos.	ARTIST, Label	No. Singles on Chart
1.	DONNA FARGO, Warner Bros. ABC/Dot	4	14.	LINDA RONSTADT, Asylum Elektra	1
2.	CRYSTAL GAYLE, United Artists	1	15.	SAMMI SMITH, Elektra Zodiac	4
3.	TANYA TUCKER, MCA	4	16.	OLIVIA NEWTON-JOHN, MCA	1
4.	LORETTA LYNN, MCA	5	17.	CONNIE SMITH, Columbia Monument	3
5.	BILLIE JO SPEARS, United Artists	3	18.	KATHY BARNES, Republic	2
6.	EMMYLOU HARRIS, Warner Bros. Reprise	2	19.	MARY KAY PLACE AS LORETTA HAGGERS, Columbia	4
7.	BARBARA MANDRELL, ABC/Dot	4	20.	DOTTIE WEST, United Artists	2
8.	MARGO SMITH, Warner Bros.	3	21.	LOIS JOHNSON, Polydor	2
9.	LYNN ANDERSON, Columbia	4	22.	SUNDAY SHARPE, Playboy	3
10.	TAMMY WYNETTE, Epic	2	23.	ANNE MURRAY, Capitol	2
11.	DOTTIE WEST, United Artists	3	24.	MARY LOU TURNER, MCA	3
12.	BARBARA FAIRCHILD, Columbia	3	25.	PEGGY SUE, Doorknob	3
13.	DOLLY PARTON, RCA	2			



A Billboard Spotlight

OCTOBER 15, 1977, BILLBOARD



Tops in Country Entertainment

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No. 1 Country



Singles Duo Or Group

Pos.	ARTIST, Label	No. Singles on Chart
1.	STATLER BROTHERS, Mercury	4
2.	JIM ED BROWN AND HELEN CORNELIUS, RCA RCA Victrola	3
3.	DAVE AND SUGAR, RCA	3
4.	GEORGE JONES & TAMMY WYNETTE, Epic	3
5.	CONWAY TWITTY & LORETTA LYNN, MCA	2
6.	ASLEEP AT THE WHEEL, Capitol	3
7.	AMAZING RHYTHM ACES, ABC	1
8.	OAK RIDGE BOYS, ABC/Dot	1
9.	DARRELL McCALL & WILLIE NELSON, Columbia	1
10.	BILL ANDERSON & MARY LOU TURNER, MCA	1
11.	KENDALLS, Ovation	2
12.	MARSHALL TUCKER BAND, Capricorn	3
13.	EAGLES, Asylum	1
14.	BOBBY AND JEANNIE BARE, RCA	1
15.	R. W. BLACKWOOD & BLACKWOOD SINGERS, Capitol	2
16.	HENHOUSE FIVE PLUS TOO, Warner Bros.	1
17.	BILLY THUNDERCLOUD AND CHIEFTONES, Polydor	2
18.	SHYLO, Columbia	3
19.	DEL REEVES & BILLIE JO SPEARS, United Artists	1
20.	L. E. WHITE AND LOLA JEAN DILLON, Epic	1

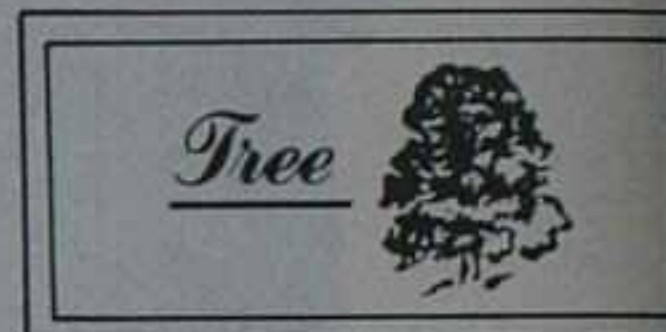
Album Duo Or Group

Pos.	ARTIST, Label	No. Singles on Chart
11.	NITTY GRITTY DIRT BAND, United Artists	1
12.	BOB WILLS AND HIS TEXAS PLAYBOYS, MGM Capitol	1
13.	JOHNNY CASH & TENNESSEE 3, Columbia	1
14.	PURE PRAIRIE LEAGUE, RCA	1
15.	KENDALLS, Ovation	1
16.	DANNY DAVIS & NASHVILLE BRASS, RCA	1
17.	RAY PRICE AND THE CHEROKEE COWBOYS, ABC/Dot	1
18.	DEL REEVES & BILLIE JO SPEARS, United Artists	1
19.	EARL SCRUGGS REVUE, Columbia	2
20.	RED, WHITE, AND BLUE (GRASS) AND CO., Mercury	1

A Billboard Spotlight

Singles Publisher

Pos.	PUBLISHER, Licensee	No. Singles on Chart	Pos.	PUBLISHER, Licensee	No. Singles on Chart
1.	TREE, BMI	49	19.	MILENE, ASCAP	8
2.	ACUFF ROSE, BMI	21	20.	SAWGRASS, BMI	5
3.	JACK AND BILL, ASCAP	22	21.	BROUGHAM HALL, BMI	17
4.	HALL-CLEMENT, BMI	25	22.	ALMO, ASCAP	6
5.	CHAPPELL, ASCAP	23	23.	AHAB, BMI	6
6.	ALGEE, BMI	17	24.	WARNER-TAMERLANE, BMI	7
7.	BEN PETERS, BMI	8	25.	DUCHESS, BMI	5
8.	TWITTY BIRD, BMI	12	26.	STARSHIP, ASCAP	3
9.	AL GALLICO, BMI	20	27.	FRED ROSE, BMI	4
10.	CHESS, ASCAP	8	28.	SINGLETREE, BMI	9
11.	FIRST GENERATION, BMI	6	29.	DICK JAMES, BMI	2
12.	MAPLEHILL, BMI	8	30.	WILJEX, ASCAP	6
13.	PI-GEM, BMI	7	31.	HOUSE OF BRYANT, BMI	4
14.	BLUE ECHO, ASCAP	9	32.	CRAZY CAJUN, BMI	6
15.	SCREEN GEMS-EMI, BMI	7	33.	WARNER BROS., ASCAP	4
16.	AMERICAN COWBOY, BMI	4	34.	WILLIE NELSON, BMI	3
17.	HOUSE OF GOLD, BMI	6	35.	CHERRY LANE, ASCAP	4
18.	BRIAR PATCH, BMI	7	36.	INTERSONG, USA, ASCAP	2



37.	PUBLICARE, ASCAP	2
38.	PRIMA DONNA, BMI	2
39.	CEDARWOOD, BMI	5
40.	NARVEL THE MARVEL, BMI	4
41.	BABY CHICK, BMI	2
42.	RAY STEVENS, BMI	4
43.	POWER PLAY, BMI	4
44.	PICK A HIT, BMI	2
45.	COAL MINERS, BMI	1
46.	SHADE TREE, BMI	4
47.	UNITED ARTISTS, ASCAP	7
48.	BLACK SHEEP, BMI	4
49.	FOUR STAR, BMI	2
50.	DOUBLE PLAY, BMI	2



OCTOBER 15, 1977, BILLBOARD

No. 1 Country



Willie Nelson (left) and Darrell McCall



Kenny Rogers



Vern Gosdin



John Wesley Ryles

Oak Ridge Boys



Mary Kay Place

New Artists/Special Awards

Overall New Male Artist Of The Year

VERN GOSDIN, Elektra

Overall New Female Artist Of The Year

MARY KAY PLACE, Columbia

Overall New Duo Or Group Of The Year

DARRELL McCALL & WILLIE NELSON, Columbia

Overall New Label Of The Year

CON-BRIO

The following three awards represent an editorial consensus based in great part on a 12-month analysis of charts.

Bill Williams Memorial, Artist Of The Year

KENNY ROGERS

Artist Resurgence Of The Year

JOHN WESLEY RYLES

Special Breakthrough Award

OAKRIDGE BOYS

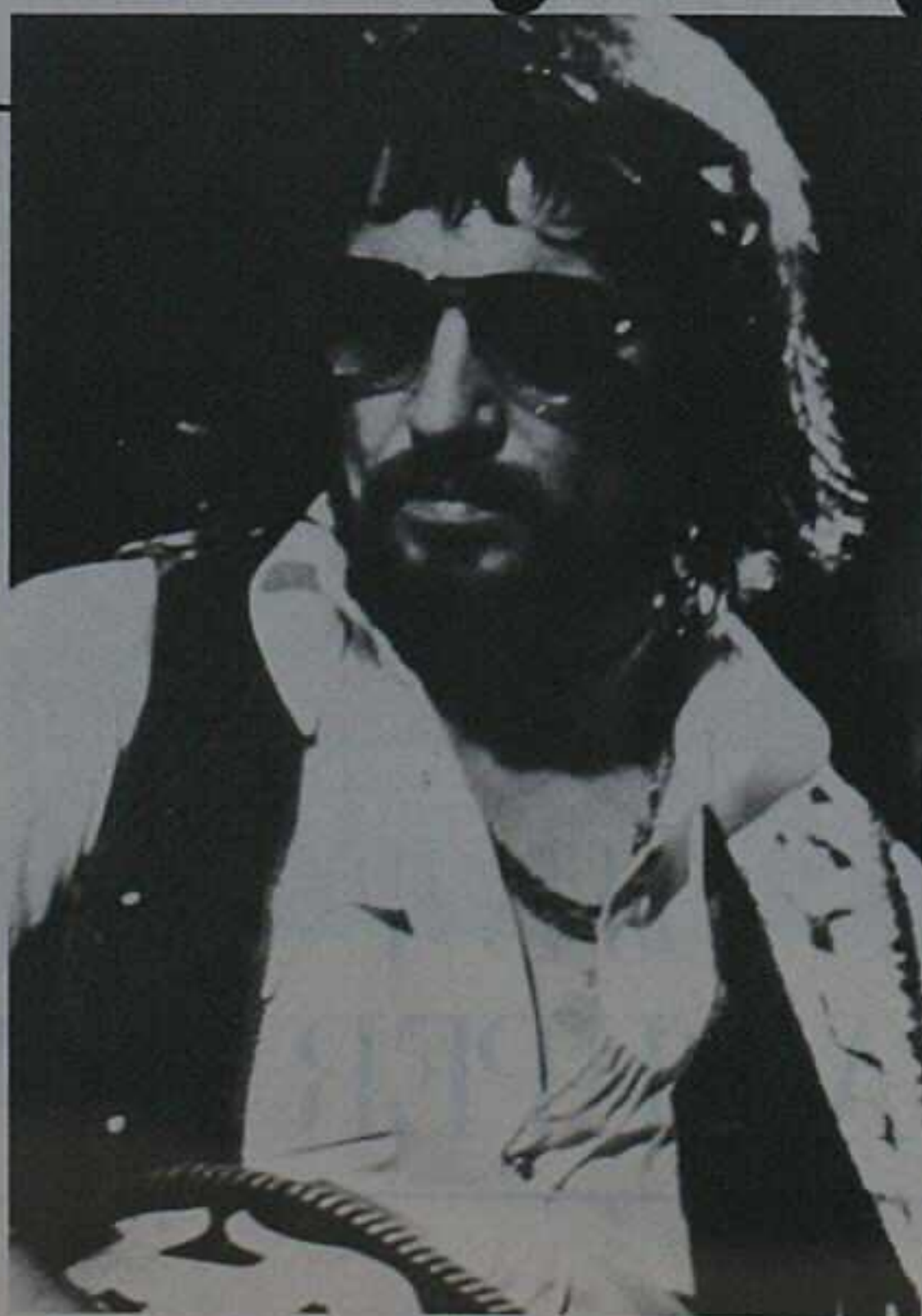
ONCE
MORE
WITH
A
WORLD
OF

feelings...

Waylon

ARTIST OF THE YEAR
MALE ARTIST OF THE YEAR
ALBUM ARTIST OF THE YEAR
ALBUM MALE ARTIST OF THE YEAR
SINGLE OF THE YEAR

thanks



Waylon

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RCA
Records



Thank you

Eddy Arnold

Chet Atkins

Jim Ed Brown

Wilma Burgess

Helen Cornelius

Paul Craft

Floyd Cramer

Danny Davis

Dave & Sugar

Dottsy

Bill Eldridge

Tom T. Hall

Beverly Heckel

Waylon Jennings

Dickey Lee

Zella Lehr

Ronnie Milsap

Dolly Parton

Charley Pride

Ronnie Prophet

Jerry Reed

Jim Reeves

Johnny Russell

Hank Snow

Gary Stewart

Porter Wagoner

Steve Wariner

Steve Young

FROM THE ARTISTS WHO SANG
THE SONGS - MANY, MANY THANKS.

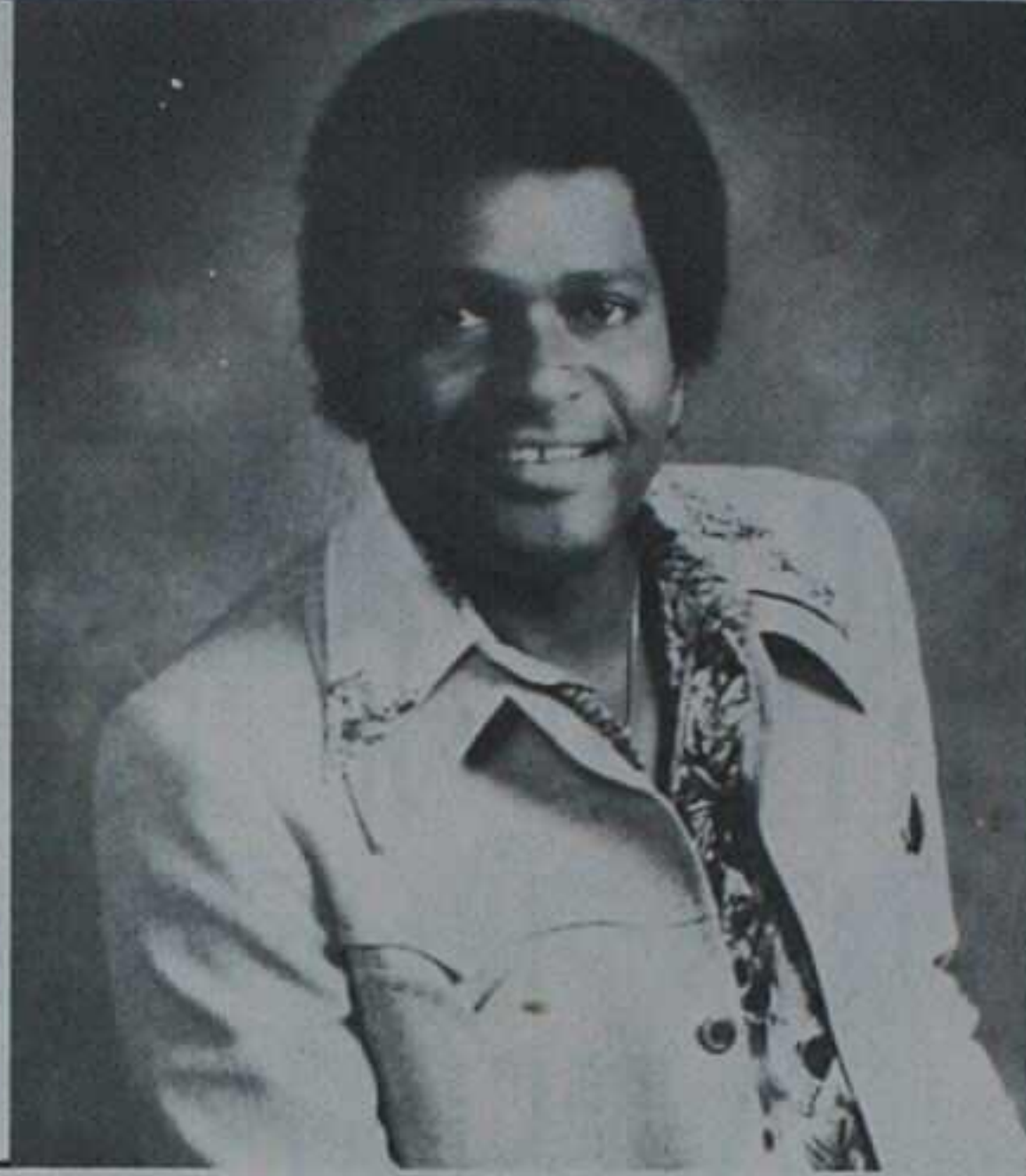


RCA
Records

LABEL OF THE YEAR

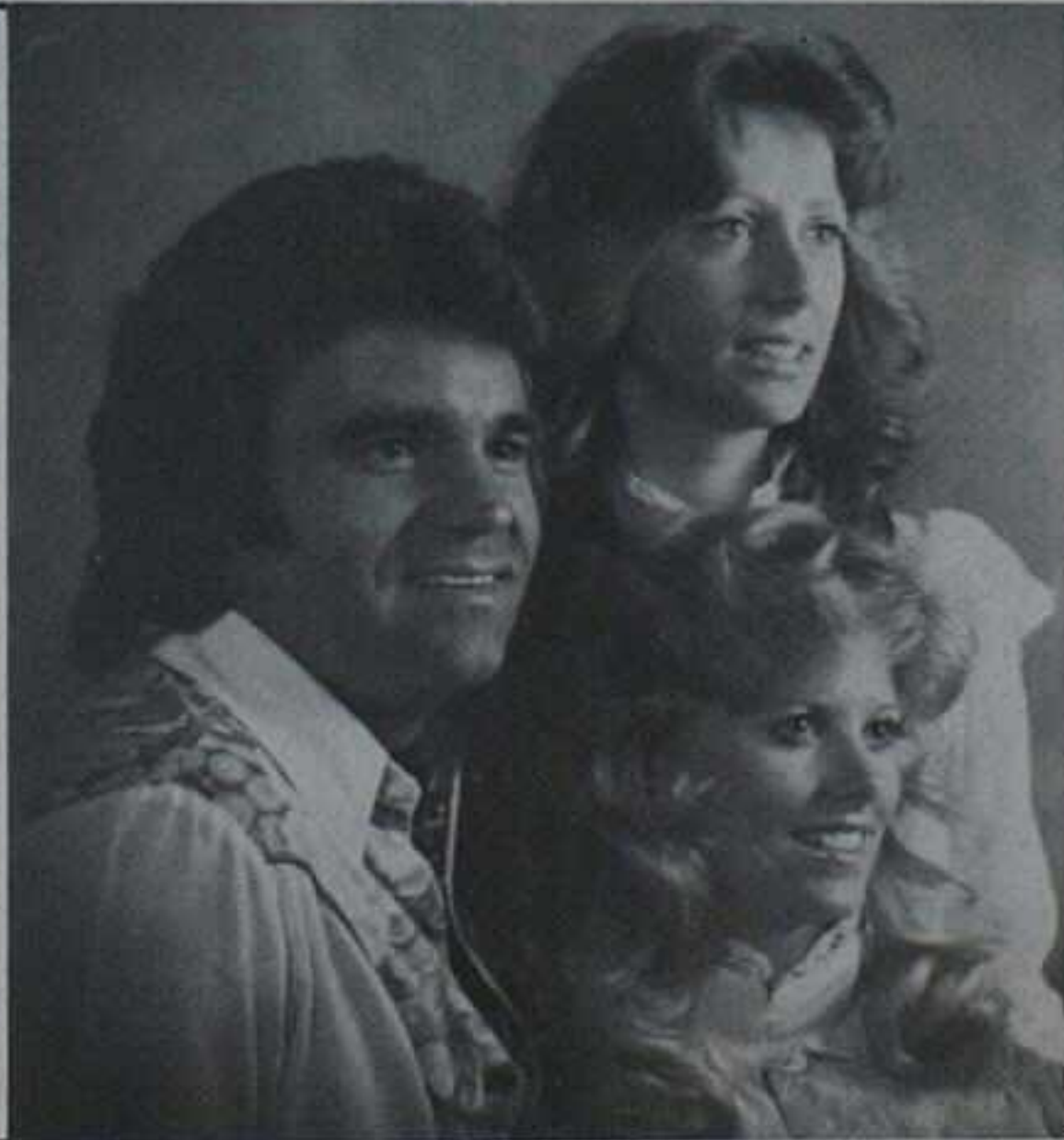
CHARLEY PRIDE

A Billboard Spotlight



DAVE & SUGAR GROUP OF THE YEAR

OCTOBER 15, 1977, BILLBOARD



THANKS DJ'S FOR MAKING IT A SUPER YEAR



Don Kierns - P.O. Box 40167 - Nashville, TN 37204 - (615) 385-2059

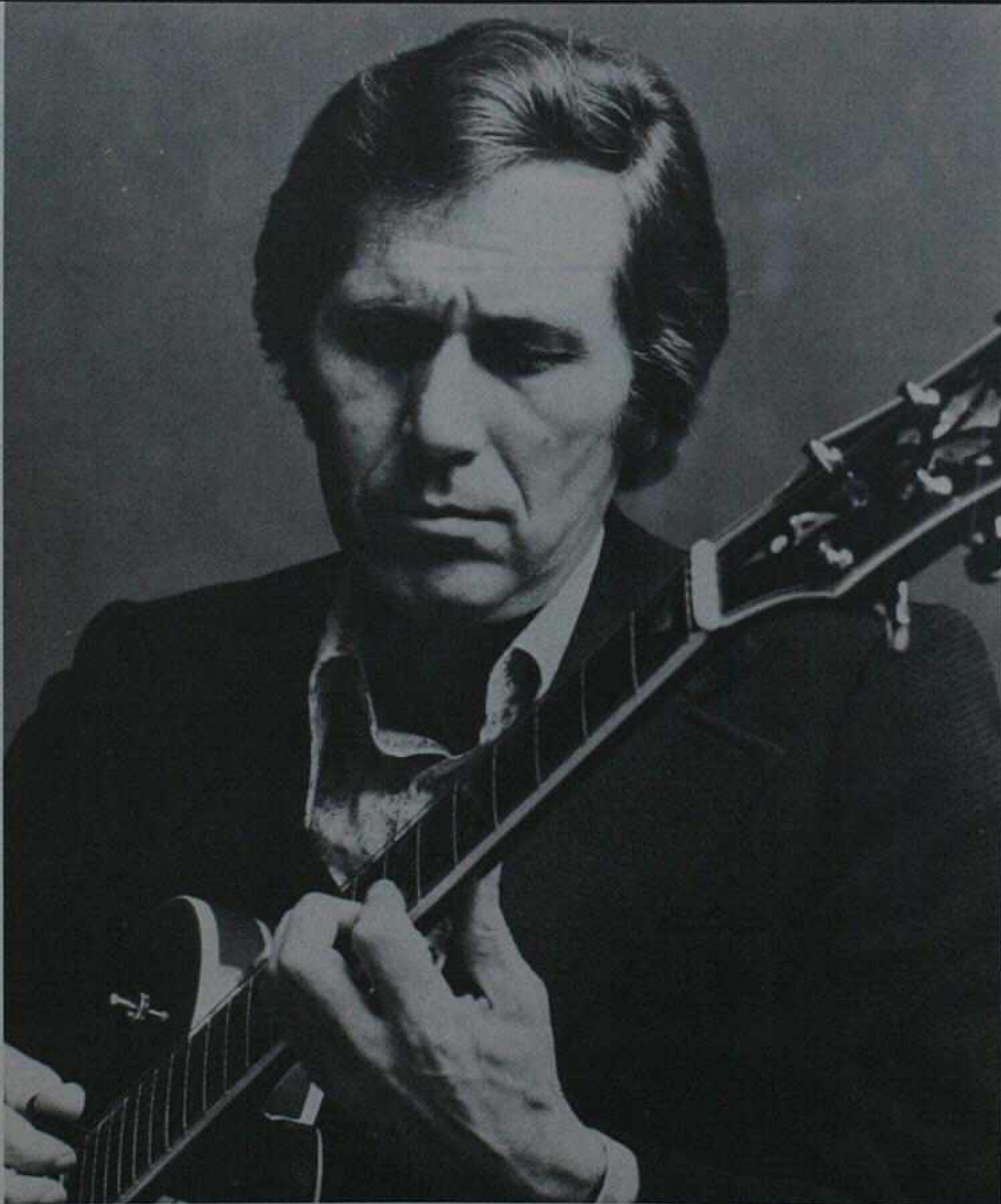
RCA
Records



IN A WORD

thanks

CHET ATKINS



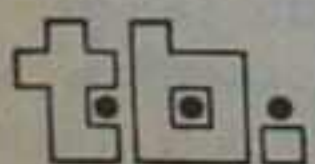
RCA
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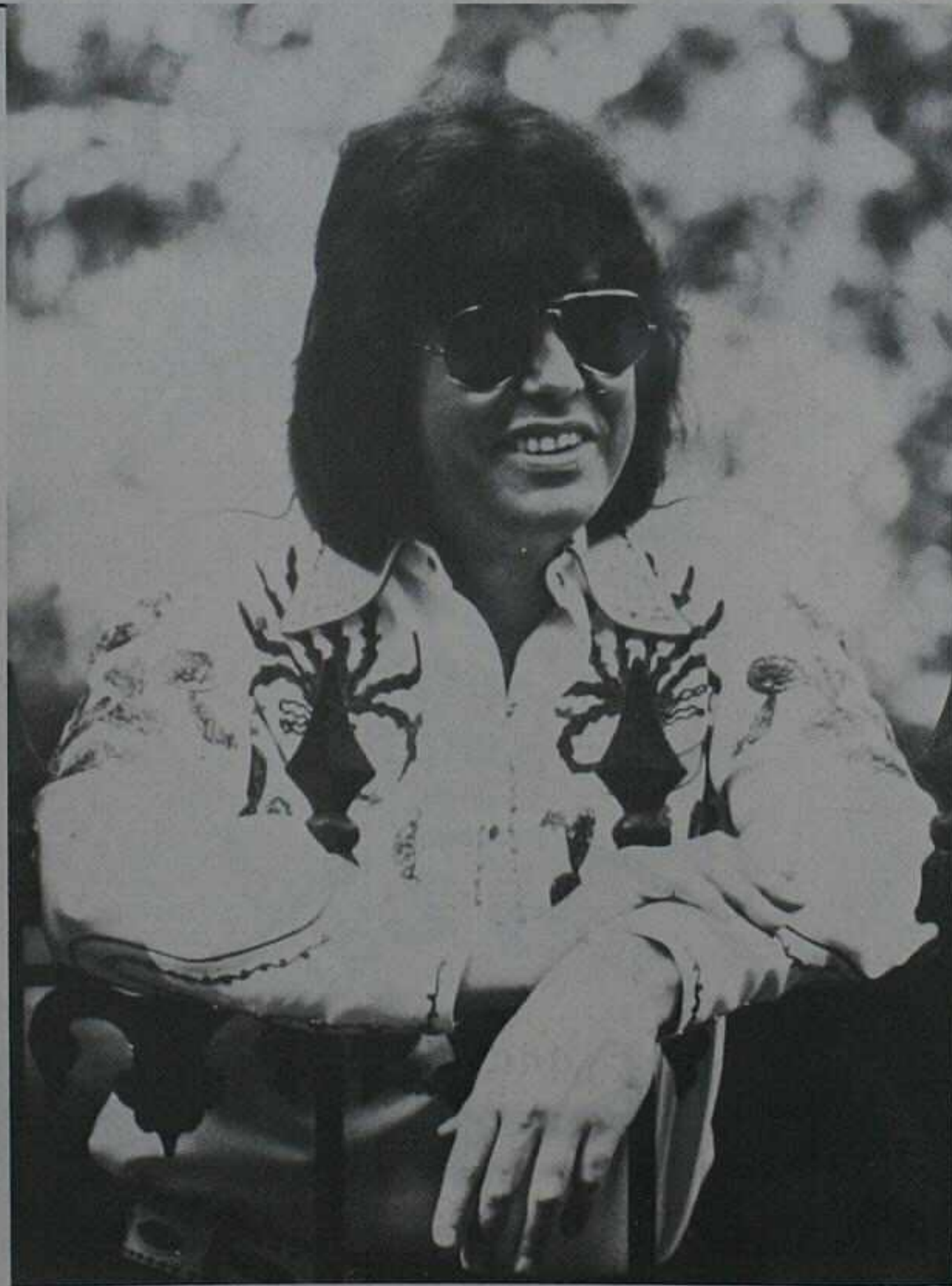
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IN MY LIFE

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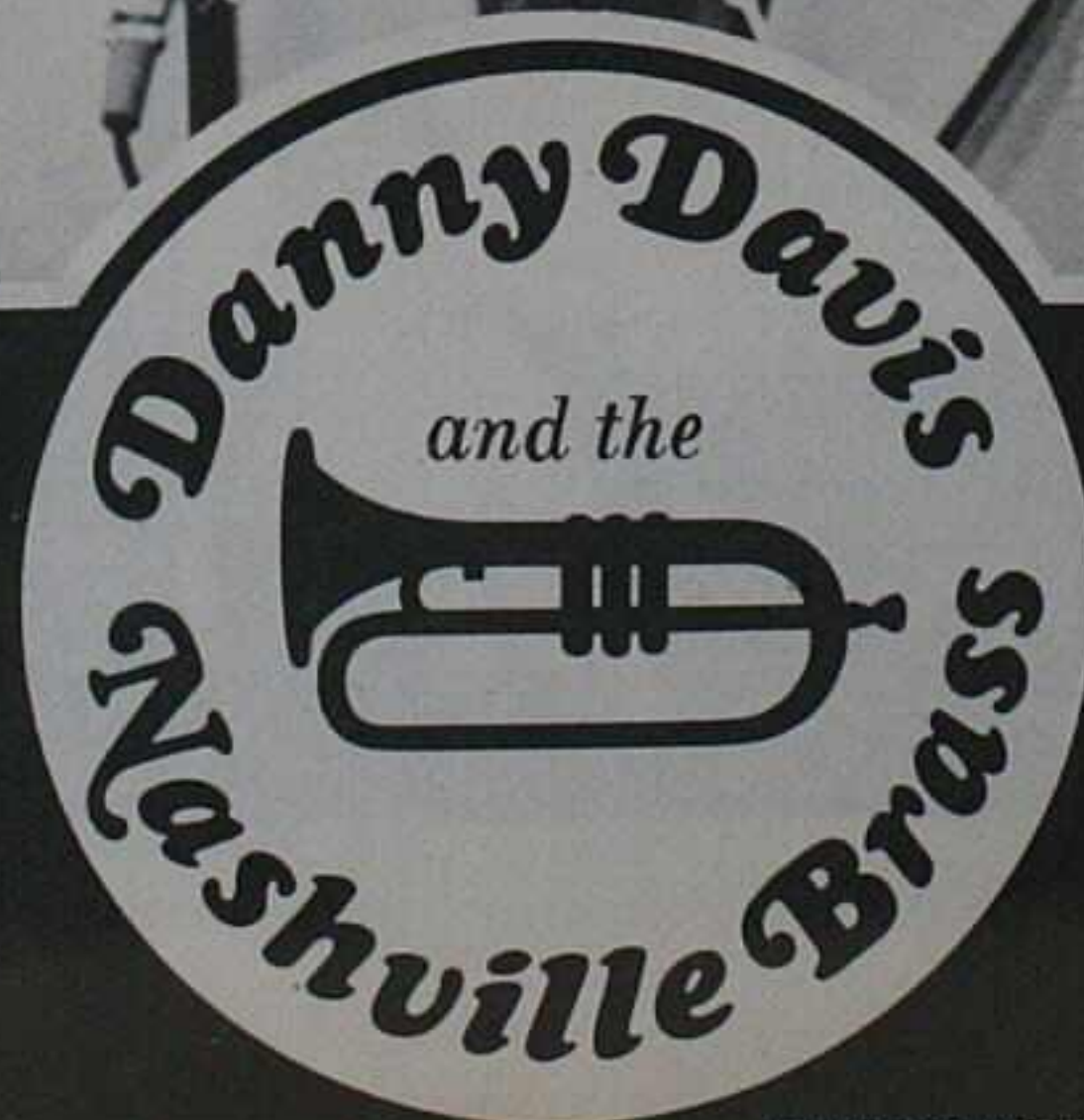
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SONGS"**

PB-11073



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(ALBUM)** Cash Box



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LABEL ACTION EXPANDS

By SALLY HINKLE

Expansions of staffs and rosters, new artist development programs and a continued growth with the country music industry are reflective in the 1977 label picture.

Typical of the growth, CBS Records/Nashville unveiled an innovative and successful "Box Lot Blitz," an artist and music promotion involving all levels of retail customers. The results shoved the sale of both new and old catalog product releases beyond forecasts and penetrated new market areas.

CBS also teamed efforts with Dallas-based KBOX radio and major record accounts in the Dallas region in a singles records merchandising gameplan, the "Divider Cards Program," which has boosted country music singles sales at retail, country radio station ratings and the availability of country singles to consumers. The success of the program has spurred CBS to coordinate the program's adoption in Los Angeles, Cleveland and Ft. Worth.

A forerunner in a major emphasis on increased sales of country 8-track and cassettes, "the fourth quarter of '77 will illustrate an even stronger focus on tape sales which will again be a target for emphasis in 1978," notes Rick Blackburn, vice president of marketing for CBS.

Focusing upon its growth, the company has advanced its market share in acquiring the marketing and distribution of Playboy Records, which has seen an enhancement in its sales and promotion programs with such artists as Mickey Gilley, Bobby Borchers, Sunday Sharpe and Wynn Stewart. New additions to the Playboy roster, Teresa Neal, Mack Vickery, Eddie Raven, Benny Barnes and Little David Wilkins, will also reap the benefits.

Additionally, an associated label agreement with Cleveland International Records and CBS brought Cleveland International's first country product under wing with Eddie Middleton.

Artist development was visible as
(Continued on page
WOCM-56



RCA executives attending the Western Merchandisers national convention in Amarillo, Tex. (from left) Wayne Edwards, Mike Pack, Pug Pagliara, Jim Yates, Dave Wheeler, James Alston and Steve Kahn.



Buddy Killen (left) and Jack Stapp of Tree International reach an exclusive agreement with Charlie Rich (right) and his wife, Margaret Ann, to handle administration duties for the Rich catalogs.



ABC/Dot lands O.B. McClinton as an artist. (From left) Ron Chancey, producer; McClinton; ABC/Dot's president Jim Foglesong; and vice president Larry Baunach.



Jo Walker (left) executive director of the CMA; Rick Blackburn, vice president of marketing for CBS Records (second from right), Nashville; and Columbia recording artist Janie Fricke (right) give Johnny Duncan, Columbia artist, a friendly roasting in Nashville.



Johnny Cash seems to be having more fun than the baby during the Columbia artist's first promo tour in more than 10 years. Some 3,000 fans crowded Target Records in Dallas for the Cash appearance.



Producer Larry Butler and singer Dottie West share a congratulatory cake.

DOTTSY

"IT SHOULD HAVE BEEN EASY" PB-11138



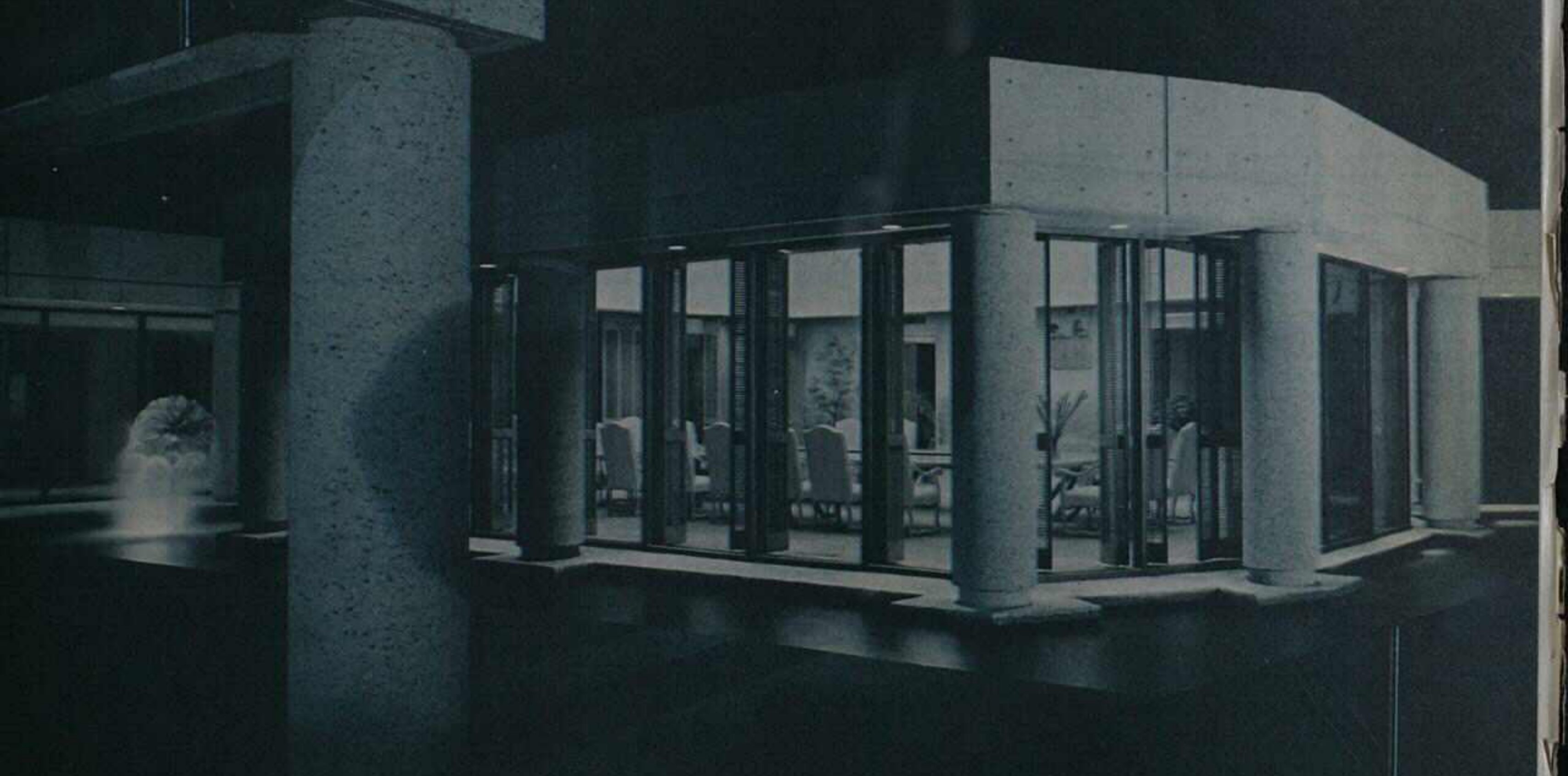
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BAMA COUNTRY



25 Years Of
Nashville Awards

OPEN DOOR GAVE COUNTRY MUSIC CREDIBILITY

Perhaps Paul Hemphill said it best in his book *The Nashville Sound*: "It is poetic that BMI and the Country Music Assn. would stand shoulder to shoulder at the top of Music Row, like two Statues of Liberty, because not until BMI was formed . . . did it become possible for country songwriters to make a decent living."

Country music is one of the hottest music styles going nowadays, but it wasn't always this way. Scorned as hillbilly and illiterate, country writers and performers had it hard back before BMI was formed in 1939. There was nowhere to go in Nashville—and New York and Los Angeles publishers, enmeshed in their Tin Pan Alley and Hollywood movie glitter, didn't exactly throw their doors open to these people with a guitar in their hand and a song in their heart.



BMI's newly expanded Nashville headquarters.



serve. BMI makes regular quarterly payments to copyright owners, determined from logged reports of some 500,000 hours submitted annually by radio and tv networks in the U.S. and Canada, and local AM outlets in both countries and FM stations in the U.S.

BMI's Nashville-based operation began in 1955 when the late Judge Robert J. Burton, president, named Frances Williams Preston to represent BMI. In the previous 15 years, BMI executives made frequent Nashville trips, including a sizable group—the first from any performing rights licensing organization—which participated in the first version of the Country Music Festival in 1952.

Already revered in Nashville, Judge Burton couldn't have made a better choice than Frances Preston. She and her staff began working out of her home. In 1958 they moved to offices in the Life & Casualty Tower. A milestone year came in 1964 when BMI moved into its own building at 16th and Sigler.

A major expansion came in 1975 when the space and beauty of the structure was tripled with a tasteful new addition. But it's what's inside that counts, and Frances Preston has assembled a banner team.

Key staff members include Roger Sovine, assistant vice president; Helen Maxson, director of performing rights, Southern area; Patsy Bradley, director of publisher administration, Southern area; Del Bryant, director of writer administration; Jerry Smith, writer administration, and Clara Silverstein, director of special projects.

Preston, who once answered Hank Williams' fan mail as part of her WSM job, now answers mail and calls from thousands of Southern songwriters and publishers. By achievement, rather than design, she has become one of the most powerful leaders in the country music mecca of Nashville.

Judge Burton firmly bonded BMI with country music, and with the able assistance of Preston made believers of the country music community. The partnership has continued through the presidency of Robert Sour and now Edward M. Cramer, who is a frequent visitor to Nashville.

The international explosion of country music has made prophets out of BMI and such early touters of country talent as Ralph Peer who discovered and nurtured the genius of Jimmie Rodgers and the Carter Family; Fred Rose and Frank Walker, who helped Hank Williams become a primary figure; Eli Oberstein; Paul Cohen; Dave Kapp and later greats.

The surge continues. From Hank Williams to Kris Kristofferson. The torch has been passed. It blazes brightly.

It's no accident that such a high percentage of country songs are included in that select circle of BMI million performance songs. It's a music that reaches beyond the country into cities in Tennessee, Texas and Tokyo. You can bet with assurance that the most performed BMI country songs will be among the most performed BMI songs, period. Such songs as the winners of the Robert J. Burton Award for the most performed country BMI songs annually: "When Will I Be Loved" by Phil Everly, "Help Me Make It Through The Night" by Kris Kristofferson, "(I Never Promised You A) Rose Garden" by Joe South, "Gentle On My Mind" by John Hartford and "Let Me Be There" and "If You Love Me" by John Rostill.

And the beauty of BMI, and country music, is that there's more to come. It's a cliché, but it's true, that that bluejeaned, slightly seedy looking, fellow with guitar, waiting to sign those BMI papers, just might be the next Kris Kristofferson.



BMI's Nashville executive staff. Del Bryant, director of writer administration; Frances Preston, vice president; Patsy Bradley, director of publisher administration; Jerry Smith, writer administration; Helen Maxson, director of performing rights; Roger Sovine, assistant vice president and Clara Silverstein, director of special projects (all from left).



Frances Preston, Tammy Wynette, Ed Cramer, George Jones, Al Gallico and Earl Montgomery in 1974.



Roger Miller, Buddy Killen, Preston, Bob Sour and Bob Burton in 1959.



Roy Horton, Archie Campbell, Felice Bryant, Boudleaux Bryant, Russ Sanjek, Chet Atkins and Steve Sholes.



Norro Wilson, Cramer, Glenn Sutton, Gallico and Billy Sherrill.



Frances Preston and Helen Maxson of BMI present a check from BMI to Don Butler, director of the Gospel Music Assn., for the Gospel Music Hall of Fame Building Fund.



Cramer, Sara Carter Bayes, Mother Maybelle Carter, Mrs. Ralph Peer, Gay Bayes and Roy Horton in 1970.



Nashville writers and publishers often flock to BMI's pop awards. In this photo, taken in New York, you'll find such personalities as Harlan Howard, Sharon Rucker, Mr. and Mrs. Curley Putman, Mr. and Mrs. Ben Peters, Mr. and Mrs. Red O'Donnell, Mr. and Mrs. Billy Swan, Mr. and Mrs. Larry Henley, Jerry Smith, Larry Butler, Frances Preston, Del Bryant, Buddy Killen, Carol King, Bob Montgomery, Mr. and Mrs. Kenny O'Dell, Mr. and Mrs. Roger Sovine, Bob Beckham and Bobby Goldsboro.

BMI's door was no sooner constructed than it was opened to the country music citizenry that had been denied credibility by the music establishment.

"By introducing this music to a larger public, by providing performing rights compensation to all-but-ignored writers and publishers, the organization performed a major service for American music and for the music of the Western world," once wrote historian Paul Ackerman, now editor emeritus of *Billboard*.

The feedback between BMI and country music came at a time when millions were migrating northward and westward, seeking food, relief and a factory job. They took their music—country—with them. So did those in the American armed forces. Without trying, they converted non-country friends into country fans.

"To open the road for all who have anything to say in music . . . to assure equal opportunity and fair compensation for all composers, old and young," pledged BMI during its first year. The call from the city was heard in the country.

Country music writers and publishers, waiting for that door to open, were among the first musicmakers with whom BMI made agreements. Early to hop on the BMI bandwagon were such publishers as Acuff-Rose Publications, Peer International Corp., United Music Publishing Corp., Golden West and M.M. Cole of Chicago.

Suddenly, the BMI repertoire had gained the works of such names as Roy Acuff, Gene Autry, Johnny Bond, Cliff and Bill Carlisle, A.P. Carter and the Carter Family, Spade Cooley, Jimmie Davis, Uncle Dave Macon, Bob Nolan, Jimmie Rodgers, Roy Rogers, Tim Spencer, Floyd Tillman, Ernest Tubb, Bob Wills and Scotty Wiseman.

The country writers and publishers were able to grab their share of the music licensing pot as BMI paid advances and guarantees and paid for performances on local stations as well as networks. Recalling those lean days before country music had made it, Gene Autry once remarked that it had been easier for him to get invited to the White House than to collect performance money.

Country music finally became a vocation instead of an avocation. At the close of the '30s, the \$5 million plus performing rights royalty pie was being shared by some 1,100 writers and 137 publishers. Now, in BMI alone, you'll find 33,000 writers and 14,000 publishers who have chosen BMI to administer their performing rights.

That pie has grown, too, with the increase in the number of affiliates and repertoire. More than 7,000 radio stations, 700 television broadcasters and 21,000 general licensees paid more than \$55 million into the BMI coffers in 1976 with 1977 revenues expected to top \$60 million. Some 80% came from broadcast users, 8% from general users and the remainder from foreign and other sources.

At BMI, a non-profit-making organization, all income is dis-

THIS AD IS IN HONOR OF AN AWARD.

The award we're saluting is a piece of paper that's 25 years old. It's been that long that BMI has been honoring the world's greatest Country writers and publishers.

We're proud to have been the first organization to recognize Country music with economic rewards. Twenty-five years ago we made our first Awards of Achievement to such talented people as Hank Williams, Marty Robbins, Boudleaux Bryant, Mitchell Torok, Faron Young, Ray Stevens, Bill Carlisle, Martha Carson and Chet Atkins...to name a few.

When we give out our awards this week—for the 25th year in a row—the names of some of the winners may be a surprise.

But the fact that you find them on a BMI award won't be.



BROADCAST MUSIC INCORPORATED

The world's largest Performing rights organization.

FRANCES PRESTON COMBINES BEAUTY-BRAINS AS NASHVILLE LEADER



Frances Preston (above), Bill Denny, Preston, Bill Anderson, Jack Stapp, Buddy Killen and Bob Burton at a 1964 ceremony.



What are two of the most powerful words in the Nashville music business? It's the Open Sesame name that opens doors and gets things done: Frances Preston.

She's so synonymous with BMI that we have to constantly remind ourselves that, though BMI is handing out awards to its country writers and publishers for the 25th year, Frances wasn't around for the first five years of that award giving.

Yes, Nashville, there once was a BMI without Preston. She came along in 1958, in time to convert the function from a mass awards ceremony involving several organizations to a special ceremony that placed a stronger spotlight on the achievements of BMI's writers and publishers.

It was called "Breakfast At The Opry." It was breakfast—coming at 8:30 a.m.—but it wasn't at the Opry. Instead it was held in the grand old Maxwell House Hotel—and the first annual version of the ceremony honored the late Fred Rose.

The breakfast concept lasted a few years, then the BMI Awards became

the most prestigious event at the Belle Meade Country Club in Nashville where it ran for more than a dozen years. It lost no class, and gained some intimacy, when it burst the physical boundaries of Belle Meade and was moved in 1976 to the expanded BMI building where it has been held for the past two years.

Back to power. In an article titled "The Ten Most Powerful People In Nashville," Nashville! magazine listed Frances Preston as one of the top ten. Why? According to Nashville: "The person with the most power and influence in the music industry, locally, is Frances Preston, vice president of BMI. Mrs. Preston is said to be the only person in the industry who can transcend all the factions on Music Row. She is

(Continued on page WOCM-32)

"All of us at BMI are proud of our position as representatives of the largest body of writers and publishers in the world. We are also aware of our enormous responsibility that is inherent in that achievement.

We see a limitless future of productivity in which BMI will strive to maintain the healthy respect between the creators of music and those in the vast arena where it is used.

We are confident that there will be great demands made on us in this position, therefore, we move ahead carefully, but with the enthusiasm and optimism necessary to maintain and expand simultaneously.

The Nashville office has a strong personal affection and genuine respect for its writers and publishers. We sincerely hope to continue that quality of relationship in the future."



Buck Trent, Jim Halsey and Roy Clark (from left) chat with Preston in 1970.



Burton, Governor Frank Clement and Preston in 1960. Fred Burch, Jimmy Dean, Marijohn Wilkin, Jim Denny and Preston (from left) at a 1962 affair.



It starts with the song...

Special thanks to our writers

- Jack Blanchard
- Mac Curtis
- Danny Flowers
- Jerry Foster
- Wayland Holyfield
- Larry Kingston
- Dickey Lee
- Bob McDill

- Misty Morgan
- Bill Rice
- Marcia Routh
- Al Turney
- Sharon Vaughn
- Don Williams
- David Williamson
- Scott Wiseman

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Roy Acuff *Wesley H. Rose*

R & B AWARDS:

ALL I HAVE TO DO IS DREAM
BIG BAD JOHN
BYE, BYE LOVE
CATHY'S CLOWN
I CAN'T STOP LOVING YOU
JEALOUS HEART
KNEE DEEP IN THE BLUES

POP AWARDS:

ALL I HAVE TO DO IS DREAM
AIN'T HAD NO LOVIN'
BIG BAD JOHN
BIRD DOG
BLUE ANGEL
BONAPARTE'S RETREAT
BREAD AND BUTTER
BYE, BYE LOVE
CHATTANOOGIE SHOE SHINE BOY
COLD, COLD HEART
CATHY'S CLOWN
CRYING
DEVOTED TO YOU
EBONY EYES
FUNNY FAMILIAR FORGOTTEN FEELINGS
HALF AS MUCH
HEY JOE
I CAN'T STOP LOVING YOU
I FOUGHT THE LAW
(Til) I KISSED YOU
I LIKE YOUR KIND OF LOVE
I LOVE YOU BECAUSE
I WANNA LIVE
INDIAN RESERVATION
(Lament of the Cherokee Reservation Indian)
I'M SO LONESOME I COULD CRY
IN DREAMS
IT'S OVER
JAMBALAYA (On the Bayou)
JEALOUS HEART
LAST DATE
LIL' RED RIDING HOOD
MEXICO
NORMAN
OH, LONESOME ME
OH PRETTY WOMAN
ON THE REBOUND
ONLY THE LONELY (Know the Way I Feel)
PLAYBOY
PROBLEMS
RIDE, RIDE, RIDE
ROSE AND A BABY RUTH, A
RUNNING SCARED
SAD MOVIES (Make Me Cry)
SINGING THE BLUES
SNAP YOUR FINGERS
SO SAD (To Watch Good Love Go Bad)
TALK BACK TREMBLING LIPS
TEEN ANGEL
TENNESSEE WALTZ, THE
THEN YOU CAN TELL ME GOODBYE
THERE GOES MY EVERYTHING
TOO OLD TO CUT THE MUSTARD
WAKE UP LITTLE SUSIE
WHEN WILL I BE LOVED
WHITE SPORT COAT, A

WISHING RING
YOU'VE STILL GOT A PLACE IN MY HEART
YOUR CHEATIN' HEART

COUNTRY AWARDS:

ABILENE
AIN'T LOVE A GOOD THING
ALL I HAVE TO DO IS DREAM
ALL I HAVE TO OFFER YOU IS ME
ALMOST
AN AMERICAN TRILOGY
ANYWAY
ARE YOU TEASING ME
AS LONG AS I LOVE
BACK UP, BUDDY
BAD NEWS
BALTIMORE
BANDY THE RODEO CLOWN
BAPTISM OF JESSE TAYLOR, THE
BIG BAD JOHN
BIG MIDNIGHT SPECIAL
BIRD DOG
BLUE, BLUE DAY
BLUE BOY
BONAPARTE'S RETREAT
BREAK MY MIND
BRING BACK YOUR LOVE TO ME
BYE, BYE LOVE
CAJUN BABY
CASH ON THE BARRELHEAD
COLD, COLD HEART
COME WALK WITH ME
COUNTRY GREEN
CRY, CRY DARLING
DON'T BE ANGRY
DON'T TELL ME YOUR TROUBLES
DREAM PAINTER
EACH MOMENT (Spent With You)
EVEN THO'
FULL TIME JOB
FUNNY FAMILIAR FORGOTTEN FEELINGS
GET YOUR LIE THE WAY YOU WANT IT
GIVE MYSELF A PARTY
GONNA FIND ME A BLUEBIRD
HALF AS MUCH
HE EVEN WOKE ME UP TO SAY GOODBYE
HERE COMES THE RAIN, BABY
HEY JOE
I CAN MEND YOUR BROKEN HEART
I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME
I CAN'T HELP IT (If I'm Still in Love with You)
I CAN'T QUIT (I've Gone Too Far)
I CAN'T STOP LOVING YOU
I FOUGHT THE LAW
(Til) I KISSED YOU
I LOVE TO DANCE WITH ANNIE
I LOVE YOU BECAUSE
I SAW THE LIGHT
I TAKE THE CHANCE
I WANNA LIVE
I'LL COME RUNNING
I'M GONNA WALK AND TALK WITH MY LORD
I'M IN LOVE AGAIN
I'M SO LONESOME I COULD CRY
I'VE BEEN THINKING
I'M SO AFRAID OF LOSING YOU AGAIN

IF I KISS YOU (Will You Go Away)
IF IT AIN'T LOVE (Let's Leave It Alone)
IF MY HEART HAD WINDOWS
IT'S MY TIME
JOHNNY ONE TIME
JAMBALAYA (On the Bayou)
JUST ONE TIME
JUST FOR WHAT I AM
KNEE DEEP IN THE BLUES
LAMENT OF THE CHEROKEE RESERVATION
INDIAN, THE
LAST DATE
LONESOME NUMBER ONE
LET'S THINK ABOUT LIVIN'
LONG GONE LONESOME BLUES
LOST HER LOVE ON OUR LAST DATE
LOUISIANA MAN
LOVE IS THE LOOK YOU'RE LOOKING FOR
LOVING YOU (Was Worth This Broken Heart)
MAKING BELIEVE
MY LAST DATE
NO HELP WANTED
OH, LONESOME ME
OH, PRETTY WOMAN
ONE BY ONE
ONLY THE LONELY (Know the Way I Feel)
PICK OF THE WEEK
POOR OLD HEARTSICK ME
RAMBLIN' MAN
RICHEST MAN, THE
RINGS OF GOLD
RUBY (Are You Mad)
SATISFIED
SHE EVEN WOKE ME UP TO SAY GOODBYE
SHE'S NO ANGEL
SING A LITTLE SONG OF HEARTACHE
SINGING THE BLUES
SNAP YOUR FINGERS
SOFTLY AND TENDERLY (I'll Hold You in My Arms)
SON OF HICKORY HOLLER'S TRAMP, THE
STILL LOVING YOU
STRANGERS (My Friends Are Gonna Be)
SWEET DREAMS
TALK BACK TREMBLING LIPS
TENNESSEE WALTZ, THE
THAT'S THE WAY LOVE GOES
THEN YOU CAN TELL ME GOODBYE
THERE GOES MY EVERYTHING
THERE'S A BIG WHEEL
THREE STEPS TO THE PHONE
WAKE UP LITTLE SUSIE
WALL TO WALL LOVE
WASTED WORDS
WHAT'S YOUR MAMA'S NAME CHILD
WHEN I STOP DREAMIN'
WHEN WILL I BE LOVED
WHITE SPORT COAT (And a Pink Carnation)
WHERE DID THEY GO, LORD
WHERE IS MY CASTLE
WHO CARES (For Me)
WHY DON'T YOU LOVE ME
WHY I'M WALKIN'
WITH TEARS IN MY EYES
WOULD YOU WALK WITH ME JIMMY
YOU CAN'T PICK A ROSE IN DECEMBER
YOU TWO TIMED ME ONE TIME TOO OFTEN
YOU'RE RUNNING WILD

Kaye, Haverlin, Burton, Sour, Cramer BMI'S LEADERS THROUGH THE YEARS

"In a matter of less than ten years," Paul Hemphill wrote in his authoritative *The Nashville Sound*, "dating back to the founding of Broadcast Music, Inc., country music had become an industry rather than simply a way for a burned out farmer to keep the blues away."

BMI's role in encouraging and supporting country music has been the result of dedicated work by the many hundreds of people who have served as BMI personnel during the past 38 years. Most significantly, however, a handful of men has been responsible for direction of that effort. These operating chiefs have all remained true to the pledge which was the keynote of BMI policy at the very start: "To open the door for all who have anything to say in music, to assure equal opportunity and fair compensation for all composers, old and young."

The man most responsible for the concept and creation of BMI was Sydney M. Kaye, who retired as chairman of the BMI board in 1975. A Columbia Law School graduate, member of the New York Bar and an outstanding copyright authority, Kaye was actively engaged in the practice of music, recording and entertainment business law when he prepared the plan which resulted in BMI's formation.

In making a proposal for an alternate source of copyrighted music on Sept. 8, 1939, Kaye stated, "It is difficult to believe that all of the creative talent in this country is concentrated in the hands of a few hundred composers." BMI's door opened on Feb. 1, 1940, and tens of thousands of talented American songwriters and publishers have entered since. Kaye also fathered the proposal which has been crucial to the economic development of contemporary music of all kinds: In 1940, BMI determined it would pay for performances of all music, whether live or recorded, whether on national radio networks or on individual stations, often removed from major metropolitan areas. More than any other single aspect of BMI's operation, this method of payment has been responsible for the economic success of BMI licensed music. Because of it, such major country music publishers as M.M. Cole of Chicago, Peer-International Corporation, Acuff-Rose and other early publishing ventures joined the BMI roster. Many others have followed since.

In 1947, Kaye was made chairman of the BMI board and Carl Haverlin was appointed its first paid president. He had been director of the organization's station relations from April 1940 until the early war years. Haverlin's appointment was an event of inestimable significance. He came to his task with a wide-ranging interest in music and a deep devotion to all the manifestations of the contemporary American idiom. Arizona born and raised, his memories of boyhood days included the chants and plaints of the

(Continued on page WOCM-33)



Ed Cramer, Harold Reid, Bill Hall, Don Reid, Philip Balsey and Lew De Witt, all from left. (1974)



Jim Reeves (left) and Bob Burton. (1961)



From left, Bob Sour, Dorothy Owens, Mrs. Macie Owens and Buck Owens.

Sydney M. Kaye (left) and Carl Haverlin.



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- ★ IS IT WRONG FOR LOVING YOU
- ★ RUBY BABY (two-time winner)
- ★ SAN ANTONIO STROLL
- ★ SOUTHERN LOVIN'
- ★ SWEET MAGNOLIA BLOSSOM
- ★ TOO LATE TO WORRY,
TOO BLUE TO CRY

- ★ WOULD YOU WALK
WITH ME JIMMY
- ★ THE WHITE KNIGHT (BMI country
music and pop music award winner)

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- ★ ROOM FULL OF ROSES
- ★ DRINKING MY BABY
OFF MY MIND



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BMI COUNTRY MULTI-AWARD WINNERS

- (Number Of Awards) TITLE
- BMI COUNTRY MULTIPLE AWARD WINNERS
Number Of Awards TITLE
- (3) A THING CALLED LOVE
 - (4) ALL I HAVE TO DO IS DREAM
 - (3) ALMOST PERSUADED
 - (2) AM I LOSING YOU
 - (3) AM I THAT EASY TO FORGET
 - (2) BACK STREET AFFAIR**
 - (2) BATTLE OF NEW ORLEANS
 - (2) BEFORE THE NEXT TEARDROP FALLS
 - (3) BEHIND CLOSED DOORS
 - (2) BLUES STAY AWAY FROM ME**
 - (2) BOUQUET OF ROSES**
 - (9) BY THE TIME I GET TO PHOENIX
 - (2) DADDY SANG BASS
 - (2) DETROIT CITY
 - (2) DISTANT DRUMS
 - (2) DIVORCE ME C.O.D.**
 - (2) DON'T LET THE STARS GET IN YOUR EYES**
 - (2) DON'T TOUCH ME
 - (2) DREAM BABY
 - (2) DREAMS OF THE EVERYDAY HOUSEWIFE
 - (2) EASY LOVING
 - (4) EVERYTHING IS BEAUTIFUL
 - (2) EVIL ON YOUR MIND
 - (2) FLOWERS ON THE WALL
 - (2) FOLSOM PRISON
 - (6) FOR THE GOOD TIMES
 - (2) FUNNY FAMILIAR FORGOTTEN FEELINGS
 - (8) GENTLE ON MY MIND
 - (2) GIRL I USED TO KNOW
 - (2) GOOD HEARTED WOMAN
 - (7) GREEN GREEN GRASS OF HOME
 - (2) HAVE YOU NEVER BEEN MELLOW
 - (2) HE THINKS I STILL CARE
 - (2) HEART OVER MIND
 - (6) HELP ME MAKE IT THROUGH THE NIGHT
 - (2) (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG
 - (2) I AIN'T NEVER
 - (2) I CAN HELP
 - (3) I CAN'T HELP IT (If I'm Still In Love With You)**
 - (8) I CAN'T STOP LOVING YOU
 - (2) I HONESTLY LOVE YOU
 - (2) I LOVE YOU BECAUSE**
 - (2) I LOVE YOU SO MUCH IT HURTS**
 - (3) I STARTED LOVING YOU AGAIN (Today)
 - (2) I TAKE A LOT OF PRIDE IN WHAT I AM
 - (2) I TAKE THE CHANCE
 - (2) I WALK THE LINE
 - (2) IF YOU'VE GOT THE MONEY (I've Got The Time)**
 - (2) I'LL HOLD YOU IN MY HEART (Till I Can Hold You In My Arms)**
 - (2) I'M MOVING ON**
 - (2) INDIAN RESERVATION
 - (2) IS IT WRONG FOR LOVING YOU
 - (4) JAMBALAYA**
 - (2) JOHNNY ONE TIME
 - (2) JUST ONE TIME

- (5) KING OF THE ROAD
- (2) KISS AN ANGEL GOOD MORNING
- (3) LET ME BE THERE
- (2) LET OLD MOTHER NATURE HAVE HER WAY
- (2) LONELY AGAIN
- (2) LONESOME 77203
- (2) LONG GONE LONESOME BLUES**
- (2) LOOSE TALK
- (3) LOUISIANA MAN
- (3) MAKE THE WORLD GO AWAY
- (3) ME AND BOBBY MCGEE
- (2) MILLER'S CAVE
- (2) MISSING YOU
- (2) MISTY BLUE
- (3) MOST BEAUTIFUL GIRL (The)
- (3) MY ELLUSIVE DREAMS
- (2) NO LOVE AT ALL
- (3) OH LONESOME ME
- (3) ONE HAS MY NAME (The Other Has My Heart)**
- (2) ONE MINUTE PAST ETERNITY
- (2) PROMISED LAND (The)
- (2) RECONSIDER ME
- (8) RELEASE ME
- (6) ROSE GARDEN (I Never Promised You A)
- (3) RUBY, DON'T TAKE YOUR LOVE TO TOWN
- (2) SINGING MY SONG
- (2) SIX DAYS ON THE ROAD
- (2) SLIPPING AROUND**
- (2) SLOW POKE**
- (3) STAND BY YOUR MAN
- (2) STOP THE WORLD
- (2) STRAIGHT LIFE (The)
- (2) STREETS OF BAL TIMORE
- (2) SUNDAY SUNRISE
- (2) SUPERMAN
- (4) SWEET DREAMS
- (2) SWEET MISERY
- (2) TEDDY BEAR SONG (The)
- (2) TENNESSEE BIRD WALK
- (2) TENNESSEE WALTZ (The)**
- (2) THAT'S WHY I LOVE YOU LIKE I DO
- (3) THERE GOES MY EVERYTHING
- (2) THINK OF ME (When You're Lonely)
- (3) TIE A YELLOW RIBBON AROUND THE OLD OAK TREE
- (3) TIP OF MY FINGERS (The)
- (3) TOO LATE TO WORRY, TOO BLUE TO CRY**
- (2) TULSA
- (2) VERY SPECIAL LOVE SONG
- (2) WALKING IN THE SUNSHINE
- (2) WATCHING SCOTTY GROW
- (3) WELCOME TO MY WORLD
- (2) WHY DON'T YOU LOVE ME**
- (2) WINDOW UP ABOVE (The)
- (2) WITH PEN IN HAND
- (2) YONDER COMES A SICKER
- (2) YOU AIN'T WOMAN ENOUGH
- (2) YOU GAVE ME A MOUNTAIN
- (3) YOUNG LOVE
- (2) YOUR CHEATIN' HEART



Bill Lowery and Joe South in 1971.

SPECIAL AWARDS

Robert J. Burton Awards

- (1966) RELEASE ME—Eddie Miller, W.S. Stevenson—Four Star Music Co.
- (1969) GENTLE ON MY MIND—John Hartford—Glaser Publications
- (1970) GENTLE ON MY MIND—John Hartford—Glaser Publications
- (1971) (I Never Promised You A) ROSE GARDEN—Joe South—Lowery Music Co.
- (1972) HELP ME MAKE IT THROUGH THE NIGHT—Kris Kristofferson—(Combine Music Corp.)
- (1973) THE HAPPIEST GIRL IN THE WHOLE U.S.A.—Dorina Fargo—Pima Dorina Music Co., Algee Music Corp.
- (1974) LET ME BE THERE—John Rostill—Al Gallico Music Corp.
- (1975) IF YOU LOVE ME (Let Me Know)—John Rostill—Al Gallico Music Corp.
- (1976) WHEN WILL I BE LOVED—Phil Ewery—Acuff-Rose Publications

MILLION PERFORMANCE COUNTRY SONGS

TITLE—Writer(s)—Publisher(s)

- ALL I HAVE TO DO IS DREAM—Boudleaux Bryant—House of Bryant Publications
- ANYTIME—Herbert Happy Lawson—Unichappell Music, Inc.
- BATTLE OF NEW ORLEANS—Jimmie Driftwood—Warden Music Co., Inc.
- BEHIND CLOSED DOORS—Kerney O'Dell—House of Gold Music, Inc.
- BONAPARTE'S RETREAT—Redd Stewart—Acuff-Rose Publications
- BY THE TIME I GET TO PHOENIX—Jim Webb—The Emp Co.
- COLD, COLD HEART—Hank Williams—Fred Rose Music, Inc.
- DREAMS OF THE EVERYDAY HOUSEWIFE—Chris Gentry—Combine Music Corp.
- EASY LOVIN—Freddie Hart—Blue Book Music
- EL PASO—Marty Robbins—Elvis Presley Music, Inc., Unichappell Music, Inc.
- EVERYTHING IS BEAUTIFUL—Ray Stevens—Ahab Music Co., Inc.
- FIRE AND RAIN—James Taylor—Blackwood Music, Inc., Country Road Music, Inc.
- FOR THE GOOD TIMES—Kris Kristofferson—Buckhorn Music Publishing Co., Inc.
- GAMES PEOPLE PLAY—Joe South—Lowery Music Co., Inc.
- GENTLE ON MY MIND—John Hartford—Glaser Publications
- GOTTA TRAVEL ON—Larry Erlich, David Lazar, Ronnie Gilbert, Paul Clayton, Lee Hays, Pete Seger, Fred Hellerman—Songs Music, Inc.
- GREEN, GREEN GRASS OF HOME—Curly Putman—Tree Publishing Co., Inc.
- HALF AS MUCH—Hank Williams—Fred Rose Music, Inc.
- HEARTACHES BY THE NUMBER—Harlan Howard—Tree Publishing Co., Inc.
- HOOKED ON A FEELING—Mark James—Press Music
- HE'LL HAVE TO GO—Joe Allison, Audrey Allison—Central Songs
- HELP ME MAKE IT THROUGH THE NIGHT—Kris Kristofferson—Combine Music Corp.
- I CAN HELP—Billy Swan—Combine Music Corp.

TITLE—Writer(s)—Publisher(s)

- I CAN'T STOP LOVING YOU—Don Gibson—Acuff-Rose Publications, Inc.
- I HONESTLY LOVE YOU—Jeff Barry, Peter Allen—Broadside Music, Inc., Irving Music, Inc., Woolnough Music, Inc.
- IF YOU LOVE ME—John Rostill—Al Gallico Music Corp.
- I LOVE YOU BECAUSE—Leon Payne—Fred Rose Music, Inc.
- I'M LEAVING IT ALL UP TO YOU—Don Harris, Dewey Terry—Vivace Music
- I'M SO LONESOME I COULD CRY—Hank Williams—Fred Rose Music, Inc.
- I STARTED LOVING YOU AGAIN—Merle Haggard, Bonnie Owens—Blue Book Music
- IT'S ONLY MAKE BELIEVE—Jack Nance, Conway Twitty—Twitty Bird Music
- JAMBALAYA—Hank Williams—Fred Rose Music, Inc.
- KING OF THE ROAD—Roger Miller—Tree Publishing Co., Inc.
- A LAST DATE—Floyd Cramer—Acuff-Rose Publications, Inc.
- LET ME BE THERE—John Rostill—Al Gallico Music Corp.
- MAKE THE WORLD GO AWAY—Hank Cochran—Tree Publishing Co., Inc.
- ME AND BOBBY MCGEE—Kris Kristofferson—Combine Music Corp.
- MISTY BLUE—Bob Montgomery—Talmont Music
- MOST BEAUTIFUL GIRL IN THE WORLD—Norro Wilson, Billy Sherrill, Rory Bourke—Al Gallico Music
- MY ELLUSIVE DREAMS—Curly Putman—Tree Publishing Co., Inc.
- MY LOVE—Tony Hatch—Duchess Music Corp., ATV Music Corp.
- MY SPECIAL ANGEL—Jimmy Duncan—Viva Music, Inc.
- OH, LONESOME ME—Don Gibson—Acuff-Rose Publications, Inc.
- PRETEND IT NEVER HAPPENED—Willie Nelson—Willie Nelson Music
- RELEASE ME—Eddie Miller, W.S. Stevens—Four Star Music Co., Inc.

TITLE—Writer(s)—Publisher(s)

- RHYTHM OF THE RAIN—John Gummo—Warner Tamerlane Publishing Corp.
- ROSE GARDEN (I Never Promised You)—Joe South—Lowery Music Co., Inc.
- RUBY DON'T TAKE YOUR LOVE TO TOWN—Mel Tillis—Cedarwood Publishing Co., Inc.
- SINGING THE BLUES—Melvin Endsley—Acuff-Rose Publications, Inc.
- SOMEDAY WE'LL BE TOGETHER—Jackie Brainer—Stone Agate-Jobete
- SOMETHING—George Harrison (PRS)
- SUSPICIOUS MINDS—Mark James—Screen Gems Columbia
- TENNESSEE WALTZ, THE—Pee Wee King, Redd Stewart—Acuff-Rose Publications, Inc.
- THE LETTER—Wayne Carson Thompson—Earl Burton Music
- THEME FROM SHAFT—Isaac Hayes
- THEN YOU CAN TELL ME GOODBYE—John Loderberk—Acuff-Rose Publications, Inc.
- THERE GOES MY EVERYTHING—Dallas Frazier—Acuff-Rose Publications, Inc., Husky Music
- TIE A YELLOW RIBBON AROUND THE OLD OAK TREE—Irwin Levine, L. Russell Brown—Levine & Brown Music, Inc.
- TRACES—Buddy Buie, James B. Cobb Jr., Emory Gordy Jr.—Low Sal, Inc.
- TRY A LITTLE KINDNESS—Thomas Sapaugh, Bobby Austin—Glen Campbell Music, Airfield Music
- WHEN WILL I BE LOVED—Phil Ewery—Acuff-Rose Publications, Inc.
- WHITE SILVER SANDS—Charles Matthews, Gladys Renhardt—Sharina Music Co.
- WITH PEN IN HAND—Bobby Goldsboro—Detail Music, Inc.
- YOU ARE MY SUNSHINE—Jimmie Davis, Charles Mitchell—Peer International Corp.
- YOU BELONG TO ME—Pee Wee King, Redd Stewart, Chilton Price—Studio Music, Ridgeway Music
- YOUNG LOVE—Carole Joyner, Ric Cartley—Lowery Music
- YOUR CHEATIN' HEART—Hank Williams—Fred Rose Music, Inc.

Donna Fargo, Stan Silver, Ed Cramer, Grace Gallico and Al Gallico in 1973



Cramer, Marjohn Wilkin, Kris Kristofferson and Hubert Long in 1971.



Wesley Rose, Don Gibson, Ed Cramer and Frances Preston (all from left). Gibson is an eighth year winner for "I Can't Stop Loving You" in 1974.

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FRANCES PRESTON

• Continued from page WOCM-26

also the person to see if you need something done. . . . She has the ability to move the music industry in a progressive way; to influence government officials to support the industry; and the desire to identify Nashville as the music center of the country."

Country Music Magazine agrees in its September 1977 article, "13 Most Powerful People In Country." Frances is one of the lucky 13. "Frances Preston is one of the few women to rise to a position of power in country music, and, not surprisingly, even she began her career on the lowest rung, as a secretary at WSM," the magazine notes. "Her influence extends beyond the realms of the BMI building, say Music City insiders. It extends over industry jobs. She knows what's going on in Nashville, and she gets things done. Her good graces mean much."

Power is one thing, performance another. Preston is a powerful performer, handling the fine performing rights details that so often escape the grasp of the creative-minded talents in BMI.

Of all the plaudits and applause, Preston believes her biggest contribution has been her ability to bridge the gap between the Nashville music community and the Nashville business/socio-economic community. Those are two different worlds. It's all the difference between bluebloods and rednecks, whitesox and Blue Ribbon Beer.

She has lobbied successfully for copyright law revisions and has been a politically alert, politically conscious spokesperson who can pick up the phone and get the governor's office, congressman's office or senator's office without any secretarial asides such as "I'm sorry, he's in a meeting now. . . ."

"My primary purpose with BMI is to elevate songwriters to the position they so richly deserve," she observes. Heading into her 20th year with the venerable performing rights organization, she has achieved her purpose. It's no accident that Nashville—more so than New York or Los Angeles—is a town based on songwriting success.

How did this woman—a classic and pragmatic mixture of beauty and brains—make it to the top?

She started as a receptionist at WSM where three of her bosses were Jack Stapp, Irving Waugh and the late Jim Denny—three giants in the music/entertainment industry. As a moonlighting job, she answered fan mail for Hank Williams—a crash course in discovering the mind and heart of the country music fan.

Those early days of working out of her house for BMI with a secretary paved the way for the glory days of BMI in Nashville. Then came the move to a legitimate downtown office build-

ing—the Lite & Casualty Tower—and, finally, in 1964, to BMI's own Music Row building. She became a BMI vice president in 1965.

While she has fathered BMI's growth in Nashville, Preston has mothered many a songwriter along the way.

"When I came to Nashville in 1960, I was struggling to get ahead," recalls Harlan Howard, writer of such hits as "The Choking Kind" and "Busted." "There were times when Frances had more confidence in my writing than I had. She's totally loyal to people in whom she believes. Frances has undying faith and no one knows how many creative people she has encouraged."

Faith. Hope. Charity? Yes, there have been flashes of that, too. Songwriters, especially early in their career, tend to be a hungry breed—and BMI advances have helped many an aspiring writer over those early humps.

A native of Nashville, Preston was educated in Nashville's public schools and the George Peabody College For Teachers, with an education major. Married to prominent Nashville business executive E.J. Preston, they have three children: Donald, David and Kirk.

A successful business and personal life leads to its share of raves, honors and positions. She won the coveted Metronome Award, presented by Mayor Richard Fulton to "an outstanding ambassador of good will for the Nashville music industry."

The Nashville Songwriters Assn., International presented Preston with its first President's Award. She has been cited as woman of the year by the National Business and Professional Women and has received the Award of Achievement from the Assn. of National Women Executives, along with the Country Music Achievement Award from Music Reporter—and was named one of "Tomorrow's 200" top music business leaders by Billboard in its July 4, 1976, special Music/Records 200.

A guiding force for the CMA, she is a past president of the organization, past chairman of the board, past director-at-large and a lifetime member of the board. She's a past president and a present trustee of the Country Music Foundation, past president and national director of American Women in Radio & Television, past board member of the Nashville Better Business Bureau, past board member and executive vice president of the Nashville chapter of NARAS, a board member of the Nashville Symphony Assn., board member of Leadership Nashville, lifetime member and board member of the Nashville Songwriters Assn., International, past board member of the Tennessee Arts Commission and co-chairperson of the Music City Tennis Invitational.

Enough? Well, how about board member of the United American Bank, the first woman in the 100-year history of Nashville's Chamber of Commerce to serve on the board, an appointment by Governor to the Tennessee Economic Study Committee and the Governor's Advisory Planning Committee

for the 1976 Women's Business Conference, advisory board for the Tennessee Performing Arts Foundation, chairman of the Belmont College Music Business Advisory Council, vice president, board and executive committee member of the Nashville Public Television Council, past board member of Junior Achievement of Nashville and member of such organizations as the American Symphony Orchestra League, Gospel Music Assn., Academy of Country Music, Muscle Shoals Music Assn. and the Nashville Symphony Guild. And there's more. . . .

Preston is much in demand as a speaker—and though she has delivered countless speeches, the most impressive one to date was her talk to the Nashville Songwriters Assn. International dinner on Oct. 11, 1971:

"This association is to be commended for providing the opportunity for the country music composer to be honored by his peers by applauding his talent, documenting his achievements and most importantly, giving him his rightful place in our cultural history. I don't believe that the biggest singing star or the most successful music executive would deny that the life blood of our industry is the songwriter."

Before the glittering assemblage of top songwriters, Preston continued, "The song itself is the single most important element that starts the magic chain reaction that ends with any success story you have ever heard in the country music business."

"You are the most transparent person I have ever known. You wear your heart on your sleeve and your nerve ends are turned straight out. Your sensitivities soak up the reflection of your time and your manuscript becomes the mirror in which I can see myself."

Any songwriter in Nashville who was present for the speech could recite portions of it. But the part that struck home was when she said, "I'm really proud of you because I sincerely believe that the country music composer is the most original, the most inventive, the most creative, the most sensitive and certainly the most honest writer in the world. The pioneers in this room have established a time-honored legacy that will never be forgotten. You have set up examples of artistic integrity and codes of honor that will command young writers to emulate you for all time to come. I can think of no other area of creative achievement that has been constructed on a sounder foundation."

BMI CREDITS

Editor, Earl Paige. Editorial conception and major contributions, BMI. Art, J. Daniel Chapman and Kim Bucknam.



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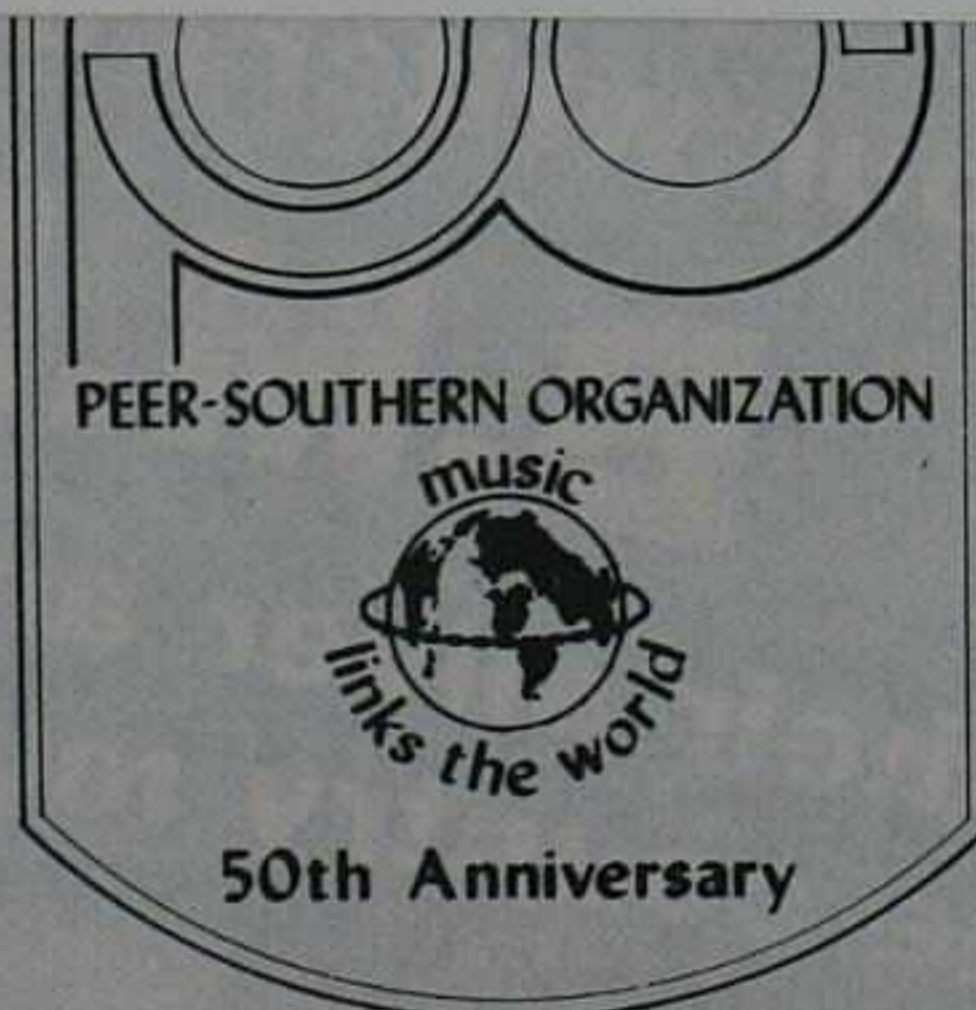
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• Continued from page WOCM-

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Country Music Magazine agre ticle, "13 Most Powerful People the lucky 13. "Frances Preston i to a position of power in country even she began her career on tl at WSM," the magazine notes yond the realms of the BMI built extends over industry jobs. St Nashville, and she gets things much."

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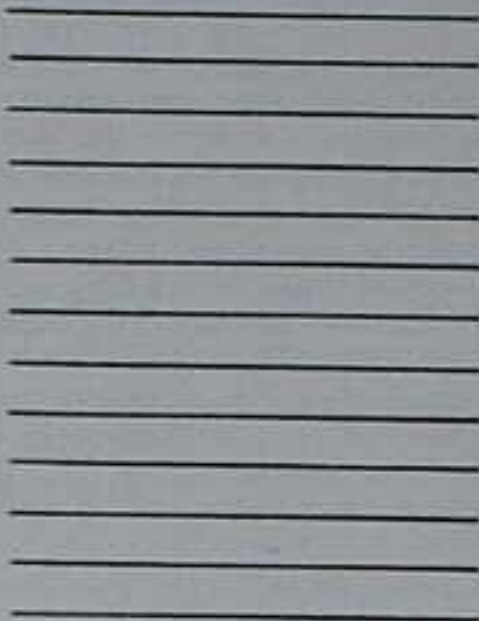
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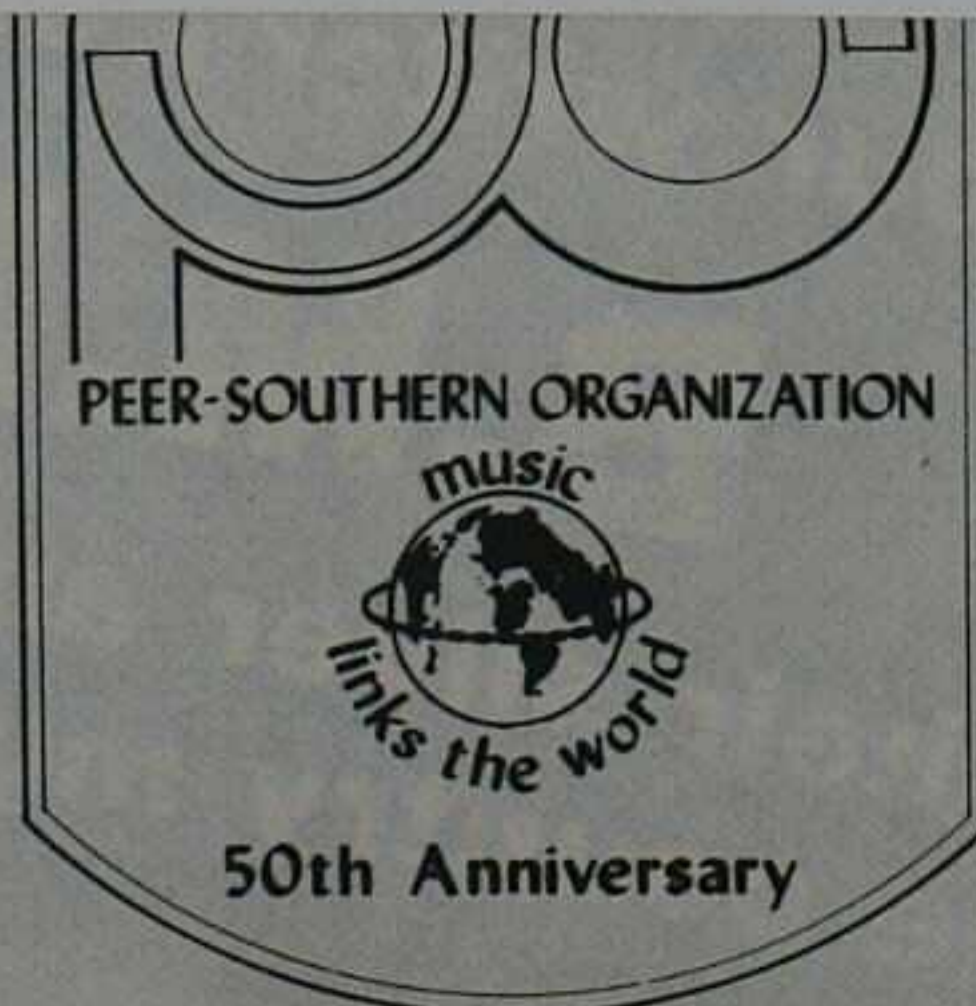
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WOCM-33

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Power is one thing, a successful performer, but that so often escape in BMI.

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She has lobbied successfully has been a politically who can pick up the congressman's office or asides such as "I'm

"My primary purpose the position they so into her 20th year with ization, she has achieved Nashville—more so than based on songwriting.

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**For believing
fifteen years ago.
Congratulations
on your growth
and success.**

Larry Butler



**PEE WEE KING
&
REDD STEWART**

BMI'S LEADERS

Continued from page WOCM-28

turn-of-the-century pioneers. These were the lullabies which formed the base of his musical awareness.

Soon after taking office, Haverlin directed the BMI team of writer and publisher administration executives to devote new and increased efforts to the cause of American black and country music. Robert J. Burton, in charge of the department, effected contractual affiliations with the rising tide of country music operations which were proliferating because of the increase of recording companies and broadcasting facilities.

The wisdom of Mr. Haverlin's directive was almost immediately apparent. Songs like "Candy Kisses," "Jealous Heart," "Room Full Of Roses," "Chattanooga Shoe Shine Boy" and many others were smash hits of the late 1940s.

In 1951, BMI was asked to supply the banquet entertainment for the annual convention of the National Assn. of Broadcasters slated for Chicago. Haverlin dispatched Russ Sanjek, then the director of special projects, to Nashville to prepare an evening of entertainment made up exclusively of country music. The NAB show, built around the then-current hit "Tennessee Waltz," included the talents of Roy Acuff, Pee Wee King and Redd Stewart, Red Foley, the Dinning Sisters and other country-oriented performers. It was the first occasion on which country music was presented to an audience of the nation's leading commercial broadcasters advertising agencies and their guests.

BMI's executives made regular visits to Nashville during the ensuing years. In 1953, Haverlin, together with Sanjek and Burton, attended the second country music Disk Jockey Week, during which BMI presented its first round of awards for outstanding success in the country music field.

By the mid-1950s, country music as well as other types of American music was enjoying true national popularity and exposure for the first time. Then began a round of staged public events intended to embarrass the new music licensing organization.

Congressmen ranted about Elvis Presley's BMI hits, music educators complained about BMI's "Nashville Hillbillies," and major publications related the increasing popularity of BMI's rock 'n' roll music to juvenile delinquency. At the height of the "controversy" Haverlin stated, "BMI will not accept the blame for the new music. Rather, we want credit for its success." Both country music and BMI went on to newer heights of achievement.

By the time retirement was mandated for Haverlin in 1964, he could boast of the international acceptance of country music as well as other forms of native American musical culture for which he had so long and valiantly fought.

Robert J. Burton, who perhaps more than anyone had been responsible for BMI's day-to-day involvement with country music, succeeded Haverlin as BMI president on Jan. 1, 1964. His original assignment at BMI in 1940 was as resident counsel. But his advancement within the organization paralleled the growth of BMI and its eventual development into the largest performing rights licensing body in the world. Judge Burton (his title resulted from his office as City Judge in his home city, New Rochelle, N.Y.), was a constant visitor to Nashville. He attended every country music celebration until his unfortunate death in 1965. On Saturday nights of each stay he was a regular visitor backstage at the Opry. He played a vital role in assisting and advising Nashville writers and publishers. Judge Burton was also a major figure in the formation of the Country Music Association for whom he headed the first fund raising committee. His vision of CMA's future was responsible for raising the first \$100,000 which underwrote the building now standing as a monument to country music and men like him who fought its battles.

Robert B. Sour, a BMI executive since 1940, succeeded Judge Burton in 1966. Sour is best known as the writer of "Body and Soul." But his concern for country music was evident from BMI's earliest days. At that time, he served as lyric editor for the new organization and assisted in the affiliation of numerous writers and publishers. Sour was a regular visitor to Nashville from the early 1950s and served as an early director of CMA. In 1968, having reached mandatory age, he retired as BMI president. Today, he is a consultant to the American Guild of Authors and Composers and devotes himself to the cause of songwriters the world over.

BMI's current chief operating officer and president, Edward M. Cramer, came to BMI in 1968. He was a Cornell Law School graduate who had been part of the outside legal team which served BMI through the 1950s. Cramer has continued the important BMI tradition of frequent stays in Nashville. Under his direction, BMI has consolidated the gains it enjoyed through the years and is now engaged in a wide-ranging campaign designed to bring to all the fullest information about the music business, the rights of authors and the protection of intellectual property. Cramer played a significant role in campaigning for copyright revision. He now heads the BMI team which will deal with many new users who must obtain permission to perform music publicly.

These five men, all strong individuals in their own right, have been remarkably similar in one determination: their championship of opportunity for the creators and publishers of the many worlds of music which BMI licenses. Because of them and those who will follow in the leadership of the world's largest music licensing body, American country songwriters and publishers can rest assured that the BMI door will remain open "for all who have anything to say in music."

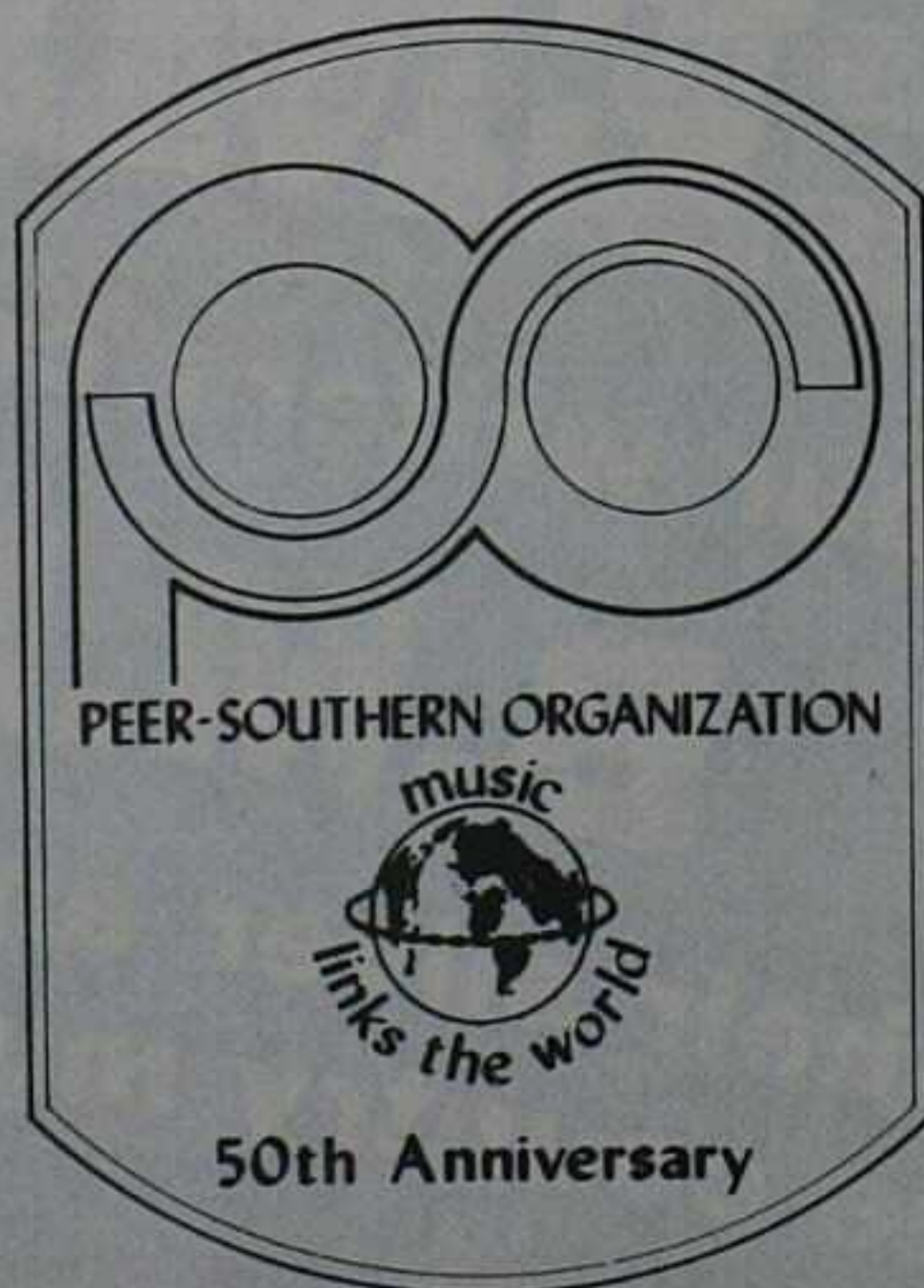
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BACK STREET AFFAIR, **Billy Wallace** (Unichappel Music, Inc.)
 BUMMING AROUND, **Pete Graves** (Four Star Music, Inc.)
 CARIBBEAN, **Mitch Torok** (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 CRYING IN THE CHAPEL, **Artie Glenn** (Unichappel Music, Inc.)
 A DEAR JOHN LETTER, **Lewis Talley, Fuzzy Owen, Billy Barton** (Elvis Presley Music, Inc.)
 DON'T LET THE STARS GET IN YOUR EYES, **Slim Willet** (Four Star Music Co., Inc.)
 FULL TIME JOB, **Jerry Teifer** (Acuff-Rose Publications, Inc.)
 HEY JOE, **Boudleaux Bryant** (Acuff-Rose Publications, Inc.)
 I FORGOT MORE THAN YOU'LL EVER KNOW, **Carl A. Null** (Travis Music Co.)
 MEXICAN JOE, **Mitch Torok** (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 NO HELP WANTED, **Gill Carlisle** (Acuff-Rose Publications, Inc.)
 RUB A DUB DUB, **Hank Thompson** (Brazos Valley Music Co.)
 YOUR CHEATIN' HEART, **Hank Williams** (Fred Rose Music, Inc.)

1954

AS FAR AS I'M CONCERNED, **Dale Parker** (Unichappel Music, Inc.)
 BACK UP, BUDDY, **Boudleaux Bryant** (Acuff-Rose Publications, Inc.)
 BIMBO, **Rod Morris** (Travis Music Co.)
 COURTIN' IN THE RAIN, **T. Texas Tyler** (Four Star Music Co., Inc.)
 CRY, CRY, DARLING, **Jimmy Newman, J.D. Miller** (Acuff-Rose Publications, Inc.)
 DON'T DROP IT, **Terry Fell** (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 EVEN THO, **Willie Jones, Curt Peeples, Webb Pierce** (Acuff-Rose Publications, Inc.)
 GO, BOY, GO, **Floyd F. Wilson** (Unichappel Music, Inc.)
 HONKY TONK GIRL, **Chuck Harding** (Brazos Valley Music, Inc.)
 I LOVE YOU, **Billy Grimes** (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 I'LL BE THERE (IF YOU EVER WANT ME), **Rusty Gabbard, Ray Price** (Unichappel Music, Inc.)

1955

ALL RIGHT, **Faron Young** (Moss Rose Publications, Inc.)
 ARE YOU MINE?, **Jim Amadio, M. Petrunka, Don Grashy** (Jamie Music Publishing Co.)
 AS LONG AS I LIVE, **Roy Acuff** (Acuff-Rose Publications, Inc.)
 BABY, LET'S PLAY HOUSE, **Arthur Gunter** (Excellorec Music Co., Inc.)
 COMPANY'S COMIN', **John Mullins** (Earl Barton Music, Inc.)
 I DON'T CARE, **Webb Pierce, Cindy Walker** (Cedarwood Publishing Co., Inc.)
 IF YOU DON'T, SOMEBODY ELSE WILL, **Johnny Mathis, Jimmy Lee, Geraldine Hamilton** (Acuff-Rose Publications, Inc.)
 IN THE JAILHOUSE NOW, **Jimmie Rodgers** (Peer International Corp.)
 IN THE JAILHOUSE NOW NO. 2, **Jimmie Rodgers** (Peer International Corp.)
 I'VE BEEN THINKING, **Boudleaux Bryant** (Acuff-Rose Publications, Inc.)
 JUST CALL ME LONESOME, **Rex Griffin** (Unichappel Music, Inc.)
 KISSES DON'T LIE, **Pearl Butler, George Sherry** (Cedarwood Publishing Co.)
 LET ME GO, LOVER, **Jenny Lou Carson, Al Hill** (Unichappel Music, Inc.)
 LIVE FAST, LOVE HARD, DIE YOUNG, **Joe Allison** (Central Songs, Inc.)
 LOOSE TALK, **Ann Lucas, Freddie Hart** (Central Songs, Inc.)
 MAKE BELIEVE, **Billy Walker, Jerri Page** (Earl Barton Music, Inc.)
 MAKING BELIEVE, **Jimmy Work, Roscoe Reid, Joe Hobson** (Acuff-Rose Publications, Inc.)
 MORE AND MORE, **Webb Pierce, Merle Kilgore** (Cedarwood Publishing Co., Inc., Travis Music Co.)
 MORE THAN ANYTHING ELSE IN THE WORLD, **Leon Payne** (Unichappel Music, Inc.)
 NEW GREEN LIGHT, THE, **Hank Thompson** (Brazos Valley Music, Inc.)

1956

ANY OLD TIME, **Jimmie Rodgers** (Peer International Corp.)
 BLUE SUEDE SHOES, **Carl Lee Perkins** (Hi Lo Music, Inc., Unichappel Music, Inc.)
 CONSCIENCE, I'M GUILTY, **Jack Rhodes** (Central Songs, Inc.)
 CRAZY ARMS, **Ralph Mooney, Charles Seals** (Tree Publishing Co., Inc., Champion Music Corp.)
 DON'T BE CRUEL, **Otis Blackwell, Elvis Presley** (Elvis Presley Music, Inc., Travis Music Co., Unichappel Music, Inc.)
 EAT, DRINK AND BE MERRY, **Celia Ferguson, Sandra Ferguson** (Earl Barton Music, Inc.)
 FOLSOM PRISON, **Johnny Cash** (Hi Lo Music, Inc.)
 FOR RENT, **James Loden, Jack Morrow** (Vanguard Songs)
 HEARTBREAK HOTEL, **Mae Axton, Tommy Durden, Elvis Presley** (Tree Publishing Co., Inc.)
 HONKY TONK MAN, **Johnny Horton, Howard Hauxey, Tillman Franks** (Cedarwood Publishing Co., Inc.)
 HOPING THAT YOU'RE HOPING, **Betty E. Harrison** (Cedarwood Publishing Co., Inc.)
 HOUND DOG, **Jerry Leiber, Mike Stoller** (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 I DON'T BELIEVE YOU'VE MET MY BABY, **Aufry Inman** (Tree Publishing Co., Inc.)
 I FORGOT TO REMEMBER TO FORGET, **Stanley A. Kessler, Charles A.L. Feathers** (Hi Lo Music, Inc.)
 I TAKE THE CHANCE, **Ira Louvin, Charlie Louvin** (Acuff-Rose Publications, Inc.)
 I WALK THE LINE, **Johnny Cash** (Hi Lo Music, Inc.)
 I WANT YOU, I NEED YOU, I LOVE YOU, **George Mysels, Ira Kosloff** (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 IT'S A GREAT LIFE, **Joe Allison, Audrey Allison, Faron Young** (Central Songs, Inc.)
 I'VE GOT FIVE DOLLARS AND IT'S SATURDAY NIGHT, **Ted Daffan** (Peer International Corp.)
 LOVE, LOVE, LOVE, **Ted Jarrett** (Cedarwood Publishing Co., Inc.)
 MY LIPS ARE SEALED, **Bon Weisman, Hal Blair, Bill Peppers** (Unichappel Music, Inc.)
 MYSTERY TRAIN, **Sam C. Phillips, Herman Parker Jr.** (Hi Lo Music, Inc.)
 RICHEST MAN IN THE WORLD, THE, **Boudleaux Bryant** (House of Bryant Publications, Acuff-Rose Publications, Inc.)
 SEARCHING, **M. Murphy, M. Maddox** (Singing River Publishing Co., Inc., Unichappel Music, Inc.)
 SIXTEEN TONS, **Merle Travis** (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 SO DOGGONE LONESOME, **Johnny Cash** (Hi Lo Music, Inc.)
 SWEET DREAMS, **Don Gibson** (Acuff-Rose Publications, Inc.)
 THESE HANDS, **Eddie Noack** (Unichappel Music, Inc.)
 WHAT WOULD YOU DO (IF JESUS CAME TO YOUR HOUSE), **Hugh Ashley, Lois Blanchard** (Earl Barton Music, Inc.)
 WHY, BABY, WHY, **George Jones, Darrell Edwards** (Fort Knox Music Co.)
 YONDER COMES A SUCKER, **Jim Reeves** (Tree Publishing Co., Inc.)
 YOU AND ME, **Johnnie Wright, Jack Anglin, Jim Anglin** (Unichappel Music, Inc.)
 YOU ARE THE ONE, **Mitch Torok** (Jamie Music Publishing Co.)
 YOU'RE STILL MINE, **Faron Young, Eddie Thorpe** (Moss Rose Publications, Inc.)

1957

ACCORDING TO MY HEART, **Gary Walker** (Cedarwood Publishing Co., Inc.)
 ALL SHOOK UP, **Otis Blackwell, Elvis Presley** (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 AM I LOSING YOU, **Jim Reeves** (Rondo Music)

PENNY CANDY, **Cal Veale** (Dandelion Music Co.)
 SATISFIED MIND, **J.H. Hays, Jack Rhodes** (Fort Knox Music Co.)
 THAT DO MAKE IT NICE, **Eddy Arnold, Fred Ebb, Paul Klein** (Hudson Bay Music Co.)
 THAT'S ALL RIGHT, **Arthur Crudup** (Unichappel Music, Inc.)
 THERE SHE GOES, **Eddie Miller, W.S. Stevenson, Durwood Haddock** (Four Star Music Co., Inc.)
 THERE'S POISON IN YOUR HEART, **Zeke Clements** (Unichappel Music, Inc.)
 WHATCHA GONNA DO NOW?, **Tommy Collins** (Central Songs, Inc.)
 WHEN I STOP DREAMIN', **Ira Louvin, Charlie Louvin** (Acuff-Rose Publications, Inc.)
 WHOSE SHOULDER WILL YOU CRY ON, **Billy Wallace, Kitty Wells** (Unichappel Music, Inc.)
 YELLOW ROSES, **Kenny Devine, Sam Nichols** (Travis Music Co.)
 YONDER COMES A SUCKER, **Jim Reeves** (Tree Publishing Co., Inc.)
 YOU'RE NOT MINE ANYMORE, **Webb Pierce, Doyle Wilburn, Teddy Wilburn** (Cedarwood Publishing Co., Inc.)

1958

ALL I HAVE TO DO IS DREAM, **Boudleaux Bryant** (House of Bryant Publications, Inc.)
 ALONE WITH YOU, **Roy Drusky, Lester Yanadore, Faron Young** (Moss Rose Publications, Inc.)
 ANNA MARIE, **Cindy Walker** (Open Road Music, Inc.)
 BALLAD OF A TEENAGE QUEEN, **Jack Clement** (Fort Knox Music Co.)
 BELIEVE WHAT YOU SAY, **Johnny Burnette, Dorsey Burnette** (Matragun Music, Inc., Unart Music Corp.)
 BIG RIVER, **Johnny Cash** (Hi Lo Music, Inc.)
 BIRD DOG, **Boudleaux Bryant** (House of Bryant Publications, Inc.)
 BLUE, BLUE DAY, **Don Gibson** (Acuff-Rose Publications, Inc.)
 BLUE BOY, **Boudleaux Bryant** (Acuff-Rose Publications, Inc.)
 BREATHLESS, **Otis Blackwell** (Obie Music, Inc., Screen Gems-EMI Music, Inc.)
 CITY LIGHTS, **Bill Anderson** (TNT Music, Inc.)
 COLOR OF THE BLUES, **George Jones, Lawton Williams** (Fort Knox Music Co.)
 COME IN STRANGER, **Johnny Cash** (Unichappel Music, Inc.)
 CRYIN' OVER YOU, **Mark Dee, Al Peshoff** (Cedarwood Music Co., Inc.)
 CURTAIN IN THE WINDOW, **Lee Ross** (Tree Publishing Co., Inc.)
 GUESS THINGS HAPPEN THAT WAY, **Jack Clement** (Knox Music, Inc.)
 HEY MISTER BLUE BIRD, **Cindy Walker** (Unichappel Music, Inc.)
 HIGH SCHOOL CONFIDENTIAL, **Ron Hargrave** (Perron Music Publications)
 HOLIDAY FOR LOVE, **Webb Pierce, Wayne Walker, Mel Tillis** (Cedarwood Music Co., Inc.)
 HOME OF THE BLUES, **Johnny Cash, Glenn Douglas, Vic McAlpin** (Hi Lo Music, Inc.)
 I CAN'T STOP LIVING YOU, **Don Gibson** (Acuff-Rose Publications, Inc.)
 I FOUND MY GIRL IN THE U.S.A., **Jimmie Skinner** (Fort Knox Music Co.)
 INVITATION TO THE BLUES, **Roger Miller** (Fort Knox Music Co.)
 IT'S A LITTLE MORE LIKE HEAVEN, **Hoyt Johnson, Jim Atkins, Johnny Cash** (E & M Publishing Co.)
 JUST MARRIED, **Al Allen, Barry DeVorzon** (Warner-Tamertane Pub. Corp.)
 KISSES SWEETER THAN WINE, **Joel Newman, Paul Campbell, Fred Hellerman, Ronnie Gilbert, Pete Seeger, Lee Hays** (Folkways Music Publishers, Inc.)
 MY SPECIAL ANGEL, **Jimmy Duncan** (Viva Music, Inc.)
 OH LONESOME ME, **Don Gibson** (Acuff-Rose Publications, Inc.)
 POOR LITTLE FOOL, **Shari Sheeley** (Unart Music Corp., Matragun Music, Inc.)
 RAUNCHY, **Bill Justis, Sidney Manker** (Hi Lo Music, Inc.)

1958

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 POOR LITTLE FOOL, **Shari Sheeley** (Unart Music Corp., Matragun Music, Inc.)
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CHAWNS ALONG THE YUKON, George Camden Smith (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 END ME THE PILLOW YOU DREAM ON, Hank Locklin (Four Star Music Co., Inc.)
 THE 5th ANGEL, Wanda Ballman, J.W. Arnold (Acuff-Rose Publications, Inc.)
 FOOD UP, Dub Dickerson, Erma Herrold (Travis Music Co.)
 TOP THE WORLD, Carl Belew, W.S. Stevenson (Four Star Music Co., Inc.)
 HIS LITTLE GIRL OF MINE, Ray Charles (Unichappel Music Co., Inc.)
 TAKE UP LITTLE SUSIE, Felice Bryant, Boudleaux Bryant (House of Bryant Publications, Inc.)
 THE WAYS OF A WOMAN IN LOVE, Bill Justis, Charlie Rich (Hi Lo Music, Inc.)
 YEAR MY RING AROUND YOUR NECK, Bert Carroll, Russell Moody, Marilyn Schack, Freddy Friday (Elvis Presley Music, Inc., Tideland Music Pub. Corp., Pineclaw Music Pub. Co., Inc., Unichappel Music, Inc.)
 WHY, WHY, A.R. Peddy, Wayne Walker (Cedarwood Music Co., Inc.)
 DON'T, Jerry Lieber, Mike Stoller (Elvis Presley Music, Inc.)
 GREAT BALLS OF FIRE, Jack Hammer, Otis Blackwell (Unichappel Music, Inc.)
 1959
 ALL OVER AGAIN, Johnny Cash (Unichappel Music, Inc.)
 WHAT THAT EASY TO FORGET, Carl Belew, W.S. Stevenson, Shelby Singleton (Four Star Music Co., Inc.)
 BATTLE OF NEW ORLEANS, Jimmy Driftwood (Warden Music Co., Inc.)
 BIG MIDNIGHT SPECIAL, Wilma Lee Cooper (Acuff-Rose Publications, Inc.)
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 DARK HOLLOW, Bill Browning (Fort Knox Music Co., Good Time Acme Music Pub. Co.)
 DON'T TAKE YOUR GUNS TO TOWN, Johnny Cash (House of Cash Music, Inc., Unichappel Music, Inc.)
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 GIVE MYSELF A PARTY, Don Gibson (Acuff-Rose Publications, Inc.)
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 I'M BROWN THE NEWSBOY, A.P. Carter (Peer International Corp.)
 LIFE TO GO, George Jones (Starrite Pub. Co.)
 THE LONG BLACK VEIL, Marjohn Wilkin, Danny Dill (Cedarwood Publ. Co., Inc.)
 LUTHER PLAYED THE BOOGIE, John Cash (Hi Lo Music, Inc.)
 MOMMY FOR A DAY, Buck Owens, Harlan Howard (Travis Music Co.)
 MY BABY'S GONE, Hazel Houser (Central Songs, Inc.)
 OLD MOON, Bernie Harville Jr., O'Brien Fisher (Unart Music Corp., Sundown Pub. Co.)
 PARTNERS, Danny Dill (Cedarwood Publ. Co., Inc.)
 PICK ME UP ON YOUR WAY DOWN, Harlan Howard (Tree Publishing Co., Inc.)
 POOR OLD HEARTSICK ME, Helen Carter (Acuff-Rose Publications, Inc.)
 LET HIM FREE, Helen Moyers, Skeeter Davis, Marie Wilson (Tree Publishing Co., Inc.)
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 TEN THOUSAND DRUMS, Mel Tillis, Carl Smith (Cedarwood Publ. Co., Inc.)
 TENNESSEE STUD, Jimmie Driftwood (Warden Music Co., Inc.)
 THAT'S WHAT IT'S LIKE TO BE LONESOME, Bill Anderson (Champion Music Corp., Tree Publishing Co., Inc.)
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 WHAT DO I CARE, Johnny Cash (House of Cash, Inc., Southwind Music, Inc.)
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 WHICH ONE IS TO BLAME, Redd Stewart, Sunny Dull (Ridgeway Music, Inc.)
 WHITE LIGHTNING, J.P. Richardson (Glad Music Co.)
 WHO CARES FOR ME (aka WHO CARES FOR ME?), Don Gibson (Acuff-Rose Publications, Inc.)

WHO SHOT SAM, Darrell Edwards, Ray Jackson, Gage Jones (Glad Music Co., Fort Knox Music Co.)
 YOU'RE MAKING A FOOL OUT OF ME, Tompall Glaser (Glaser Publications)
 1960
 ABOVE AND BEYOND (THE CALL OF LOVE), Harlan Howard (Jat Music Co., Inc.)
 ALABAMA, Lloyd Copas (Fort Knox Music Co.)
 AMIGO'S GUITAR, Kitty Wells, Roy Bodkin, John D. Loudermilk (Cedarwood Publishing Co., Inc.)
 ANOTHER, Roy Drusky, Vic McAlpin, Marie Wilson (Moss Rose Publications, Inc.)
 ARE YOU WILLING WILLIE, Marion Worth (Travis Music Co.)
 BIG IRON, Marty Robbins (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 EACH MOMENT (SPENT WITH YOU), Billy Worth, Billy Hogan (Acuff-Rose Publications, Inc.)
 EL PASO, Marty Robbins (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 FACE TO THE WALL, Bill Anderson, Faron Young (Tree Publishing Co., Inc., Champion Music Corp.)
 FAMILY MAN, J.A. Bathrop (Fort Knox Music Co.)
 HELL HAVE TO GO, Joe Allison, Audrey Allison (Central Songs, Inc.)
 I KNOW ONE, Jack Clement (Jack Music, Inc.)
 I'M GETTIN' BETTER, Jim Reeves (Tuckahoe Music, Inc.)
 JUST ONE TIME, Don Gibson (Acuff-Rose Publications, Inc.)
 LAST RIDE, Ted Daffan, Robert Halcomb (Hank's Music, Inc.)
 LEFT TO RIGHT, Lorene Mann (Sure Fire Music Co., Inc.)
 A LOVELY WORK OF ART, James Joiner (Tune Publishers, Inc., Newkeys Music)
 MILLER'S CAVE, Jack Clement (Jack Music, Inc.)
 NO LOVE HAVE I, Mel Tillis (Cedarwood Publishing Co., Inc.)
 ONE MORE TIME, Mel Tillis (Cedarwood Publishing Co., Inc.)
 PINBALL MACHINE, Lonnie Irving (Fort Knox Music Co., Hoedown Music)
 RIVER BOAT, Bill Anderson (Tree Publishing Co., Inc., Champion Music Corp.)
 THE SAME OLD ME, Fuzzy Owen (Tree Publishing Co., Inc.)
 SINK THE BISMARCK, Tillman Franks, Johnny Horton (Cajun Publishing Co., Inc.)
 SOFTLY AND TENDERLY (I'LL HOLD YOU IN MY ARMS), Red Bailey, Jim Howell (Fred Rose Music, Inc.)
 THERE'S A BIG WHEEL, Don Gibson (Acuff-Rose Publications, Inc.)
 TIMBROOK, James G. Howell, Don Pierce (Ralph S. Radio Music)
 THE TIP OF MY FINGERS, Bill Anderson (Tree Publishing Co., Inc., Champion Music Corp.)
 TOO MUCH TO LOSE, Lester Vanadore, Tommy Blake (Moss Rose Publications, Inc.)
 WHY I'M WALKIN', Stonewall Jackson, Melvin Endsley (Acuff-Rose Publications, Inc., Unichappel Music, Inc.)
 WISFUL THINKING, Wynn Stewart (Jat Music, Inc.)
 A WOMAN'S INTUITION, Madelin Burroughs (Sure Fire Music Co., Inc.)
 YOUR OLD USED TO BE, Faron Young, Hilda Young (Moss Rose Publications, Inc.)
 YOU'RE THE ONLY GOOD THING (THAT'S HAPPENED TO ME), Chuck Gregory (Golden West Melodies, Inc.)
 1961
 AM I LOSING YOU, Jim Reeves (Rondo Music)
 BEFORE THIS DAY ENDS, Marie Wilson, Roy Drusky, Vic McAlpin (Moss Rose Publications, Inc.)
 BEGGAR TO A KING, J.P. Richardson (Starrite Publishing Co.)
 THE BLIZZARD, Harlan Howard (Red River Song, Inc., Tuckahoe Music, Inc.)
 DON'T WORRY, Marty Robbins (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 EXCUSE ME, Buck Owens, Harlan Howard (Central Songs, Inc.)
 FALLEN ANGEL, Wayne P. Walker, Marjohn Wilkins, Webb Pierce (Cedarwood Publishing Co., Inc.)
 FOOLIN' AROUND, Buck Owens, Harlan Howard (Central Songs, Inc.)
 HEART OVER MIND, Mel Tillis (Cedarwood Publishing Co., Inc.)
 HEARTBREAK U.S.A., Harlan Howard (Tree Publishing Co., Inc.)
 HELLO FOOL, James Coleman, Willie Nelson (Tree Publishing Co., Inc.)
 HELLO WALLS, Willie Nelson (Tree Publishing Co., Inc.)
 I DON'T BELIEVE I'LL FALL IN LOVE TODAY, Harlan Howard (Central Songs, Inc.)
 I FALL TO PIECES, Hank Cochran, Harlan Howard (Tree Publishing Co., Inc.)
 I MISSED ME, Bill Anderson (Tree Publishing Co., Inc., Champion Music Corp.)
 I THINK I KNOW, Cury Putman (Travis Music Co.)
 I WISH I COULD FALL IN LOVE TODAY, Harlan Howard (Central Songs, Inc.)
 I'LL HAVE ANOTHER CUP OF COFFEE, William I. (Bill) Brock (Mixer Music, Tree Publishing Co., Inc.)
 LAST DATE, Floyd Cramer (Acuff-Rose Publications, Inc.)
 LET FORGIVENESS IN, Rex Griffin, Webb Pierce (Unichappel Music, Inc., Cedarwood Publishing Co.)
 LOOSE TALK, Ann Lucas, Freddie Hart (Central Song, Inc.)
 LOVING YOU, Helen Carter (Acuff-Rose Publications, Inc.)

LOUISIANA MAN, Doug Kershaw (Acuff-Rose Publications, Inc.)
 MY EARS SHOULD BURN, Roger Miller (Tree Publishing Co., Inc.)
 MY LAST DATE WITH YOU, Floyd Cramer, Boudleaux Bryant, Skeeter Davis (Acuff-Rose Publications, Inc.)
 ODDS AND ENDS (BITS AND PIECES), Harlan Howard (Central Songs, Inc.)
 PO' FOLKS, Bill Anderson (Tree Publishing Co., Inc., Champion Music Corp.)
 SWEET DREAMS, Don Gibson (Acuff-Rose Publications, Inc.)
 SWEET LIPS, Webb Pierce, Glenn Tubbs, Wayne Walker (Cedarwood Publishing Co., Inc.)
 TENDER YEARS, Darrell Edwards (Glad Music Co.)
 THREE HEARTS IN A TANGLE, Ray Pennington, Sonny Thompson (Fort Knox Music Co.)
 THREE STEPS TO THE PHONE, Harlan Howard (Acuff-Rose Publications, Inc.)
 UNDER THE INFLUENCE OF LOVE, Buck Owens, Harlan Howard (Central Song, Inc.)
 WALK OUT BACKWARDS, Bill Anderson (Tree Publishing Co., Inc., Champion Music Corp.)
 WINDOW UP ABOVE, George Jones (Fort Knox Music Co., Glad Music Co.)
 (ON THE) WINGS OF A DOVE, Robert B. Ferguson (Larrick Music Co., Husky Music Co., Inc.)
 WHEN TWO WORLDS COLLIDE, Roger Miller, Bill Anderson (Tree Publishing Co., Inc.)
 YOU CAN'T PICK A ROSE IN DECEMBER, Leon Payne (Fred Rose Music, Inc.)
 YOUR OLD LOVE LETTERS, Johnny Bond (Fred River Songs, Inc.)
 1962
 ALLA MY LOVE, Jimmy Gatley, Harold Donny (Champion Music Corporation)
 BACKTRACK, Faron Young, Alex Zanetis (Vanguard Publications, Inc.)
 BIG BAD JOHN, Jimmy Dean (Fred Rose Music, Inc.)
 CHARLIE'S SHOES, Roy Baham (Tree Publishing Co., Inc.)
 THE COMEBACK, Danny Dill (Cedarwood Publishing Co., Inc.)
 CRAZY, Willie Nelson (Tree Publishing Co., Inc.)
 CRAZY WILD DESIRE, Mel Tillis, Webb Pierce (Cedarwood Publishing Co., Inc.)
 DEVIL WOMAN, Marty Robbins (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 EVERYBODY BUT ME, Dave Burgess (Singletree Music Co., Inc.)
 GET A LITTLE DIRT ON YOUR HANDS, Bill Anderson (Champion Music Corporation, Tree Publishing Co., Inc.)
 HAPPY BIRTHDAY TO ME, Bill Anderson (Champion Music Corporation, Tree Publishing Co., Inc.)
 HOW DO YOU TALK TO A BABY? Wayne P. Walker, Webb Pierce (Cedarwood Publishing Co., Inc.)
 I CAN MEND YOUR BROKEN HEART, Don Gibson (Acuff-Rose Publications, Inc.)
 IF A WOMAN ANSWERS, Barry Mann, Cynthia Weil (Screen Gems EMI Music, Inc.)
 I'M GONNA CHANGE EVERYTHING, Alex Zanetis (Tuckahoe Music, Inc.)
 A LITTLE BITTY TEAR, Hank Cochran (Tree Music Publishing Co., Inc.)
 IT'S YOUR WORLD, Marty Robbins (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 A LITTLE HEARTACHE, Wayne P. Walker (Cedarwood Publishing Co., Inc.)
 LONESOME NUMBER ONE, Don Gibson (Acuff-Rose Publications, Inc.)
 LOSING YOUR LOVE, Bill Anderson, Buddy Killen (Champion Music Corporation, Tree Publishing Co., Inc.)
 MAMA SANG A SONG, Bill Anderson (Tree Publishing Co., Inc.)
 MISERY LOVES COMPANY, Jerry Reed (Lowery Music Co., Inc.)
 NOBODY'S FOOL BUT YOURS, Buck Owens (Blue Book Music)
 OLD RIVERS, Clifton Crofford (Metric Music Co., Vva Music, Inc.)
 P.T. 109, Marjohn Wilkin, Fred Burch (Cedarwood Publishing Co., Inc.)
 SHE THINKS I STILL CARE, Dickey Lee, Steve Duffy (Glad Music Company, Jack Music, Inc.)
 SHE'S GOT YOU, Hank Cochran (Tree Publishing Co., Inc.)
 SOFT RAIN, Ray Price (Tree Publishing Co., Inc.)
 SUCCESS, Johnny Mullins (Sure Fire Music Co., Inc.)
 TAKE TIME, Mel Tillis, Marjohn Wilkin (Cedarwood Publishing Co., Inc.)
 TEARS BROKE OUT ON ME, Hank Cochran (Tree Publishing Co., Inc.)
 THREE DAYS, Willie Nelson, Faron Young (Tree Publishing Co., Inc.)
 TROUBLE'S BACK IN TOWN, Dick Flood (Sure Fire Music Co., Inc.)
 UNLOVED, UNWANTED, Wayne P. Walker, Irene Stanton (Cedarwood Publishing Co., Inc.)
 WALK ON BY, Kendall Hayes (Lowery Music Company, Inc.)
 WALKING THE STREETS, Gene Evans, Jimmy Fields, Jimmy Littlejohn (Cherie Music)
 WOLVERTON MOUNTAIN, Merle Kilgore, Claude King (Painted Desert Music Corp.)
 A WOUND TIME CAN'T ERASE, William D. Johnson (Habor Hills Music)
 YOU'RE THE REASON, Robert Moncrief, Terry Fell, Fred Hehley, Mildred Imes (Vogue Music, Inc.)
 1963
 ABILENE, John D. Loudermilk, Lester Brown, Bob Gibson, Albert Stanton (Acuff-Rose Publications, Inc.)
 (Continued on page WOCM-36)

WOCM-35
 ADVERTISEMENT
 OCTOBER 15, 1977 BILLBOARD

To All Of You At BMI
Congratulations
On This Anniversary
Thank You For Your Friendship
Through The Years!
Boudleaux & Felice Bryant
HOUSE OF BRYANT
PUBLICATIONS

Continued from page WOCM-35

ACT NATURALLY, Voni Morrison, Johnny B. Russell (Blue Book Music)
 BALLAD OF JED CLAMPETT, Paul Henning (Carlinstone Music Co., Inc.)
 DETROIT CITY, Danny Dill, Mel Tillis (Cedarwood Publishing Co., Inc.)
 DON'T CALL ME FROM A HONKY TONK, Harlan Howard (Tree Publishing Co., Inc.)
 DON'T GO NEAR THE INDIANS, Lorene Mann (Buttercup Music)
 DON'T LET ME CROSS OVER, Penny Jay (Troy Martin Music, Inc.)
 DOWN BY THE RIVER, Jan Crutchfield (Sure Fire Music Co., Inc.)
 FROM A JACK TO A KING, Ned Miller (Jamie Music Publishing Co.)
 GUILTY, Alex Zanetti (Tuckahoe Music, Inc.)
 HAPPY TO BE UNHAPPY, Bobby Bare (Central Songs, Inc.)
 HELLO OUT THERE, Kent Westberry (Cedarwood Publishing Co., Inc.)
 HELLO TROUBLE, Orville Couch, Eddie McDuff (Tyler Publishing Co., Edville Publishing Co.)
 I TAKE THE CHANCE, Ira Louvin, Charlie Louvin (Acuff-Rose Publications, Inc.)
 I'M SAVING MY LOVE, Alex Zanetti (Jack O Diamonds Pub., Inc.)
 IS THIS ME? Bill West, Dotie West (Window Music Publishers, Open Road Music, Inc.)
 I'VE BEEN EVERYWHERE, Geoffrey Mack (Unichappell Music, Inc.)
 I'VE ENJOYED AS MUCH OF THIS AS I CAN STAND, Bill Anderson (Moss Rose Publications, Inc.)
 KICKIN' OUR HEARTS AROUND, Wanda Jackson (Central Songs, Inc.)
 LEAVIN' ON YOUR MIND, Wayne P. Walker, Webb Pierce (Cedarwood Publishing Co., Inc.)
 LONESOME (7 7203), Justin Tubb (Cedarwood Publishing Co., Inc.)
 MAKE THE WORLD GO AWAY, Hank Cochran (Tree Publishing Co.)
 THE MAN WHO ROBBED THE BANK AT SANTA FE, Jerry Leiber, Mike Stoller, Billy Ed Wheeler (Butterfield Music Corp., Trio Music Co., Inc.)
 NOT WHAT I HAD IN MIND, Jack Clement (Glad Music Co., Jack Music, Inc.)
 PRIDE, Wayne P. Walker, Irene Stanton (Cedarwood Publishing Co., Inc.)
 RING OF FIRE, June Carter, Merle Kilgore (Painted Desert Music Corp.)
 ROLL MUDDY RIVER, Betty Sue Perry (Sure Fire Music Co., Inc.)
 RUBY ANN, Lee Emerson (Fl. Knox Music Co.)
 SANDS OF GOLD, Webb Pierce, Hal Eddy, Cliff Parman (Cedarwood Publishing Co., Inc.)
 SECOND HAND ROSE (SECOND HAND HEART), Harlan Howard (Tree Publishing Co., Inc.)
 SING A LITTLE SONG OF HEARTACHE, Del Reeves, Elen Reeves (Fred Rose Music, Inc.)
 SIX DAYS ON THE ROAD, Earl Greene, Carl Montgomery (Newkeys Music, Inc., Tune Publishers, Inc.)
 STILL, Bill Anderson (Johnny Brienstock Music)
 SWEET DREAMS (OF YOU), Don Gibson (Acuff-Rose Publications, Inc.)
 T FOR TEXAS, Jimmy Rodgers (Peer International Corp.)
 TAKE A LETTER, MISS GRAY, Justin Tubb (Tree Publishing Co., Inc.)
 TALK BACK TREMBLING LIPS, John Loudermilk (Acuff-Rose Publications, Inc.)
 TIPS OF MY FINGERS, Bill Anderson (Tree Publishing Co., Inc., Champion Music Corp.)
 WALK ME TO THE DOOR, Conway Twitty (Tree Publishing Co., Inc., Twitty Bird Music Publishing Co.)
 WALL TO WALL LOVE, Helen Carter, June Carter (Acuff-Rose Publications, Inc.)
 WE MISSED YOU, Bill Anderson (Tree Publishing Co., Inc., Champion Music Corp.)
 WE MUST HAVE BEEN OUT OF OUR MINDS, Melba Montgomery (Glad Music Co.)
 YELLOW BANDANA, Al Gorgoni, Steve Karliski, Larry Kolber (Screen Gems EMI Music, Inc.)
 YOU COMB HER HAIR, Harlan Howard, Hank Cochran (Tree Publishing Co., Inc.)
 YOU TOOK HER OFF MY HANDS, Wynn Stewart, Skeets McDonald, Harlan Howard (Central Songs, Inc.)
 IN A MILLION YEARS OR SO, Charlie Williams (Central Songs, Inc.)
 A GIRL I USED TO KNOW, Jack Clement (Glad Music Co., Jack Music, Inc.)

1964

BAD NEWS, John D. Loudermilk (Acuff-Rose Publications, Inc.)
 THE BALLAD OF IRA HAYES, Peter La Farge (E.B. Marks Music Corp.)
 BALTIMORE, Boudleaux Bryant, Felice Bryant (House of Bryant Publications)
 BE BETTER TO YOUR BABY, Justin Tubb (Tree Publishing Co., Inc.)
 BEFORE I'M OVER YOU, Betty Sue Perry (Sure Fire Music Co., Inc.)
 BEGGING TO YOU, Marty Robbins (Elvis Presley Music, Inc., Unichappell Music, Inc.)
 B.J. THE D.J., Hugh X. Lewis (Cedarwood Publishing Co., Inc.)
 BURNING MEMORIES, Mel Tillis, Wayne Walker (Cedarwood Publishing Co., Inc.)
 COWBOY BOOTS, Baker Knight (Four Star Music Co., Inc.)

DANG ME, Roger Miller (Tree Publishing Co., Inc.)
 D.J. FOR A DAY, Tom Hall (Newkeys Music, Inc.)
 EIGHT BY TEN, Bill Anderson, Walter Haynes (Moss Rose Publications, Inc.)
 FADED LOVE, John Wills, Bill Wills (Unichappell Music, Inc.)
 FIVE LITTLE FINGERS, Bill Anderson (Stallion Music, Inc.)
 FIVE HUNDRED MILES AWAY FROM HOME, Hedy West, Bobby Bare, Charlie Williams (Unichappell Music, Inc.)
 HEART BE CAREFUL, Billy Walker, Jay Bovington (Cedarwood Publishing Co., Inc.)
 HERE COMES MY BABY BACK AGAIN, Dottie West, Bill West (Tree Publishing Co., Inc.)
 I DON'T LOVE YOU ANYMORE, Bill Anderson (Moss Rose Publications, Inc.)
 I GUESS I'M CRAZY, Wery Fairburn (Mallory Music)
 I LOVE TO DANCE WITH ANNIE, Boudleaux Bryant, Felice Bryant (House of Bryant Publications)
 IF THE BACK DOOR COULD TALK, Grady Martin (Vanadore Publications, Inc., Fred Rose Music, Inc.)
 INVISIBLE TEARS, Ned Miller, Sue Miller (Central Songs, Inc.)
 KEEPING UP WITH THE JONESES, Justin Tubb (Tree Publishing Co., Inc.)
 LAST DAY IN THE MINE, Jimmy Key (Newkeys Music, Inc.)
 LOVE IS NO EXCUSE, Justin Tubb (Tree Publishing Co., Inc.)
 LONG GONE LONESOME BLUES, Hank Williams (Fred Rose Music, Inc.)
 LOVE'S GONNA LIVE HERE, Buck Owens (Blue Book Music)
 THE MATADORE, Johnny Cash, June Carter (House of Cash, Inc., Unichappell Music, Inc.)
 MEMORY #1, Wayne Walker, Max Powell (Cedarwood Publishing Co., Inc.)
 MILLER'S CAVE, Jack Clement (Jack Music, Inc.)
 MR. AND MRS. USED TO BE, Joe Deaton (Sure Fire Music Co., Inc.)
 MOLLY, Steve Karliski (Screen Gems EMI Music, Inc.)
 MY HEART SKIPS A BEAT, Buck Owens (Blue Book Music)
 MOUNTAIN OF LOVE, Laura Martin, Venita Delrio (Al Gallico Music Corporation)
 OLD RECORDS, Merle Kilgore, Arthur Thomas (Al Gallico Music Corporation)
 PASSWORD, Herman Phillips (Fred Rose Music, Inc.)
 PEEL ME A NANNER, Bill Anderson (Moss Rose Publications, Inc.)
 PICK OF THE WEEK, Liz Anderson (Fred Rose Music, Inc., Shelby Singleton Music, Inc.)
 SAGINAW, MICHIGAN, Don Wayne, Bill Anderson (Tree Publishing Co., Inc.)
 SECOND FIDDLE, Betty Aron (Fort Knox Music Co.)
 SORROW ON THE ROCKS, Tony Moon (Screen Gems EMI Music, Inc.)
 TAKE MY RING OFF YOUR FINGER, Benny Joy, Hugh X. Lewis (Cedarwood Publishing Co., Inc.)
 TELL HER SO, Glenn Tubb (Combine Music Corp.)
 THANKS A LOT, Don Sessions, Eddie Miller (Regent Music Corp.)
 THOSE WONDERFUL YEARS, Webb Pierce, Don Schroeder (Cedarwood Publishing Co., Inc.)
 TIMBER I'M FALLING, Dallas Frazier, Farlin Husky (Husky Music Co., Inc.)
 TOGETHER AGAIN, Buck Owens (Central Song, Inc.)
 TRIANGLE, Jean Chapel, Bob Tubert (Regent Music Corp.)
 UNDERSTAND YOUR MAN (GAL), Johnny Cash (House of Cash, Inc., Unichappell Music, Inc.)
 A WEEK IN THE COUNTRY, Baker Knight (Four Star Music Co., Inc.)
 WELCOME TO MY WORLD, Ray Winkler, John Hathcock (Tuckahoe Music, Inc., Neillrae Music)
 WHERE DOES A LITTLE TEAR COME FROM, Fred MacRae, Marge Barton (Mimosa Publishing Co.)
 WHITE CIRCLE ON MY FINGER, Margie Bainbridge, Dorothy Lewis (Sure Fire Music Co., Inc.)
 WINE, WOMEN AND SONG, Betty Sue Perry (Sure Fire Music Co., Inc.)
 YOUR HEART TURNED LEFT, Harlan Howard (Glad Music Co.)
 WIDOW MAKER, Penny Jay, Robert Wilson (Troy Martin Music, Inc.)
 MERCY, MERCY, Don Covay (Columbia Music, Vonglo Music)

1965

BEFORE YOU GO, Buck Owens, Don Rich (Blue Book Music)
 BLUE KENTUCKY GIRL, Johnny Mullins (Sure Fire Music Co.)
 CHUG-A LUG, Roger Miller (Tree Publishing Co., Inc.)
 CROSS THE BRAZOS AT WACO, Kay Arnold (Painted Desert Music Corp.)
 DO WHAT YOU DO DO WELL, Ned Miller (Central Songs, Inc.)
 DON'T BE ANGRY, Wade Jackson (Acuff-Rose Publications, Inc.)
 ENGINE, ENGINE #9, Roger Miller (Tree Publishing Co., Inc.)
 THE FIRST THING EVERY MORNING (AND THE LAST THING EVERY NIGHT), Jimmy Dean (Flamewave Music, Inc.)
 GIRL ON THE BILLBOARD, Walter Haynes, Hank Mills (Stallion Music, Inc.)

GIVE ME 40 ACRES, Earl Greene, John W. Greene (Fort Knox Music Co.)
 HAPPY BIRTHDAY, MERRY CHRISTMAS, Ron Kitson (Sure Fire Music Co., Inc.)
 I CAN'T REMEMBER, Bill Anderson, Bette Anderson (Moss Rose Publications, Inc.)
 I DON'T CARE (JUST AS LONG AS YOU LOVE ME), Buck Owens (Blue Book Music)
 I THANK MY LUCKY STARS, Wayne P. Walker (Cedarwood Publishing Co., Inc.)
 I WASHED MY HANDS IN MUDDY WATER, Joseph T. Babcock (Marsiana Music, Inc.)
 I WON'T FORGET YOU, Harlan Howard (Tuckahoe Music, Inc.)
 I'LL KEEP HOLDING ON (JUST TO YOUR LOVE), Robert Tubert, Sorny James (Marson Music, Inc.)
 I'LL REPOSSESS MY HEART, Paul Yandell (Fred Rose Music, Inc.)
 I'M GONNA TIE ONE ON TONIGHT, Lee Nichols (Sure Fire Music Co., Inc.)
 IS IT REALLY OVER, Jim Reeves (Tuckahoe Music, Inc.)
 I'VE GOT A TIGER BY THE TAIL, Buck Owens, Harlan Howard (Blue Book Music)
 KING OF THE ROAD, Roger Miller (Tree Publishing Co., Inc.)
 THE LUMBERJACK, Hal Willis, Ginger Willis (Regent Music Corp.)
 MAD, Tom T. Hall (Newkeys Music, Inc.)
 MY FRIEND ON THE RIGHT, Red Lane, Faron Young (Tree Publishing Co., Inc.)
 MY FRIENDS ARE GONNA BE STRANGERS, Liz Anderson (Bowen Publications, Fred Rose Music, Inc.)
 ONCE A DAY, Bill Anderson (Moss Rose Publications, Inc.)
 THE OTHER WOMAN, Don Rollins (Hudson Bay Music Co., Tree Publishing Co., Inc.)
 PLEASE TALK TO MY HEART, Jimmy Fautheree, Johnny Mathis (Glad Music Co.)
 THE RACE IS ON, Don Rollins (Acclaim Music, Inc., Glad Music Co.)
 SEE THE BIG MAN CRY, Edwin Bruce Jr. (Lyn-Lou Music, Inc., Tuneville Music)
 SITTING IN AN ALL NITE CAFE, James W. Glaser (Glaser Publications)
 TEN LITTLE BOTTLES, Johnny Bond (Red River Songs, Inc.)
 THEN AND ONLY THEN, Bill Anderson (Moss Rose Publications, Inc., Stallion Music, Inc.)
 THIS IS IT, Cindy Walker (Acclaim Music, Inc.)
 TIGER WOMAN, Merle Kilgore, Claude King (Al Gallico Music Corp.)
 A TOMBSTONE EVERY MILE, Daniel B. Fulkerson (Arrowstock Music, Inc.)
 TRUCK DRIVIN' SON OF A GUN, Dixie Dean, Ray King (Shelby Singleton Music, Inc.)
 WHAT'S HE DOIN' IN MY WORLD, Carl Belew, Eddie Bush, B.J. Moore, W.S. Stevenson, Betty J. Robinson (Four Star Music Co., Inc.)
 YAKETY AXE, Boots Randolph, James Rich (Tree Publishing Co., Inc.)
 YES MR. PETERS, Larry Kolber, Steve Karliski (Screen Gems EMI Music, Inc.)
 YOU DON'T HEAR, Jerry Huffman, Tom Cash (Unichappell Music, Inc., House of Cash, Inc.)
 YOU'RE THE ONLY WORLD I KNOW, Robert Tubert (Marson Inc.)

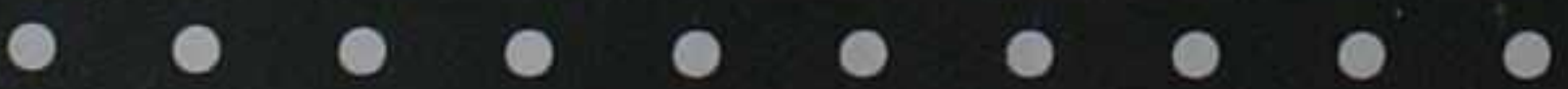
1966

ALMOST PERSUADED, Glenn Sutton, Billy Sherrill (Al Gallico Music Corp.)
 ARTIFICIAL ROSE, Tom T. Hall (Newkeys Music, Inc.)
 BEHIND THE TEARS, Ned Miller, Sue Miller (Central Songs, Inc.)
 BELLES OF SOUTHERN BELL, Don Wayne (Tree Publishing Co., Inc.)
 BUCKAROO, Bob Morris (Blue Book Music)
 DEAR UNCLE SAM, Loretta Lynn (Sure Fire Music Co., Inc.)
 DISTANT DRUMS, Cindy Walker (Combine Music Corp.)
 DON'T TOUCH ME, Hank Cochran (Tree Publishing Co., Inc.)
 ENGLAND SWINGS, Roger Miller (Tree Publishing Co., Inc.)
 EVIL ON YOUR MIND, Harlan Howard (Wilderness Music Publishing Co., Inc.)
 FLOWERS ON THE WALL, Lewis DeWitt (Unichappell Music, Inc., House of Cash, Inc.)
 GET YOUR LIE THE WAY YOU WANT IT, Buddy Mizel (Acuff-Rose Publishing, Inc.)
 GIDDYUP GO, Tommy Hill, Red Savine (Fort Knox Music Co.)
 GREEN GREEN GRASS OF HOME, Curly Putman (Tree Publishing Co., Inc.)
 HELLO VIET NAM, Tom T. Hall (Newkeys Music, Inc.)
 THE HOME YOU'RE TEARING DOWN, Betty Sue Perry (Sure Fire Music Company, Inc.)
 HUSBANDS AND WIVES, Roger Miller (Tree Publishing Co., Inc.)
 I LOVE YOU DROPS, Bill Anderson (Moss Rose Publications, Inc.)
 I WANT TO GO WITH YOU, Hank Cochran (Tree Publishing Co., Inc.)
 IF I TALK TO HIM, Dolores Edgin, Priscilla Mitchell (Vector Music)
 IT'S ALL OVER, Jan Howard, Harlan Howard (Wilderness Music Publishing Co., Inc.)
 I'VE BEEN A LONG TIME LEAVING, Roger Miller (Tree Publishing Co., Inc.)
 KANSAS CITY STAR, Roger Miller (Tree Publishing Co., Inc.)
 THE LAST WORD IN LONESOME IS ME, Roger Miller (Tree Publishing Co., Inc.)
 LIVING IN A HOUSE FULL OF LOVE, Glenn Sutton, Billy Sherrill (Al Gallico Music Corp.)
 LOVE BUG, Curtis Wayne, Wayne Kemp (Glad Music Co., Black Jack Publishing)
 LOVIN' MACHINE, Larry Kingston (Window Music Publishing Co., Inc., Mayhew Music Co., Inc.)
 MAKE THE WORLD GO AWAY, Hank Cochran (Tree Publishing Co., Inc.)
 MAY THE BIRD OF PARADISE FLY UP YOUR NOSE, Neal Merritt (Central Songs, Inc.)
 NOBODY BUT A FOOL, Bill Anderson (Stallion Music, Inc.)

OCTOBER 15, 1977, BILLBOARD

CONGRATULATIONS

BMI ON YOUR SILVER ANNIVERSARY



FROM THE STAFF OF
SILVERLINE MUSIC, INC.

FROM THE DESK OF
BILL LOWERY

TO:
Ed, Theo, Al, Frances,
Roger, Helen, Del, Jerry,
and all the gang at
B.M.I.

You're celebrating 25
years giving awards,
and this month, we at
The Lowery Group are
celebrating our 25th
year as a proud B.M.I.
"BOOSTER."

Congratulations to all
of you, from all of us.

Bill

The Lowery Group of Music Publishing Companies

P.O. Box 9687 / Atlanta Georgia 30319
404/233-6703

THE ONE ON THE RIGHT IS ON THE LEFT, **Jack Clement** (Jack Music, Inc.)
 ONLY YOU CAN BREAK MY HEART, **Buck Owens** (Blue Book Music)
 PUT IT OFF UNTIL TOMORROW, **Dolly Parton, Bill Earl Owens** (Combine Music Corp.)
 SNOW FLAKE, **Ned Miller** (Open Road Music, Inc.)
 SOMEONE BEFORE ME, **Bob Hicks** (Sure Fire Music Co., Inc.)
 STANDING IN THE SHADOWS, **Hank Williams Jr.** (Fred Rose Music Inc.)
 STREETS OF BALTIMORE, **Tompall Glaser, Harlan Howard** (Glaser Publications)
 SWINGING DOORS, **Merle Haggard** (Blue Book Music)
 TAKE ME, **George Jones, Leon Payne** (Glad Music Co.)
 THINK OF ME (WHEN YOU'RE LONELY), **Estella Olson, Don Rich** (Blue Book Music)
 WIPPY TOEING, **Bobby Hardin** (Window Music Publishing Co., Inc.)
 TRUE LOVE'S A BLESSING, **Sonny James, Carole Smith** (Marson Inc.)
 WAITIN' IN YOUR WELFARE LINE, **Nat Stuckey, Don Rick, Buck Owens** (Blue Book Music)

WHAT KINDA DEAL IS THIS, **Wayne Gilbreath** (Lair Music Publishing Co.)
 WHAT WE'RE FIGHTING FOR, **Tom T. Hall** (Newkeys Music, Inc.)
 WOULD YOU HOLD IT AGAINST ME, **Dottie West, Bill West** (Tree Publishing Co., Inc.)
 YOU AIN'T WOMAN ENOUGH, **Loretta Lynn** (Sure Fire Music Co., Inc.)

1967
 AIN'T HAD NO LOVIN', **Dallas Frazier** (Acuff-Rose Publications, Inc.)
 ALMOST PERSUADED, **Glenn Sutton, Billy Sherrill** (Al Gallico Music Corp.)
 BLUE SIDE OF LONESOME, **Leon Payne** (Acclaim Music, Inc., Glad Music Co.)
 DISTANT DRUMS, **Cindy Walker** (Combine Music Corp.)
 DON'T TOUCH ME, **Hank Cochran** (Tree Music Publishing Co., Inc.)
 I GET ON YOUR MIND, **Harlan Howard** (Wilderness Music Publishing Co., Inc.)
 FLOWERS ON THE WALL, **Lewis DeWitt** (Unichappell Music, Inc., House of Cash, Inc.)
 FOUR O' THIRTY THREE, **George Jones, Earl Montgomery** (Glad Music Co.)
 FUNNY, FAMILIAR, FORGOTTEN FEELINGS, **Mickey Newbury** (Acuff-Rose Publications, Inc.)

GREEN GREEN GRASS OF HOME, **Curly Putman** (Tree Publishing Co., Inc.)
 THE HURTIN'S ALL OVER, **Harlan Howard** (Wilderness Music Publishing Co., Inc.)
 I CAN'T STOP LOVING YOU, **Don Gibson** (Acuff-Rose Publications, Inc.)
 I GET THE FEVER, **Bill Anderson** (Stallion Music, Inc.)
 I TAKES A LOT OF MONEY, **Bob Morris** (Four Star Music Co., Inc.)
 KING OF THE ROAD, **Roger Miller** (Tree Publishing Co., Inc.)
 LONELY AGAIN, **Jean Chapel** (Four Star Music Co., Inc.)
 A LOSER'S CATHEDRAL, **Glenn Sutton, Billy Sherrill** (Al Gallico Music Corp.)
 MISTY BLUE, **Bob Montgomery** (Talmont Music Co.)
 OH LONESOME ME, **Don Gibson** (Acuff-Rose Publications, Inc.)
 OPEN UP YOUR HEART, **Buck Owens** (Blue Book Music)
 RIDE, RIDE, RIDE, **Liz Anderson** (Fred Rose Music, Inc.)
 ROOM IN YOUR HEART, **Frances Long, Sonny James** (Marson, Inc.)
 THE SHOE GOES ON THE OTHER FOOT TONIGHT, **Buddy R. Mize** (Mariposa Music, Inc.)
 SOMEBODY LIKE ME, **Wayne Carson Thompson** (Twin Forks Music, Inc., Earl Barton Music, Inc.)

STAND BESIDE ME, **Tompall Glaser** (Glaser Publications)
 STREETS OF BALTIMORE, **Tompall Glaser, Harlan Howard** (Glaser Publications)
 SWEET DREAMS, **Don Gibson** (Acuff-Rose Publications, Inc.)
 SWEET MISERY, **Jan Crutchfield, Wayne P. Walker** (Cedarwood Publishing Co., Inc.)
 SWEET THANG, **Nathan W. Stuckey** (Su Ma Publishing Co., Inc., Stuckey Publishing)
 THE TENNESSEE WALTZ, **Pee Wee King** (Acuff-Rose Publications, Inc.)
 THERE GOES MY EVERYTHING, **Dallas Frazier** (Acuff-Rose Publications, Inc., Husky Music Co., Inc.)
 THINK OF ME (WHEN YOU'RE LONELY), **Estella Olson, Don Rich** (Blue Book Music)
 THE TIP OF MY FINGERS, **Bill Anderson** (Tree Publishing Co., Inc., Champion Music Corp.)
 TOUCH MY HEART, **Aubrey Mayhew, Donny Young** (Mayhew Publishing)
 WALKING IN THE SUNSHINE, **Roger Miller** (Tree Publishing Co., Inc.)
 WALKING ON NEW GRASS, **Ray Pennington** (Tree Publishing Co., Inc.)
 WHERE DOES THE GOOD TIMES GO, **Buck Owens** (Blue Book Music)
 YOU AIN'T WOMAN ENOUGH, **Loretta Lynn** (Sure Fire Music Co., Inc.)
 A MILLION AND ONE, **Yvonne DeVaney** (Silver Star Music Publishing Co., Inc.)
 I REALLY DON'T WANT TO KNOW, **Howard Barnes, Don Robertson** (Unichappell Music, Inc., Rumbalero Music, Inc.)

1968
 ALL THE TIME, **Wayne P. Walker, Mel Tillis** (Cedarwood Publishing Co., Inc.)
 ALMOST PERSUADED, **Glenn Sutton, Billy Sherrill** (Al Gallico Music Corp.)
 AM I THAT EASY TO FORGET, **Carl Belew, Shelby Singleton, W. S. Stevenson** (Four Star Music Co., Inc.)
 BRANDED MAN, **Merle Haggard** (Blue Book Music)
 BREAK MY MIND, **John D. Loudermilk** (Acuff-Rose Publications, Inc.)

BY THE TIME I GET TO PHOENIX, **Jim Webb** (The Emp Co.)
 CINCINNATI, OHIO, **Bill Anderson** (Moss Rose Publications, Inc.)
 DETROIT CITY, **Danny Dill, Mel Tillis** (Cedarwood Publishing Co., Inc.)
 FOR LOVING YOU, **Steve Karliski** (Painted Desert Music Corp., Mad Hatter Music Corp.)
 FUNNY FAMILIAR FORGOTTEN FEELINGS, **Mickey Newbury** (Acuff-Rose Publications, Inc.)
 GENTLE ON MY MIND, **John Hartford** (Glaser Publications)
 GREEN GREEN GRASS OF HOME, **Curly Putman** (Tree Publishing Co., Inc.)
 GUITAR MAN, **Jerry Reed** (Vector Music)
 HERE COMES HEAVEN, **Joy Byers, Robert F. Tubert** (Unichappell Music, Inc.)
 HERE COMES THE RAIN, **Baby, Mickey Newbury** (Acuff-Rose Publications, Inc.)
 HEY LITTLE ONE, **Dorsey Burnette** (Warner-Tamerlane Publishing Corp.)
 I CAN'T STOP LOVING YOU, **Don Gibson** (Acuff-Rose Publications, Inc.)
 I DON'T WANNA PLAY HOUSE, **Billy Sherrill, Glenn Sutton** (Al Gallico Music Corp.)
 I WON'T COME IN WHILE HE'S THERE, **Gene Davis** (Metric Music Co., Terran Music, Inc.)
 IF I KISS YOU WILL YOU GO AWAY, **Liz Anderson** (Greenback Music, Fred Rose Music, Inc.)
 IF MY HEART HAD WINDOWS, **Dallas Frazier** (Glad Music Co., Acuff-Rose Publications, Inc.)
 I'LL COME RUNNING, **Connie Smith** (Acuff-Rose Publications, Inc.)
 IN THE MISTY MOONLIGHT, **Cindy Walker** (Four Star Music Co., Inc.)
 IT TAKES PEOPLE LIKE YOU, **Buck Owens** (Blue Book Music)
 IT'S SUCH A PRETTY WORLD TODAY, **Dale Noe** (Freeway Music Corp.)
 IT'S THE LITTLE THINGS, **Arleigh Duff** (Marson, Inc.)
 KING OF THE ROAD, **Roger Miller** (Tree Publishing Co., Inc.)
 LAURA (WHAT SHE GOT THAT I AIN'T GOT), **Leon Ashley, Margie Singleton** (Al Gallico Music Corp.)
 LAY SOME HAPPINESS ON ME, **Jean Chapel, Bob Jennings** (Four Star Music Co., Inc.)
 LITTLE OLD WINEDRINKER ME, **Hank Mills** (Moss Rose Publications, Inc.)
 LONELY AGAIN, **Jean Chapel** (Four Star Music Co., Inc.)
 LOVE OF THE COMMON PEOPLE, **Ronnie Wilkins, John Hurley** (Tree Publishing Co., Inc.)
 MISTY BLUE, **Bob Montgomery** (Talmont Music Co.)
 MY ELUSIVE DREAMS, **Curly Putman, Billy Sherrill** (Tree Publishing Co., Inc.)
 POP A TOP, **Nathan Stuckey** (Stuckey Publishing Co.)
 SAM'S PLACE, **Buck Owens, Red Simpson** (Blue Book Music)
 SKIP A ROPE, **Jack Moran, Glenn D. Tubb** (Tree Publishing Co., Inc.)
 SWEET MISERY, **Jan Crutchfield, Wayne P. Walker** (Cedarwood Publishing Co., Inc.)
 THERE GOES MY EVERYTHING, **Dallas Frazier** (Acuff-Rose Publications, Inc., Husky Music Co., Inc.)
 TURN THE WORLD AROUND THE OTHER WAY, **Ben Peters** (Shelby Singleton Music, Inc.)
 WALK THROUGH THIS WORLD WITH ME, **Sandra Seamons, Kay Jean Savage** (Glad Music Co.)
 WALKING IN THE SUNSHINE, **Roger Miller** (Tree Publishing Co., Inc.)
 WELCOME TO MY WORLD, **Ray Winkler, John Hathcock** (Neillrae Music, Tuckahoe Music, Inc.)
 WHAT DOES IT TAKE (TO KEEP A WOMAN LIKE YOU SATISFIED), **James W. Glaser** (Glaser Publications)
 WHAT LOCKS THE DOOR, **Vic McAlpin** (Acclaim Music, Inc.)
 WOMAN WOMAN, **James W. Glaser, James Payne** (Glaser Publications)
 YOU ARE MY SUNSHINE, **Jimmie Davis, Charles Mitchell** (Peer International Corp.)
 YOU DON'T KNOW ME, **Cindy Walker, Eddy Arnold** (Unichappell Music, Inc.)
 YOU MEAN THE WORLD TO ME, **Billy Sherrill, Glenn Sutton** (Al Gallico Music Corp.)
 YOUR GOOD GIRL'S GONNA GO BAD, **Billy Sherrill** (Al Gallico Music Corp.)
 YOUR TENDER LOVING CARE, **Buck Owens** (Blue Book Music)

1969
 ANOTHER PLACE ANOTHER TIME, **Jerry Chesnut** (Passkey Music, Inc.)
 AUTUMN OF MY LIFE, **Bobby Goldsboro** (Detail Music, Inc.)
 BALLAD OF TWO BROTHERS, **Curly Putman, Claude King, Bobby Braddock** (Tree Publishing Co., Inc.)
 BATTLE OF NEW ORLEANS, THE, **Jimmy Driftwood** (Warden Music Co., Inc.)
 BY THE TIME I GET TO PHOENIX, **Jim Webb** (The Emp Co.)
 CARROLL COUNTY ACCIDENT, **Bob Ferguson** (Warden Music Co., Inc.)
 DADDY SANG BASS, **Carl Perkins** (Cedarwood Publishing Co., Inc., House of Cash, Inc.)
 D-I-V-O-R-C-E, **Curly Putman, Bobby Braddock** (Tree Publishing Co., Inc.)
 DREAMS OF THE EVERYDAY HOUSEWIFE, **Chris Gantry** (Combine Music Corp.)
 EASY PARTS OVER, THE, **Jerry Foster, Bill Rice** (Hall-Clement Publishing Co.)
 FIST CITY, **Loretta Lynn** (Sure Fire Music Co., Inc.)
 FOGGY MOUNTAIN BREAKDOWN, **Earl Scruggs** (Peer International Corp.)
 FOLSOM PRISON, **Johnny Cash** (Hi-Lo Music, Inc.)

GENTLE ON MY MIND, **John Hartford** (Glaser Publications)
 GREEN MOST LIKELY, THE, **Margaret Lewis, Mira Smith** (Shelby Singleton Music, Inc.)
 GREEN GREEN GRASS OF HOME, **Curly Putman** (Tree Publishing Co., Inc.)
 HAPPY STATE OF MIND, **Bill Anderson** (Stallion Music, Inc., Moss Rose Publications, Inc.)
 HARPER VALLEY PTA, **Tom T. Hall** (Newkeys Music, Inc.)
 HAVE A LITTLE FAITH, **Billy Sherrill, Glenn Sutton** (Al Gallico Music Corp.)
 HEAVEN SAYS HELLO, **Cindy Walker** (Four Star Music Co., Inc.)
 HOLDING ON TO NOTHING, **Jerry Chesnut** (Passkey Music, Inc.)
 HOW LONG WILL MY BABY BE GONE, **Buck Owens** (Blue Book Music)
 I TAKE A LOT OF PRIDE IN WHAT I AM, **Merle Haggard** (Blue Book Music)
 I WALK ALONE, **Herbert Wilson** (Adams Vee & Abbot, Inc.)
 I WANNA LIVE, **John D. Loudermilk** (Acuff-Rose Publications, Inc.)
 IT'S MY TIME, **John D. Loudermilk** (Acuff-Rose Publications, Inc.)
 JOHNNY ONE TIME, **Dallas Frazier, A. L. Owens** (Acuff-Rose Publications, Inc., Unichappell Music, Inc.)
 LAMENT OF THE CHEROKEE RESERVATION, **John D. Loudermilk** (Acuff-Rose Publications, Inc.)
 LEGEND OF BONNIE AND CLYDE, THE, **Merle Haggard, Bonnie Owens** (Blue Book Music, Inc.)
 LET THE WORLD KEEP ON A TURNING, **Buck Owens** (Blue Book Music)
 LOUISIANA MAN, **Doug Kershaw** (Acuff-Rose Publications, Inc.)
 LOVE TAKES CARE OF ME, **Jimmy Peppers** (Husky Music Co., Inc.)
 MAMA TRIED, **Merle Haggard** (Blue Book Music, Champion Music Corp.)
 MENTAL JOURNEY, **Leon Ashley, Margie Singleton** (Al Gallico Music Corp.)
 ONLY DADDY THAT WILL WALK THE LINE, THE, **Ivy J. Bryant** (Central Songs, Inc.)
 RAINBOWS ARE BACK IN STYLE, **Dave Burgess** (Singletree Music Co., Inc.)
 RELEASE ME, **W. S. Stevenson, Eddie Miller** (Four Star Music Co., Inc.)
 REMEMBERING, **Jerry Reed** (Vector Music)
 SON OF HICKORY HOLLER'S TRAMP, THE, **Dallas Frazier** (Acuff-Rose Publications, Inc.)
 STAND BY YOUR MAN, **Tammy Wynette, Billy Sherrill** (Al Gallico Music Corp.)
 STRAIGHT LIFE, THE, **Sonny Curtis** (Viva Music, Inc.)
 THEN YOU CAN TELL ME GOODBYE, **John D. Loudermilk** (Acuff-Rose Publications, Inc.)
 THEY DON'T MAKE LOVE LIKE THEY USED TO, **Red Lane** (Tree Publishing Co., Inc.)
 THING CALLED LOVE, A, **Jerry Reed** (Vector Music)
 U.S. MALE, **Jerry Reed** (Vector Music)
 WHAT'S MADE MILWAUKEE FAMOUS, **Glenn Sutton** (Al Gallico Music Corp.)
 WILD WEEK END, **Bill Anderson** (Stallion Music, Inc.)
 WITH PEN IN HAND, **Bobby Goldsboro** (Detail Music, Inc.)
 YOU GAVE ME A MOUNTAIN, **Marty Robbins** (Unichappell Music, Inc., Elvis Presley Music, Inc., Mopaw Music, Inc.)

1970
 A BOY NAMED SUE, **Shel Silverstein** (Evil Eye Publishing Co., Inc.)
 ALL I HAVE TO DO IS DREAM, **Boudleaux Bryant** (House of Bryant Publications, Inc., Unichappell Music, Inc.)
 ALL I HAVE TO OFFER YOU IS ME, **Dallas Frazier, A. L. Owens** (Acuff-Rose Publications, Inc., Unichappell Music, Inc.)
 BABY BABY I KNOW YOU'RE A LADY, **Alex Harvey, Norro Wilson** (Al Gallico Music Corp., Algee Music Corp.)
 BIG IN VEGAS, **Buck Owens, Terry Stafford** (Mike Curb Music Corp., Blue Book Music, Exbrook Publishing Co.)
 BUT YOU KNOW I LOVE YOU, **Mike Settle, Pierre Delano** (Devon Music, Inc.)
 BY THE TIME I GET TO PHOENIX, **Jim Webb** (The Emp Co.)
 CAJUN BABY, **Hank Williams, Hank Williams Jr.** (Fred Rose Music, Inc.)
 CALIFORNIA GIRL AND THE TENNESSEE SQUARE, **Jack Clement** (Jack Music, Inc.)
 CAMELIA, **Marty Robbins** (Unichappell Music, Inc.)
 DADDY SANG BASS, **Carl Perkins** (Cedarwood Publishing Co., Inc., House of Cash, Inc.)
 DAYS OF SAND AND SHOVELS, **Doyle Marsh, George Reneau** (Pi-Gem Music Publishing Co., Inc.)
 DREAMS OF THE EVERYDAY HOUSEWIFE, **Chris Gantry** (Combine Music Corp.)
 THE FIGHTIN' SIDE OF ME, **Merle Haggard** (Blue Book Music)
 FOLSOM PRISON, **Johnny Cash** (Hi-Lo Music, Inc.)
 GAMES PEOPLE PLAY, **Joe South** (Lowery Music Co., Inc.)
 GENTLE ON MY MIND, **John Hartford** (Glaser Publications, Inc.)
 GET RHYTHM, **Johnny Cash** (Hi-Lo Music, Inc.)
 GIRL I USED TO KNOW, **Jack Clement** (Jack Music, Inc., Glad Music Co.)
 GITARZAN, **Ray Stevens, Bill Everett** (Ahab Music Co., Inc.)
 GREEN GREEN GRASS OF HOME, **Curly Putman** (Tree Publishing Co., Inc.)
 GROOVY GRUBWORM, **Bobby Lee Warren, Harlow Wilcox** (Shelby Singleton Music, Inc.)
 HOMECOMING, **Tom T. Hall** (Newkeys Music, Inc.)

(Continued on page WOCM-38)

HOUSE OF GOLD

Salutes Our Friends At

BMI

Bob Montgomery • Bobby Goldsboro

Kenny O'Dell

25 YEARS OF BMI

Continued from page WOCM-38

YOUNG LOVE, Ric Cartey, Carole Joyner (Lowery Music Co., Inc.)
YOUR CHEATIN' HEART, Hank Williams (Fred Rose Music, Inc.)
YOURS LOVE, Harlan Howard (Wilderness Music Pub. Co., Inc.)

1971
ALL FOR THE LOVE OF SUNSHINE, Lalo Schiffrin, Mike Curb, Harley Hatcher (Hastings Music Co.)
ALL I HAVE TO DO IS DREAM, Boudleaux Bryant (House of Bryant Publications)
AMOS MOSES, Jerry Reed (Vector Music)
ANGELS DON'T LIE, Dale Noe (Acclaim Music, Inc.)
BILOXI, Larry Kingston (Window Music, Inc.)
BY THE TIME I GET TO PHOENIX, Jim Webb (The Emp Co.)
CAN YOU FEEL IT, Bobby Goldsboro (Detail Music, Inc.)
COAL MINER'S DAUGHTER, Loretta Lynn (Sure Fire Music Co., Inc.)
COME SUNDOWN, Kris Kristofferson (Combine Music Corp.)
DADDY WAS AN OLD TIME PREACHER MAN, Dolly Parton, Dorothy Jo Hope (Owens Publishing, Inc.)
DON'T CRY DADDY, Mac Davis (Elvis Presley Music, Inc., Unichappell Music, Inc., Screen Gems-EMI Music, Inc.)
DON'T KEEP ME HANGING ON, Sonny James, Carole Smith (Marson, Inc.)
DREAM BABY (HOW LONG MUST I DREAM), Cindy Walker (Combine Music Corp.)
EVERYTHING IS BEAUTIFUL, Ray Stevens (Ahab Music Co., Inc.)
ENDLESSLY, Clyde Otis, Brook Benton (Vogue Music, Inc.)
FLESH AND BLOOD, Johnny Cash (House of Cash, Inc.)
FOR THE GOOD TIMES, Kris Kristofferson (Buckhorn Music Publishing Inc.)
GENTLE ON MY MIND, John Hartford (Glaser Publications)
GEORGIA SUNSHINE, Jerry Reed (Guitar Man Music)
GOOD YEAR FOR THE ROSES, A. Jerry Chesnut (Jerry Chesnut Music)
GREEN GREEN GRASS OF HOME, Curly Putman (Tree Publishing Co., Inc.)
HE LOVES ME ALL THE WAY, Carmol Taylor, Billy Sherrill, Norro Wilson (Algee Music Corp.)
HEART OVER MIND, Mel Tillis (Cedarwood Publishing Co., Inc.)
HELLO DARLIN', Conway Twitty (Twitty Bird Music Co.)
HELP ME MAKE IT THROUGH THE NIGHT, Kris Kristofferson (Combine Music Corp.)
HUMPHREY THE CAMEL, Jack Blanchard (Back Bay Music)
I CAN'T BE MYSELF, Merle Haggard (Blue Book Music)
I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME, Dallas Frazier, Arthur Leo Owens (Unichappell Music, Inc., Acuff-Rose Publications, Inc.)
I CAN'T STOP LOVING YOU, Don Gibson (Acuff-Rose Publications, Inc.)
I DO MY SWINGING AT HOME, Billy Sherrill (Algee Music Corp.)
I NEVER ONCE STOPPED LOVING YOU, Bill Anderson, Jan Howard (Stallion Music, Inc.)
I NEVER PICKED COTTON, Charlie Williams, Bobby George (Freeway Music, Central Songs)
IF I EVER FALL IN LOVE WITH A HONKY TONK GIRL, Tom T. Hall (Newkeys Music, Inc.)
IS ANYBODY GOIN' TO SAN ANTOINE, Dave Kirby, Glenn Martin (Tree Publishing Co., Inc.)
IT'S ONLY MAKE BELIEVE, Conway Twitty, Jack Nance (Twitty Bird Music Co.)
JESUS TAKE A HOLD, Merle Haggard (Blue Book Music)
JOSHUA, Dolly Parton, (Owens Publishing, Inc.)
KANSAS CITY SONG, Red Simpson, Buck Owens (Blue Book Music)
KENTUCKY RAIN, Dick Head, Eddie Rabbitt (Elvis Presley Music, Bri Deb Music Corp.)
KING OF THE ROAD, Roger Miller (Tree Publishing Co., Inc.)
LONG LONG TEXAS ROAD, Dennis Linde (Combine Music Corp.)
LOUISIANA MAN, Doug Kershaw (Acuff-Rose Publications, Inc.)
ME AND BOBBY MCGEE, Kris Kristofferson, Fred Foster (Combine Music Corp.)
MORNIN' MORNIN', Dennis Linde (Combine Music Corp.)
MULE-SKINNER BLUES, Jimmie Rodgers, George Vaughn (Peer International Corp.)
MY ELUSIVE DREAMS, Curly Putman, Billy Sherrill (Tree Publishing Co., Inc.)
MY LOVE, Tony Hatch (PRS) (Duchess Music Corp., ATV Music Corp.)
MY WOMAN, MY WOMAN, MY WIFE, Marty Robbins (Mariposa Music, Inc.)
NO LOVE AT ALL, Wayne Carson Thompson, Johnny Christopher (Rose Bridge Music, Inc., Screen Gems-EMI Music, Inc.)
OH, LONESOME ME, Don Gibson (Acuff-Rose Publications, Inc.)
OH, PRETTY WOMAN, Roy Orbison, William Dees (Acuff-Rose Publications, Inc.)
ONE MINUTE PAST ETERNITY, William E. Taylor, Stanley Kesler (Hi-Lo Music Inc., Vana Publishing Co.)
POOL SHARK, THE, Tom T. Hall (Newkeys Music, Inc.)
RISE AND SHINE, Carl Perkins (Cedarwood Publishing Co., Inc.)
ROCKY TOP, Boudleaux Bryant, Felice Bryant (House of Bryant Publications)
(I NEVER PROMISED YOU A) ROSE GARDEN, Joe South (Lowery Music Co., Inc.)
RUBY DON'T TAKE YOUR LOVE TO TOWN, Mel Tillis (Cedarwood Publishing Co., Inc.)
RUN WOMAN RUN, Ann Booth, Duke Goff, Dan Hoffman (Algee Music Corp.)

HUNGRY EYES, Merle Haggard (Blue Book Music)
I CAN'T STOP LOVING YOU, Don Gibson (Acuff-Rose Publications, Inc.)
I LOVE YOU BECAUSE, Leon Payne (Fred Rose Music, Inc.)
I LOVE YOU MORE TODAY, L. E. White (Stringberg Music Co.)
I SAW THE LIGHT, Hank Williams (Fred Rose Music, Inc.)
I STARTED LOVING YOU AGAIN, Bonnie Owens, Merle Haggard (Blue Book Music)
I TAKE A LOT OF PRIDE IN WHAT I AM, Merle Haggard (Blue Book Music)
I WALK THE LINE, Johnny Cash (Hi-Lo Music, Inc.)
IF ITS ALL THE SAME TO YOU, Bill Anderson (Moss Rose Publications, Inc.)
I'LL SEE HIM THROUGH, Norro Wilson, Billy Sherrill (Algee Music Corp., Al Gallico Music Corp.)
I'LL SHARE MY WORLD WITH YOU, Ben Wilson (Glad Music Co.)
I'M A DRIFTER, Bobby Goldsboro (Detail Music, Inc.)
I'M DOWN TO MY LAST I LOVE YOU, Billy Sherrill, Glenn Sutton (Al Gallico Music Corp.)
I'M SO AFRAID OF LOSING YOU AGAIN, Dallas Frazier, A. L. Owens (Acuff-Rose Publications, Inc., Unichappell Music, Inc.)
JOHNNY ONE TIME, Dallas Frazier, A. L. Owens (Acuff-Rose Publications, Inc., Unichappell Music, Inc.)
KING OF THE ROAD, Roger Miller (Tree Publishing Co., Inc.)
MARGIE'S AT THE LINCOLN PARK INN, Tom T. Hall (Newkeys Music, Inc.)
ME AND BOBBY MCGEE, Kris Kristofferson, Fred L. Foster (Combine Music Corp.)
MR. WALKER IT'S ALL OVER, Gene Cryslar (Barmour Music Corp.)
MUDDY MISSISSIPPI LINE, Bobby Goldsboro (Detail Music, Inc.)
MY ELUSIVE DREAMS, Curly Putman, Billy Sherrill (Tree Publishing Co., Inc.)
MY LIFE, Bill Anderson (Moss Rose Publications, Inc., Stallion Music, Inc.)
MY WOMAN'S GOOD TO ME, Billy Sherrill, Glenn Sutton (Al Gallico Music Corp.)
OKIE FROM MUSHOGEE, Merle Haggard, Roy Edward Burris (Blue Book Music)
ONE HAS MY NAME THE OTHER HAS MY HEART, Deane Dean, Eddie Dean, Hal Blair (Peer International Corp.)
ONE MINUTE PAST ETERNITY, William E. Taylor, Stanley Kesler (Vana Publishing Co., Hi-Lo Music, Inc.)
ONE MORE MILE, Tom T. Hall (Newkeys Music, Inc.)
ONLY THE LONELY, Joe Mefson, Roy Orbison (Acuff-Rose Publications, Inc.)
RAINING IN MY HEART, Boudleaux Bryant, Felice Bryant (Acuff-Rose Publications, Inc.)
RECONSIDER ME, Mira Smith, Margaret Lewis (Shelby Singleton Music, Inc.)
RELEASE ME, W. S. Stevenson, Eddie Miller (Four Star Music Company, Inc.)
RINGS OF GOLD, Gene Edward Thomason (Acuff-Rose Publications, Inc.)
RUBY DON'T TAKE YOUR LOVE TO TOWN, Mel Tillis (Cedarwood Publishing Co., Inc.)
RUNNING BEAR, J. P. Richardson (Big Bopper Music Co.)
SHE EVEN WOKE ME UP TO SAY GOODBYE, Douglas Gilmore, Mickey Newbury (Acuff-Rose Publications, Inc.)
SINGING MY SONG, Tammy Wynette, Glen Sutton, Billy Sherrill (Al Gallico Music Corp.)
SIX WHITE HORSES, Larry Murray (Prodigal Son Music)
STAND BY YOUR MAN, Billy Sherrill, Tammy Wynette (Al Gallico Music Corp.)
STATUE OF A FOOL, Jan Crutchfield (Sure Fire Music Co., Inc.)
SWEETHEART OF THE YEAR, Clyde Pitts Jr., Van Givens (Tuckahee Music, Inc.)
SWEET THANG AND CICCO, Bill Eldridge, Gary Stewart (Forrest Hills Music, Inc.)
TALL DARK STRANGER, Buck Owens (Blue Book Music)
TENNESSEE BIRD WALK, Jack Blanchard (Back Bay Music)
THAT'S A NO NO, Ben Peters (Shelby Singleton Music, Inc.)
THERE NEVER WAS A TIME, Mira Smith, Margaret Lewis (Shelby Singleton Music, Inc.)
TO MAKE A MAN, Loretta Lynn (Sure Fire Music Co., Inc.)
TRY A LITTLE KINDNESS, Thomas C. (Curt) Sapaugh, Bobby Allen Austin (Airefield Music, Allenwood Music)
WABASH CANNONBALL, A. P. Carter (Peer International Corp.)
THE WAYS TO LOVE A MAN, Glenn Sutton, Billy Sherrill, Tammy Wynette (Al Gallico Music Corp., Algee Music Corp.)
THE WEDDING CAKE, Mira Smith, Margaret Lewis (Shelby Singleton Music, Inc.)
A WEEK IN A COUNTRY JAIL, Tom T. Hall (Newkeys Music, Inc.)
WHO'S GONNA MOW YOUR GRASS, Buck Owens (Blue Book Music)
WITH PEN IN HAND, Bobby Goldsboro (Detail Music, Inc.)
WOMAN OF THE WORLD, Sharon Higgins (Sure Fire Music Co., Inc.)
WORKING MAN BLUES, Merle Haggard (Blue Book Music)
YOU AND YOUR SWEET LOVE, Bill Anderson (Stallion Music, Inc.)
YOU GAVE ME A MOUNTAIN, Marty Robbins (Elvis Presley Music, Mojave Music, Inc., Unichappell Music, Inc.)

SHE'S A LITTLE BIT COUNTRY, Harlan Howard (Wilderness Music Publishing Co., Inc.)
SINGING MY SONG, Tammy Wynette, Billy Sherrill, Glenn Sutton (Al Gallico Music Corp.)
STAND BY YOUR MAN, Tammy Wynette, Billy Sherrill (Al Gallico Music Corp.)
STAY THERE TILL I GET THERE, Glenn Sutton (Al Gallico Music Corp.)
STRAIGHT LIFE, THE, Sonny Curtis (Viva Music, Inc.)
SUNDAY MORNIN' COMIN' DOWN, Kris Kristofferson (Combine Music Corp.)
TAKER, THE, Kris Kristofferson, Shel Silverstein (Epic Eye Music, Inc.)
TALK ABOUT THE GOOD TIMES, Jerry Reed (Vector Music)
TENNESSEE BIRD WALK, Jack Blanchard (Back Bay Music)
THAT'S HOW I GOT TO MEMPHIS, Tom T. Hall (Newkeys Music, Inc.)
THERE GOES MY EVERYTHING, Dallas Frazier (Acuff-Rose Publications, Inc., Hi-Lo Music Co., Inc.)
THING CALLED LOVE, Jerry Reed (Vector Music)
TOM GREEN COUNTY FAIR, Dennis Linde (Combine Music Corp.)
TOMORROW NEVER COMES, Ernest Tubbs, Johnny Bond (Unichappell Music, Inc.)
TRUE LOVE IS GREATER THAN FRIENDSHIP, Carl Perkins (Ensign Music Corp., Gateway Publishing Co., Inc.)
TULSA, Wayne Carson Thompson (Earl Barton Music, Inc.)
WATCHIN' SCOTTY GROW, Mac Davis (Screen Gems-EMI Music, Inc.)
WE'RE GONNA GET TOGETHER, Buck Owens (Blue Book Music)
WHAT IS TRUTH, Johnny Cash (House of Cash, Inc.)
WHEN A MAN LOVES A WOMAN (THE WAY THAT I LOVE YOU), Bill Eldridge, Gary Stewart (Forrest Hills Music, Inc.)
WHERE IS MY CASTLE, Dallas Frazier (Acuff-Rose Publications, Inc.)
WOMAN ALWAYS KNOWS, A. Billy Sherrill (Algee Music Corp.)
WONDER COULD I LIVE THERE ANYMORE, Bill Rice (Hall Clement Publishing Co.)
WONDERS YOU PERFORM, THE, Jerry Chesnut (Jerry Chesnut Music)
IT'S JUST A MATTER OF TIME, Brook Benton, Clyde Otis, Belford C. Hendricks (Blue Music, Inc., Time Square Music Publications Co.)

1972
AFTER THE FIRE IS GONE, L. E. White (Twitty Bird Music Co.)
ALL MY TRIALS, Ray Stevens (Ahab Music Co., Inc.)
ALWAYS REMEMBER, Jerry Bradley, Patsy Bradley (Forrest Hills Music, Inc.)
AN AMERICAN TRILOGY, Mickey Newbury (Acuff-Rose Publications, Inc.)
ANGEL'S SUNDAY, Hank Mills (Moss Rose Publications, Inc.)
ANOTHER NIGHT OF LOVE, Spooner Oldham, Freddy Weller (Young World Music, Equinox Music)
ANYWAY, Bobby Bond (Acuff-Rose Publications, Inc.)
ARMS OF A FOOL, Ronald McCowan (Sawgrass Music Publishers, Inc.)
BABY I'M YOURS, Van McCoy (Blackwood Music, Inc.)
BED OF ROSES, Harold Reid (House of Cash, Inc.)
BEDTIME STORY, Billy Sherrill, Glenn Sutton (Algee Music Corp., Flagship Music, Inc.)
THE BEST PART OF LIVING, Bill D. Johnson (Mariposa Music, Inc.)
BRIGHT LIGHTS, BIG CITY, Jimmy Reed (Conrad Music)
BUS FARE TO KENTUCKY, Ronny Light (Crestmoor Music)
BY THE TIME I GET TO PHOENIX, Jim Webb (The EMP Co.)
CARDLYN, Tommy Collins (Shade Tree Music)
THE CHAIR, Marty Robbins (Mariposa Music, Inc.)
COME BACK HOME, Bobby Goldsboro (Detail Music, Inc.)
COMIN' DOWN, Dave Dudley (Newkeys Music, Inc.)
DADDY FRANK (THE GUITAR MAN), Merle Haggard (Blue Book Music)
DID YOU EVER, Bobby Braddock (Tree Publishing Co., Inc.)
DIS SATISFIED, Bill Anderson, Jan Howard, Carter Howard (Stallion Music, Inc.)
DO RIGHT WOMAN, DO RIGHT MAN, Dan Penn, Chips Moman (Screen Gems-EMI Music, Inc.)
DREAM BABY (HOW LONG MUST I DREAM), Cindy Walker (Combine Music Corp.)
DREAM LOVER, Bobby Darin (Hudson Bay Music Co., Unichappell Music, Inc., Screen Gems-EMI Music, Inc.)
EARLY MORNING SUNSHINE, Jay Marshall (Mariposa Music, Inc.)
EASY LOVING, Freddie Hart (Blue Book Music)
EMPTY ARMS, Ivory Joe Hunter (Unart Music Corporation, Melody Lane Music)
EVERYTHING IS BEAUTIFUL, Ray Stevens (Ahab Music Co., Inc.)
FLY AWAY AGAIN, Dave Dudley (Newkeys Music, Inc.)
FOR THE GOOD TIMES, Kris Kristofferson (Buckhorn Music Publishing, Inc.)
GENTLE ON MY MIND, John Hartford (Glaser Publications)
A GOOD HEARTED WOMAN, Waylon Jennings, Willie Nelson (Baron Music Publishing Co., Willie Nelson Music)
GOOD LOVIN' (MAKES IT RIGHT), Billy Sherrill (Algee Music Corp.)
GREEN, GREEN GRASS OF HOME, Curly Putman (Tree Publishing Co., Inc.)
GYPSY FEET, Leona Butrum, Nellie Smith (Open Road Music, Inc.)
HELP ME MAKE IT THROUGH THE NIGHT, Kris Kristofferson (Combine Music Corp.)
HERE COMES HONEY AGAIN, Carole Smith, Sonny James (Marson, Inc.)
HITCHIN' A RIDE, Peter Callander, Mitch Murray (Inturn, Inc.)
HOW CAN I UNLOVE YOU, Joe South (Lowery Music Co., Inc.)
I CAN'T SEE ME WITHOUT YOU, Conway Twitty (Twitty Bird Music Co.)
I CAN'T STOP LOVING YOU, Don Gibson (Acuff-Rose Publications, Inc.)
I WANNA BE FREE, Loretta Lynn (Sure Fire Music Co., Inc.)
I WON'T MENTION IT AGAIN, Cam Mullins, Carolyn Jean Yates (Seaview Music)
I'D RATHER BE SORRY, Kris Kristofferson (Buckhorn Music Publishing Co.)
I'D RATHER LOVE YOU, Johnny Duncan (Pi Gem Music Publishing Co.)
IF YOU THINK I LOVE YOU NOW, Billy Sherrill, Curly Putman (Algee Music Corp.)
I'M A TRUCK, Bob Stanton (Riccord Music, Central Songs, Inc., Plaque Music)
I'M GONNA WRITE A SONG, Glenn Sutton (Flagship Music, Inc.)
I'M JUST ME, Glenn Martin (Tree Publishing Co., Inc.)
INDIAN LAKE, Tony Romeo (Pocketful Of Tunes, Inc.)
INDIAN RESERVATION, John D. Loudermilk (Acuff-Rose Publications, Inc.)
IT'S FOUR IN THE MORNING, Jerry Chesnut (Passkey Music, Inc.)
JUST ONE TIME, Don Gibson (Acuff-Rose Publications, Inc.)
KISS AN ANGEL GOOD MORNIN', Ben Peters (Ben Peters Music)
KO KO JOE, Jerry Reed (Vector Music)
L.A. INTERNATIONAL AIRPORT, Leanne Scott (Blue Book Music)
THE LAST ONE TO TOUCH ME, Dolly Parton (Owens Publishing, Inc.)
LEAD ME ON, Leon C. Copeland (Shade Tree Music)
LEAVIN' AND SAYIN' GOODBYE, Jeannie Seely (Tree Publishing Co., Inc.)
LIFE, Shirl Milete (Elvis Presley Music, Inc., Last Straw Music, Inc., Unichappell Music, Inc.)
LOVING HER WAS EASIER, Kris Kristofferson (Combine Music Corp.)
THE MAN IN BLACK, Johnny Cash (House of Cash, Inc.)
ME AND BOBBY MCGEE, Kris Kristofferson, Fred Foster (Combine Music Corp.)
MISSISSIPPI WOMAN, Red Lane (Tree Publishing Co., Inc.)
MORNIN', Bill Graham (Show Biz Music)
MOUNTAIN OF LOVE, Harold Dorman (Wren Music Co., Inc.)
MY HANG UP IS YOU, Freddie Hart (Blue Book Music)
NEVER ENDING SONG OF LOVE, Delaney Bramlett (Metric Music Co.)
NEXT TIME I FALL IN LOVE, Ned Miller (Central Songs, Inc.)
NO LOVE AT ALL, Wayne Carson Thompson, Johnny Christopher (Rose Bridge Music, Inc., Screen Gems-EMI Music, Inc.)
OH SINGER, Mira Smith, Margaret Lewis (Shelby Singleton Music, Inc.)
ONE'S ON THE WAY, Shel Silverstein (Epic Eye Music, Inc.)
PITTY PITTY PATTY, Bob Morris (Blue Book Music)
THE PROMISED LAND, Chuck Berry (Arc Music Corp.)
QUITS, Bill Anderson (Stallion Music, Inc.)
RELEASE ME, Eddie Miller, W. S. Stevenson (Four Star Music Co., Inc.)
ROLLIN' IN MY SWEET BABY'S ARMS, Buck Owens (Blue Book Music)
I NEVER PROMISED YOU A ROSE GARDEN, (Joe South (Lowery Music Co., Inc.)
RUBY (ARE YOU MAD) Emmy Cousin (Acuff-Rose Publications, Inc., Duchess Music Corp.)
TOWN, Mel Tillis (Cedarwood Publishing Co., Inc.)
THE SHERIFF OF BOONE COUNTY, Elson Smith, Frank Marusa (Hardtack Music, Inc.)
SHE'S ALL I GOT, Jerry Williams Jr., Gary Bonds (Excellarec Music Co., Inc., Jerry Williams Music)
SO THIS IS LOVE, Lewis Dewitt, Don Reid (House of Cash, Inc.)
SOMEDAY WE'LL LOOK BACK, Merle Haggard (Blue Book Music)
THEN YOU WALK IN, David E. Malloy, Johnny Wilson (Hundred Oaks Music)
A THING CALLED LOVE, Jerry Reed (Vector Music)
TOMORROW NIGHT IN BALTIMORE, Kenny Price (Tree Publishing Co., Inc.)
TONIGHT MY BABY'S COMING HOME, Billy Sherrill, Glen Sutton (Julep Publishing Co.)
TOUCHING HOME, Dallas Frazier, A.L. (Doddle) Owens (Acuff-Rose Publications, Inc., Unichappell Music, Inc.)
TREAT HER RIGHT, Roy Head (Don Music Co.)
TULSA, Wayne Carson Thompson (Earl Barton Music, Inc.)
TURN YOUR RADIO ON, Albert E. Brumley (Stamps-Baxter Music And Printing Co.)
WATCHIN' SCOTTY GROW, Mac Davis (Screen Gems-EMI Music, Inc.)
WE SURE CAN LOVE EACH OTHER, Billy Sherrill, Tammy Wynette (Algee Music Corp., Altam Music Corp.)
WELCOME TO MY WORLD, Ray Winkler, John Hathcock (Neilroe Music, Tuckahee Music)
WHEN YOU'RE HOT YOU'RE HOT, Jerry Reed (Vector Music)
WHERE DID THEY GO LORD, Dallas Frazier, A. L. (Doddle) Owens (Elvis Presley Music, Inc., Acuff-Rose Publications, Inc., Unichappell Music, Inc.)
THE YEAR THAT CLAYTON DELANEY DIED, Tom T. Hall (Newkeys Music, Inc.)
YOU'RE LOOKIN' AT COUNTRY, Loretta Lynn (Sure Fire Music Co., Inc.)
YOU'RE MY MAN, Glenn Sutton (Flagship Music, Inc.)

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ALABAMA WILD MAN, **Jerry Reed** (Vector Music, Inc.)
 ALL THE LONELY WOMEN IN THE WORLD, **Bill Anderson** (Stallion Music, Inc.)
 ALWAYS ON MY MIND, **Wayne Carson Thompson, Mark James, Johnny Christopher** (Screen Gems-EMI Music, Inc., Rose Bridge Music, Inc.)
 ANY OLD WIND THAT BLOWS, **Dick Feller** (House Of Cash, Inc.)
 BE MY BABY, **Phil Spector, Ellie Greenwich, Jeff Barry** (Trio Music Co., Inc., Mother Be Music, Inc.)
 BORROWED ANGEL, **Mel Street** (Levisa Music, Inc.)
 BY THE TIME I GET TO PHOENIX, **Jim Webb** (The EMP Co.)
 CHANTILLY LACE, **J. P. Richardson** (Glad Music Co.)
 CLASS OF '57, **Harold Reid, Don Reid** (House Of Cash, Inc.)
 DO YOU REMEMBER THESE, **Don Reid, Harold Reid, Larry Lee** (House Of Cash, Inc.)
 DON'T SHE LOOK GOOD, **Jerry Chesnut** (Passkey Music, Inc.)
 DREAM ME HOME, **Mac Davis** (Screen Gems-EMI Music, Inc.)
 EASY LOVING, **Freddie Hart** (Blue Book Music)
 ELEVEN ROSES, **Lamar Morris, Darrell McCall** (Hank Williams Jr. Music, Inc.)
 EVERYBODY'S REACHING OUT FOR SOMEONE, **Dickey Lee, Allen Reynolds** (Jack Music, Inc.)
 EVERYTHING IS BEAUTIFUL, **Ray Stevens** (Ahab Music Co., Inc.)
 FOOL ME, **Joe South** (Lowery Music Co., Inc.)
 FOR THE GOOD TIMES, **Kris Kristofferson** (Buckhorn Music Publishing, Inc.)
 FUNNY FACE, **Donna Fargo** (Algee Music Corp., Prima-Donna Music Co.)
 GENTLE ON MY MIND, **John Hartford** (Glaser Publications)
 GOOD THINGS, **Billy Sherrill, Norris Wilson, Carmol Taylor** (Algee Music Corp.)
 GOOD TIME CHARLIE'S GOT THE BLUES, **Danny O'Keefe** (Cotillion Music, Inc., Road Canon Music)
 GOT THE ALL OVERS FOR YOU (ALL OVER ME), **Freddie Hart** (Blue Book Music)
 GRANDMA HARP, **Merle Haggard** (Blue Book Music)
 THE HAPPIEST GIRL IN THE WHOLE U.S.A., **Donna Fargo** (Prima-Donna Music Co., Algee Music Corp.)
 HELP ME MAKE IT THROUGH THE NIGHT, **Kris Kristofferson** (Combine Music Corp.)
 HERE I AM AGAIN, **Shel Silverstein** (Evil Eye Music, Inc.)
 HOT ROD LINCOLN, **Charles Ryan, W. S. Stevenson** (Four Star Music Co., Inc.)
 I AIN'T NEVER, **Mel Tillis, Webb Pierce** (Cedarwood Publishing Co., Inc.)
 I CAN'T STOP LOVING YOU, **Don Gibson** (Acuff-Rose Publications, Inc.)
 I STARTED LOVING YOU AGAIN, **Merle Haggard, Bonnie Owens** (Blue Book Music)
 I TAKE IT ON HOME, **Kenny O'Dell** (House Of Gold Music, Inc.)
 I WILL NEVER PASS THIS WAY AGAIN, **Ron Gaylord** (Vegas Music International, Inc.)
 I WONDER IF THEY EVER THINK OF ME, **Merle Haggard** (Blue Book Music)
 IF IT AIN'T LOVE (LET SLEAVE IT ALONE), **Dallas Frazier** (Acuff-Rose Publications, Inc.)
 IF YOU TOUCH ME (YOU'RE GOT TO LOVE ME), **Carmol Taylor, Joe Stampley, Norris Wilson** (Al Gallico Music Corp., Algee Music Corp.)
 I'M SO LONESOME I COULD CRY, **Hank Williams** (Fred Rose Music, Inc.)
 IT'S GONNA TAKE A LITTLE BIT LONGER, **Ben Peters** (Pi-Gem Music Publishing Co., Inc.)
 IT'S NOT LOVE (BUT IT'S NOT BAD), **Glenn Martin, Hank Cochran** (Tree Publishing Co., Inc.)
 I'VE FOUND SOMEONE OF MY OWN, **Frank Robinson** (Third Story Music, Inc., Tash Tana Music, Darwall Music Co.)
 I'VE GOT TO HAVE YOU, **Kris Kristofferson** (Buckhorn Music Publishing, Inc.)
 JAMBALAYA (ON THE BAYOU), **Hank Williams** (Fred Rose Music, Inc.)
 THE JAMESTOWN FERRY, **Mack Vickery, Bobby Borchers** (Tree Publishing Co., Inc.)
 JUST FOR WHAT I AM, **Dallas Frazier, A. L. (Doodle) Owens** (Acuff-Rose Publications, Inc., Unichappell Music, Inc.)
 KATE, **Marty Robbins** (Mariposa Music, Inc.)
 KEEP ME IN MIND, **Glenn Sutton, George Richey** (Flagship Music, Inc.)
 THE KEYS IN THE MAILBOX, **Harlan Howard** (Fort Knox Music Co.)
 KISS AN ANGEL GOOD MORNING, **Ben Peters** (Ben Peters Music)
 LET'S ALL GO DOWN TO THE RIVER, **Earl Montgomery, Sue Richards** (Altam Music Corp.)
 LONELY WOMEN MAKE GOOD LOVERS, **Freddy Weller, Spooner Oldham** (Young World Music, Center Star Music)
 LONESOME 7-7203, **Justin Tubb** (Cedarwood Publishing Co., Inc.)
 THE LONESOMEST LONESOME, **Mac Davis** (Screen Gems-EMI Music, Inc.)
 LOOKING BACK TO SEE, **Jim Ed Brown, Maxine Brown** (Dandelion Music Co.)
 THE LORD KNOWS I'M DRINKING, **Bill Anderson** (Stallion Music, Inc.)
 LOST HER LOVE ON OUR LAST DATE, **Floyd Cramer, Conway Twitty** (Acuff-Rose Publications, Inc.)
 LOVE IS THE LOOK YOU'RE LOOKING FOR, **Rose L. Maphis** (Acuff-Rose Publications, Inc.)
 LOVING YOU COULD NEVER BE BETTER, **Earl Montgomery, Charlene Montgomery, Betty Tate** (Algee Music Corp.)
 MADE IN JAPAN, **Bob Morris, Faye Morris** (Blue Oak Music)
 MANHATTAN KANSAS, **Joe Allen** (Tree Publishing Co., Inc.)
 ME AND JESUS, **Tom T. Hall** (Hallnote Music)
 ME AND JESUS, **Tom T. Hall** (Hallnote Music)
 MISSING YOU, **Red Sovine, Dale E. Noe** (Unichappell Music, Inc.)
 MY HEART HAS A MIND OF ITS OWN, **Howard Greenfield, Jack Keller** (John D. MacArthur Music, Inc., Screen Gems-EMI Music, Inc.)
 MY MAN, **Norris Wilson, Billy Sherrill, Carmol Taylor** (Algee Music Corp.)
 NEON ROSE, **Gayle Barnhill, Rory Bourke** (Brougham Hall Music, Inc., Window Music Publishing Co., Inc.)
 OKLAHOMA SUNDAY MORNING, **Tony Macaulay, Albert Louie Hammond, Michael Edward Hazlewood** (Kenwood Music, Inc., Allaniwood Music)
 OLD DOGS-CHILDREN AND WATERMELON WINE, **Tom T. Hall** (Hallnote Music)
 ONEY, **Jerry Chesnut** (Passkey Music, Inc.)
 PASS ME BY (IF YOU'RE ONLY PASSING THROUGH), **Hilman Hall** (Hallnote Music)
 A PERFECT MATCH, **Glenn Sutton, Ben Peters** (Flagship Music, Inc., Algee Music Corp.)
 A PICTURE OF ME (WITHOUT YOU), **George Richey, Norro Wilson** (Al Gallico Music Corp., Algee Music Corp.)
 PRETEND I NEVER HAPPENED, **Willie Nelson** (Willie Nelson Music, Inc.)
 RATED X, **Loretta Lynn** (Sure-Fire Music Co., Inc.)
 REACH OUT YOUR HAND AND TOUCH SOMEBODY, **Billy Sherrill, Tammy Wynette** (Algee Music Corp., Altam Music Corp.)
 RELEASE ME, **Eddie Miller, W. S. Stevenson** (Four Star Music Co., Inc.)
 RHYTHM OF THE RAIN, **John Gummo** (Warner-Tamerlane Publishing Corp.)
 THE ROADMASTER, **Freddy Weller, Spooner Oldham** (Young World Music, Equinox Music, Inc.)
 (I NEVER PROMISED YOU A) ROSE GARDEN, **Joe South** (Lowery Music Co., Inc.)
 SEPARATE WAYS, **Bobby West, Richard Mainegra** (Press Music Co., Inc.)
 SHE LOVES ME RIGHT OUT OF MY MIND, **Freddy Weller, Spooner Oldham** (Young World Music, Equinox Music, Inc.)
 SHE'S TOO GOOD TO BE TRUE, **Johnny Duncan** (Pi-Gem Music Publishing Co., Inc.)
 SHOW ME, **Joe Tex** (Tree Publishing Co., Inc.)
 SOFT SWEET AND WARM, **Norro Wilson, Carmol Taylor** (Algee Music Corp.)
 SOUL SONG, **George Richey, Billy Sherrill, Norro Wilson** (Algee Music Corp., Al Gallico Music Corp.)
 SUPERMAN, **Donna Fargo** (Prima-Donna Music Co., Algee Music Corp.)
 SYLVIA'S MOTHER, **Shel Silverstein** (Evil Eye Music, Inc.)
 TEDDY BEAR SONG, **Don Earl, Nick Nixon** (Champion Music Corp.)
 THAT CERTAIN ONE, **Don Reid** (House Of Cash, Inc.)
 THAT'S WHY I LOVE YOU LIKE I DO, **Jack Morrow** (Beechwood Music Corp.)
 THERE'S A PARTY GOIN' ON, **Billy Sherrill, Glenn Sutton** (Algee Music Corp., Flagship Music, Inc.)
 THIS MUCH A MAN, **Marty Robbins** (Mariposa Music, Inc.)
 TIL I GET IT RIGHT, **Red Lane, Larry Henley** (Tree Publishing Co., Inc.)
 TO GET TO YOU, **Jean Chapel** (Four Star Music Co., Inc.)
 TO KNOW HIM IS TO LOVE HIM, **Phil Spector** (Vogue Music, Inc.)
 TRACES, **Buddy Buie, James B. Cobb Jr., Emory Gordy Jr.** (Low Sal, Inc.)
 WHITE SILVER SANDS, **Charles Matthews, Gladys Reinhardt** (Sharma Music Co.)
 WOMAN (SENSUOUS WOMAN), **Gary S. Paxton** (Acoustic Music)
 YOU TOOK ALL THE RAMBLIN' OUT OF ME, **Jerry Reed** (Vector Music)
 1974
 AIN'T LOVE A GOOD THING, **Dallas Frazier** (Acuff-Rose Publications, Inc.)
 AM I THAT EASY TO FORGET, **Carl Belew, W. S. Stevenson, Shelby Singleton** (Four Star Music Co., Inc.)
 AMAZING LOVE, **John Schweers** (Pi-Gem Music Publishing Co., Inc.)
 ANOTHER LONELY SONG, **Billy Sherrill, Norro Wilson, Tammy Wynette** (Algee Music Corp., Altam Music Corp.)
 BABY'S GONE, **Conway Twitty, Billy Parks** (Twitty Bird Music Co.)
 THE BAPTISM OF JESSE TAYLOR, **Dallas Frazier, Whitey Shafer** (Acuff-Rose Publications, Inc.)
 BEHIND CLOSED DOORS, **Kenny O'Dell** (House Of Gold Music, Inc.)
 BLOOD RED AND GOING DOWN, **Curly Putman** (Tree Publishing Co., Inc.)
 BRING IT ON HOME (TO YOUR WOMAN), **Joe Stampley, Norro Wilson, Carmol Taylor** (Al Gallico Music Corp., Algee Music Corp.)
 BROAD-MINDED MAN, **Jim Owen** (Unichappell Music, Inc.)
 BY THE TIME I GET TO PHOENIX, **Jim Webb** (The EMP Co.)
 COME LIVE WITH ME, **Felice Bryant, Boudleaux Bryant** (House Of Bryant Publications)
 THE CORNER OF MY LIFE, **Bill Anderson** (Stallion Music, Inc.)
 COUNTRY GREEN, **Eddie Raven** (Acuff-Rose Publications, Inc.)
 COUNTRY SUNSHINE, **Dottie West, Billy Davis** (Tree Publishing Co., Inc.)

WOCM-39
 ADVERTISEMENT
 OCTOBER 15, 1977, BILLBOARD

A Very Special Salute To

- | | | | |
|--|------------------------------------|--|---|
| "BURNING LOVE" | Dennis Linde | "MORNIN' MORNIN' " | Dennis Linde |
| "BROKEN LADY" | Larry Gatlin | "ME AND BOBBY McGEE" | Kris Kristofferson/
Fred Foster |
| "COME SUNDOWN" | Kris Kristofferson | "NOBODY WINS" | Kris Kristofferson |
| "DISTANT DRUMS" | Cindy Walker | "PLEASE DON'T TELL ME
HOW THE STORY ENDS" | Kris Kristofferson |
| "DREAM BABY" | Cindy Walker | "PUT IT OFF UNTIL TOMORROW" | Dolly Parton & Bill Owens |
| "DREAMS OF THE EVERYDAY
HOUSEWIFE" | Chris Gantry | "RAINY NIGHT IN GEORGIA" | Tony Joe White |
| "DUELING BANJOS" | Arthur Smith | "THE SINGLE GIRL" | Martha Sharp |
| "EVERLASTING LOVE" | Buzz Cason & Mac Gayden | "A SONG I LIKE TO SING" | Kris Kristofferson |
| "EVERYTHING'S THE SAME
(Ain't Nothing Changed)" | Billy Swan | "THE TAKER" | Kris Kristofferson/
Shel Silverstein |
| "HELP ME MAKE IT THROUGH
THE NIGHT" | Kris Kristofferson | "STRANGER" | Kris Kristofferson |
| "I CAN HELP" | Billy Swan | "SUNDAY MORNIN'
COMIN' DOWN" | Kris Kristofferson |
| "LONG LONG TEXAS ROAD" | Dennis Linde | "THE TOM GREEN
COUNTY FAIR" | Dennis Linde |
| "LOVING HER WAS EASIER
(Than Anything I'll Ever
Do Again)" | Kris Kristofferson | "WHY ME" | Kris Kristofferson |

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(Continued on page WOCM-40)

25 YEARS OF BMI

Continued from page WOCM-39

SUPER KIND OF WOMAN, Jack Leback (Blue Book Music)
 SUPERMAN, Donna Fargo (Prima Donna Music Co., Algee Music Corp.)
 SWEET MAGNOLIA BLOSSOM, Gayle Barnhill, Rory Bourke (Unichappell Music, Inc.)
 THE TEDDY BEAR SONG, Nick Nixon, Don Earl (Champion Music Corp.)
 THAT'S THE WAY LOVE GOES, Lefty Frizzell, Whitey Shafer (Acuff-Rose Publications, Inc.)
 THERE WON'T BE ANYMORE, Charlie Rich (Charles Rich Music, Inc.)
 TIE A YELLOW RIBBON ROUND THE OLD OAK TREE, Irwin Levine, L. Russell Brown (Levine & Brown Music, Inc.)
 TOO MUCH MONKEY BUSINESS, Chuck Berry (Arc Music Corp.)
 TRAVELING MAN, Dolly Parton (Owens Publishing, Inc.)
 TRIP TO HEAVEN, Freddie Hart (Blue Book Music)
 A VERY SPECIAL LOVE SONG, Norro Wilson, Billy Sherrill (Algee Music Corp.)
 WE'RE GONNA HOLD ON, George Jones, Earl Montgomery (Altam Music Corp.)
 WHAT'S YOUR MAMA'S NAME CHILD, Dallas Frazier, Earl Montgomery (Acuff-Rose Publications, Inc., Altam Music Corp.)
 WHY ME, Kris Kristofferson, Resaca Music Publishing Co.)
 WORLD OF MAKE BELIEVE, Pete McCord, Marion Carpenter, Pee Wee Maddux, H. E. Smith (Embassy Music Corp., Gulf Stream Music, Singing River Publishing Co., Inc.)
 WOULD YOU WALK WITH ME JIMMY, A. L. "Doodle" Owens, Whitey Shafer (Acuff-Rose Publications, Inc., Unichappell Music, Inc.)
 YOU ASKED ME TO, Billy Joe Shaver, Waylon Jennings (Baron Music)
 YOU CAN HAVE HER, William S. Cook (Big Billy Music Co., Harvard Music, Inc.)
 YOU REALLY HAVEN'T CHANGED, Johnny Carver, Ron Chancey (ABC/Dunhill Music, Inc.)
 YOUNG LOVE, Carole Joyner, Ric Cartey (Lowery Music Co., Inc.)
 YOU'VE NEVER BEEN THIS FAR BEFORE, Conway Twitty (Twitty Bird Music Co.)
 YOU WERE ALWAYS THERE, Donna Fargo (Prima Donna Music Co.)

1975

AS SOON AS I HANG UP THE PHONE, Conway Twitty (Twitty Bird Music Publishing Co.)
 BABY DOLL, Don Earl, Jerry Crutchfield (Dutchess Music Corp.)
 BEFORE THE NEXT TEARDROP FALLS, Ben Peters, Vivian Keith (Shelby Singleton Music, Inc.)
 BEHIND CLOSED DOORS, Kenny O'Dell (House Of Gold Music, Inc.)
 BIG FOUR POSTER BED, Shel Silverstein (Evi Eye Music, Inc.)
 BONAPARTE'S RETREAT, Pee Wee King, Redd Stewart (Acuff-Rose Publications, Inc.)
 BONEY FINGERS, Renee Armand, Hoyt Axton (Irving Music, Inc., Lady Jane Music)
 BRING BACK YOUR LOVE TO ME, Don Gibson (Acuff-Rose Publications, Inc.)
 BY THE TIME I GET TO PHOENIX, Jim Webb (The EMP Co.)
 CAN'T YOU FEEL IT, George Richey, Carmol Taylor, Norro Wilson (Al Gallico Music Corp., Algee Music Corp.)
 COME MONDAY, Jimmy Buffett (ABC/Dunhill Music, Inc.)
 COUNTRY BUMPKIN, Don Wayne (Tree Publishing Co., Inc.)
 COUNTRY GIRL, Peter Gosling, Alan Hawkshaw (Al Gallico Music Corp.)
 COUNTRY IS, Tom T. Hall (Hallnote Music)
 THE CREDIT CARD SONG, Dick Feller (House Of Cash, Inc.)
 CRUDE OIL BLUES, Jerry Reed (Vector Music)
 DELTA DIRT, Larry Gatlin (First Generation Music)
 DRINKIN' THING, Wayne Carson Thompson (Rose Bridge Music, Inc.)
 EVERY TIME I TURN THE RADIO ON, Bill Anderson (Stallion Music, Inc.)
 EVERYBODY NEEDS A RAINBOW, Layng Martine, Jr. (Ahab Music Co., Inc.)
 FAIRYTALE, Anita Pointer, Bonnie Pointer (Polo Grounds Music, Para-Thumb Music Corp.)
 FOR A MINUTE THERE, Jerry Foster, Bill Rice (Hall-Clement Publications)
 FOR THE GOOD TIMES, Kris Kristofferson (Buckhorn Music Publishing Co., Inc.)
 GENTLE ON MY MIND, John Hartford (Glaser Publications)
 GET ON MY LOVE TRAIN, Carmol Taylor, Norro Wilson (Al Gallico Music Corp., Algee Music Corp.)
 HANG IN THERE GIRL, Freddie Hart (Blue Book Music)
 HAVE YOU NEVER BEEN MELLOW, John Clifford Farrar (ATV Music Corp.)
 HE THINKS I STILL CARE, Dickey Lee (Jack Music, Inc., Glad Music Co.)
 HELLO LOVE, Betty Jean Robinson, Aileen Mnich (Four Star Music Co., Inc.)
 HELP ME MAKE IT THROUGH THE NIGHT, Kris Kristofferson (Combine Music Corp.)
 (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG.

Larry Butler, Chips Moman (Screen Gems-EMI Music, Inc., Tree Publishing Co., Inc.)
 HONEYMOON FEELIN', Ronald Hellard, Gary S. Paxton (Acoustic Music, Inc.)
 HOW LUCKY CAN ONE MAN BE, Joe Stampley (Su-Ma Publishing Co., Inc.)
 I BELIEVE THE SOUTH IS GONNA RISE AGAIN, Bobby Braddock (Tree Publishing Co., Inc.)
 I CAN HELP, Billy Swan (Combine Music Corp.)
 I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU), Hank Williams (Fred Rose Music, Inc.)
 I HONESTLY LOVE YOU, Peter Allen, Jeff Barry (Broadside Music, Inc., Irving Music, Inc., Woolnough Music, Inc.)
 I LOVE MY FRIEND, Billy Sherrill, Norro Wilson (Algee Music Corp.)
 I LOVE YOU, I LOVE YOU, Sammy Lyons, Daniel T. Walls, Norro Wilson (Algee Music Corp.)
 I SEE THE WANT TO IN YOUR EYES, Wayne Carson Thompson (Rose Bridge Music, Inc.)
 I WILL ALWAYS LOVE YOU, Dolly Parton (Owens Publishing, Inc.)
 I'D BE A LEGEND IN MY TIME, Don Gibson (Acuff-Rose Publications, Inc.)
 IF YOU LOVE ME (LET ME KNOW), John Rostill (Al Gallico Music Corp.)
 IF YOU TALK IN YOUR SLEEP, Johnny Christopher, Bobby (Red) West (Elvis Music, Inc., Easy Nine Music)
 I'LL TRY A LITTLE BIT HARDER, Donna Fargo (Prima Donna Music Co.)
 I'M A RAMBLIN' MAN, Ray Pennington (Tree Publishing Co., Inc.)
 I'M LEAVING IT ALL UP TO YOU, Don Harris, Dewey Terry (Venice Music Publishing Co., Inc.)
 IS IT WRONG FOR LOVING YOU, Warner McPherson (Unichappell Music, Inc.)
 IT'S MIDNIGHT, Jerry Chesnut/Billy Ed Wheeler (Geronimo Music, Inc.)
 KENTUCKY GAMBLER, Dolly Parton (Owens Publishing, Inc.)
 THE LADY CAME FROM BALTIMORE, Tim Hardin (The Hudson Bay Music Co.)
 LET ME BE THERE, John Rostill (Al Gallico Music Corp.)
 LINDA ON MY MIND, Conway Twitty (Twitty Bird Music Publishing Co.)
 LOVE IS LIKE A BUTTERFLY, Dolly Parton (Owens Publishing, Inc.)
 MAN THAT TURNED MY MAMA ON, Ed Bruce (Tree Publishing Co., Inc.)
 MARIE LAVEAU, Shel Silverstein, Baxter Taylor, III (Evi Eye Music, Inc.)
 MEMORY MAKER, Mel Tillis, Kent Westberry (Cedarwood Publishing Co., Inc.)
 MIDNIGHT ME AND THE BLUES, Jerry House (Sawgrass Music Publishers, Inc.)
 MISSISSIPPI COTTON PICKING DELTA TOWN, Harold Dorman, Wiley Gann (Hall-Clement Publications)
 THE MOST BEAUTIFUL GIRL, Rory Bourke, Billy Sherrill, Norro Wilson (Al Gallico Music Corp., Algee Music Corp.)
 MY ELUSIVE DREAMS, Curly Putman, Billy Sherrill (Tree Publishing Company, Inc.)
 MY WIFE'S HOUSE, Bob Jennings, Lorene Mann (Four Star Music Co., Inc., Ace Music, Burlo Music)
 A NATURAL WOMAN, Gerry Goffin, Carole King, Jerry Wexler (Screen Gems-EMI Music, Inc.)
 NO CHARGE, Harlan Howard (Wilderness Music Publishing Co., Inc.)
 THE OLD MAN FROM THE MOUNTAIN, Merle Haggard (Shade Tree Music, Inc.)
 THE OLDER THE VIOLIN THE SWEETER THE MUSIC, Curly Putman (Tree Publishing Co., Inc.)
 ON THE COVER OF THE MUSIC CITY NEWS, Buck Owens, Shel Silverstein, James B. Shaw (Blue Book Music, Evi Eye Music, Inc.)
 ONE DAY AT A TIME, Kris Kristofferson, Marijohn Wilkin (Buckhorn Music Publishing Co., Inc.)
 OUT OF HAND, Jeff Barry (Broadside Music, Inc.)
 PLEASE DON'T STOP LOVING ME, Dolly Parton, Porter Wagoner (Owens Publishing, Inc.)
 PLEASE DON'T TELL ME HOW THE STORY ENDS, Kris Kristofferson (Combine Music Corp.)
 THE PROMISED LAND, Chuck Berry (Arc Music Corp.)
 PURE LOVE, Eddie Rabbitt (Briarpatch Music, Pi Gem Music Publishing Co., Inc.)
 (I NEVER PROMISED YOU A) ROSE GARDEN, Joe South (Lowery Music Co., Inc.)
 RUB IT IN, Layng Martine Jr. (Ahab Music Co., Inc.)
 SHE CALLED ME BABY, Harlan Howard (Central Songs, Inc.)
 SIX DAYS ON THE ROAD, Earl Green, Carl Montgomery (Newkeys Music, Inc., Tune Publishers, Inc.)
 SOME KIND OF A WOMAN, Tommy Cash, Jimmy Peppers (Coal Miners Music, Inc.)
 SOMETHING, George Harrison (Loaves And Fishes)
 SON OF A ROTTEN GAMBLER, Chip Taylor (Blackwood Music, Inc., Back Road Music)
 STOMP THEM GRAPES, Ronald E. McCown (Sawgrass Music Publishers, Inc.)
 STOP AND SMELL THE ROSES, Mac Davis (Screen Gems-EMI Music, Inc.)
 STOP THE WORLD, Carl Belew, W. S. Stevenson (Four Star Music Co., Inc.)
 THE STREAK, Ray Stevens (Ahab Music Co., Inc.)

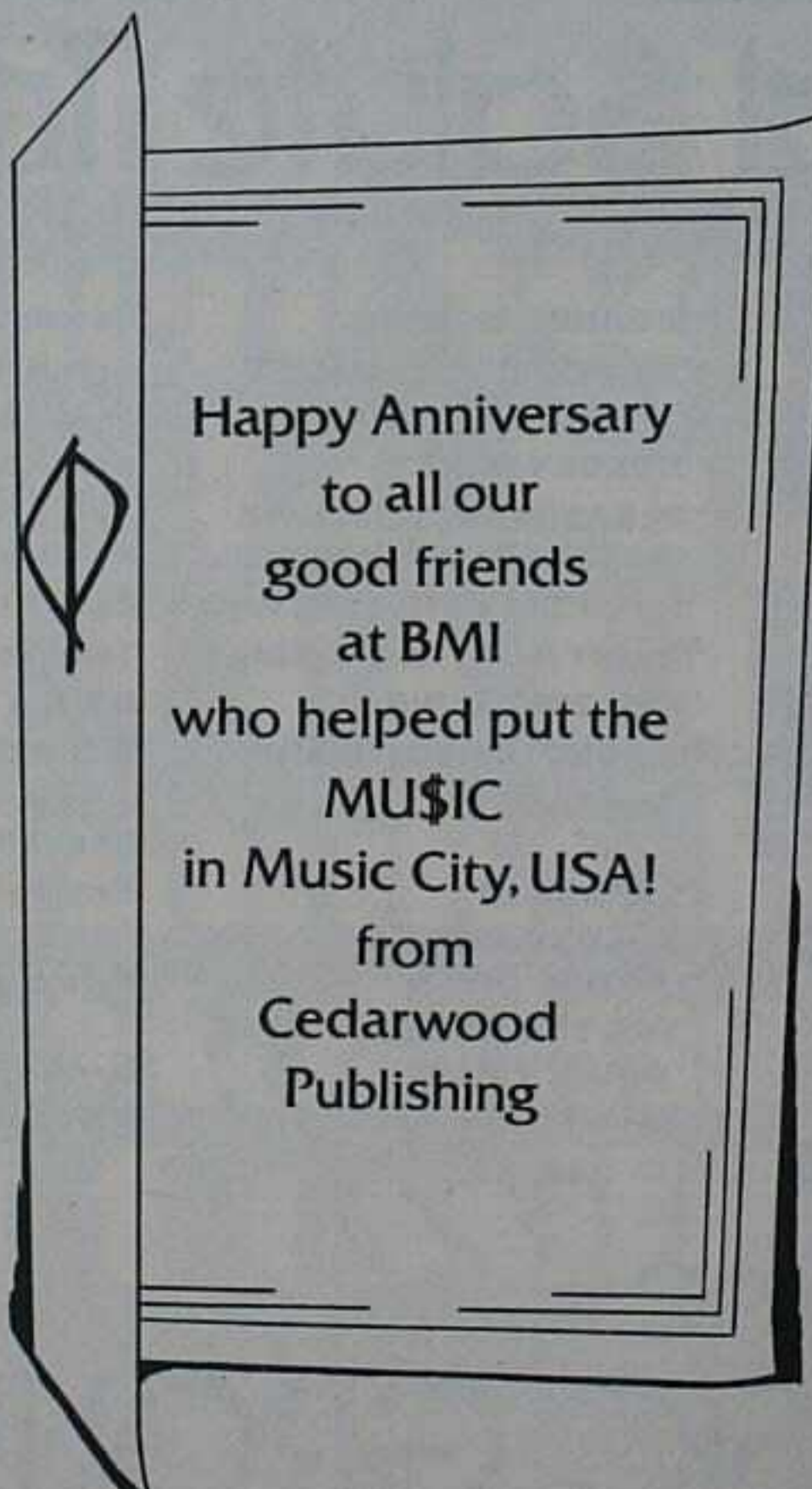
TALKIN' TO THE WALL, Warner McPherson (Folio Publications, Inc.)
 TELL ME A LIE, Mickey Buckins (Fame Publishing Co.)
 THAT SONG IS DRIVING ME CRAZY, Tom T. Hall (Hallnote Music)
 THERE'S A HONKY TONK ANGEL, Troy Seals, Denzil Rice (Danor Music, Inc.)
 THEY DON'T MAKE 'EM LIKE MY DAD, Jerry Chesnut (Passkey Music, Inc.)
 THINGS AREN'T FUNNY ANYMORE, Merle Haggard (Shade Tree Music, Inc.)
 THIS TIME, Waylon Jennings (Baron Music Publishing Co.)
 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE, L. Russell Brown, Irwin Levine (Levine & Brown Music, Inc.)
 TROUBLE IN PARADISE, Kenny O'Dell (House Of Gold Music, Inc.)
 U S OF A, Donna Fargo (Prima Donna Music Co.)
 A VERY SPECIAL LOVE SONG, Billy Sherrill, Norro Wilson (Algee Music Corp.)
 WE COULD, Felice Bryant (House Of Bryant Publications)
 WE SHOULD BE TOGETHER, Allen Reynolds (Jack Music, Inc.)
 WE'RE NOT THE JET SET, Bobby Braddock (Tree Publishing Co., Inc.)
 WE'RE OVER, Barry Mann, Cynthia Weil (Screen Gems-EMI Music, Inc.)
 WHAT A MAN MY MAN IS, Glenn Sutton (Rodeo Cowboy Music, Inc.)
 WHEN THE MORNING COMES, Hoyt Axton (Lady Jane Music)
 WILDWOOD WEED, Don Bowman (Parody Publishing, Ensign Music Corp.)
 WOMAN TO WOMAN, Billy Sherrill (Algee Music Corp.)
 WOULD YOU LAY WITH ME (IN A FIELD OF STONE), David Allan Coe (Window Music Publishing Co., Inc., Captive Music)

1976

ALL I HAVE TO DO IS DREAM, Boudleaux Bryant (House Of Bryant Publications)
 ALL OVER ME, Ben Peters (Ben Peters Music, Charsy Music)
 ALWAYS WANTING YOU, Merle Haggard (Shade Tree Music, Inc.)
 ARE YOU SURE HANK DONE IT THIS WAY, Waylon Jennings (Baron Music Publishing Co.)
 BANDY THE RODEO CLOWN, Sanger D. Shafer, Lefty Frizzell (Acuff-Rose Publications, Inc.)
 THE BARGAIN STORE, Dolly Parton (Owens Publishing, Inc.)
 BEFORE THE NEXT TEARDROP FALLS, Vivian Keith, Ben Peters (Shelby Singleton Music, Inc.)
 BEHIND CLOSED DOORS, Kenny O'Dell (House Of Gold Music, Inc.)
 BLANKET ON THE GROUND, Roger Farrar (Brougham Hall Music Co., Inc.)
 BLIND MAN IN THE BLEACHERS (THE LAST GAME OF THE SEASON), Sterling Whipple (Tree Publishing Co., Inc.)
 BRINGING IT BACK, Greg Gordon (Silverline Music, Inc.)
 BURNIN' THING, Mac Davis (Screen Gems-EMI Music, Inc.)
 BY THE TIME I GET TO PHOENIX, Jim Webb (The EMP Co.)
 CHEVY VAN, Sammy Johns (Captain Crystal Music, Legibus Music, Chattahoochee Music)
 COUNTRY BOY (YOU'VE GOT YOUR FEET IN L.A.), Dennis Lambert, Brian Potter (ABC/Dunhill Music, One Of A Kind Music)
 DEAL, Tom T. Hall (Hallnote Music)
 DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU, Billy Ray Reynolds (Onhorn Music)
 DON'T CRY JONI, Conway Twitty (Twitty Bird Music Publishing Co.)
 DON'T LET GO, Jesse Stone (Screen Gems-EMI Music, Inc.)
 EVERY TIME YOU TOUCH ME (I GET HIGH), Billy Sherrill (Algee Music Corp., Double R Music)
 EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED), Billy Swan (Combine Music Corp.)
 FEELINS', Troy Seals, Don Goodman, Will Jennings (Danor Music)
 FIRE AND RAIN, James Taylor (Blackwood Music, Inc., Country Road Music, Inc.)
 THE FIRST TIME, Jack Leback (Hallnote Music, Inc.)
 FOR THE GOOD TIMES, Kris Kristofferson (Buckhorn Music Publishing Co., Inc.)
 FUNNY HOW TIME SLIPS AWAY, Willie Nelson (Tree Publishing Co., Inc.)
 GOOD HEARTED WOMAN, Waylon Jennings, Willie Nelson (Baron Music Publishing Co., Willie Nelson Music, Inc.)
 HAVE YOU NEVER BEEN MELLOW, John Farrar (PRS) (Irving Music, Inc.)
 HE TURNS IT INTO LOVE AGAIN, Murry Kellum, Glenn Sutton, Larry Cheshier (Rodeo Cowboy Music, Inc.)
 HELLO LITTLE BLUEBIRD, Donna Fargo (Prima Donna Music Co.)
 HELP ME MAKE IT THROUGH THE NIGHT, Kris Kristofferson (Combine Music Corp.)
 HELP ME MAKE IT TO MY ROCKIN' CHAIR, Bobby Emmons (Baby Chick Music, Inc.)
 (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG, Chips Moman, Larry Butler (Tree Publishing Co., Inc., Screen Gems-EMI Music, Inc.)
 HOPE YOU'RE FEELIN' ME LIKE I'M FEELIN' YOU, Jim Rushing, Bobby David (Horse Creek Music)
 I AIN'T ALL BAD, Johnny Duncan (Roz Tense Music Publishing Co.)
 I CAN HELP, Billy Swan (Combine Music Corp.)
 I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU), Hank Williams (Fred Rose Music, Inc.)
 I FOUGHT THE LAW, Sonny Curtis (Acuff-Rose Publications, Inc.)
 I HONESTLY LOVE YOU, Jeff Barry, Peter Allen (Broadside Music, Inc., Irving Music, Inc., Woolnough Music, Inc.)
 I LIKE BEER, Tom T. Hall (Hallnote Music)
 I STARTED LOVING YOU AGAIN, Merle Haggard, Bonnie Owens (Blue Book Music, Inc.)
 IF I COULD ONLY WIN YOUR LOVE, Charlie Louvin, Ira Louvin (Acuff-Rose Publications, Inc.)
 I'LL GO TO MY GRAVE LOVING YOU, Donald Reid (American Cowboy Music Co.)
 I'M NOT LISA, Jessi Colter (Baron Music Publishing Co.)
 IT DO FEEL GOOD, Donna Fargo (Prima Donna Music Co.)
 I'VE NEVER LOVED ANYONE MORE, Linda Hargrove, Michael Nesmith (Window Music Publishing Co., Inc., Screen Gems-EMI Music, Inc.)
 JUST GET UP AND CLOSE THE DOOR, Linda Hargrove (Window Music Publishing Co., Inc.)
 JUST IN CASE, Hugh Moffatt (Pi Gem Music Publishing Co., Inc.)
 LET IT SHINE, Linda Hargrove (Window Music Publishing Co., Inc.)
 LET ME BE THERE, John Rostill (PRS) (Al Gallico Music Corp.)
 LET'S SING OUR SONG, Jerry Reed (Vector Music)
 LITTLE BAND OF GOLD, James Gilreath (Beak Publishing Co., Brougham Hall Music Co., Inc.)
 LITTLE BIT SOUTH OF SASKATOON, Carole Smith, Sonny James (Marson Inc.)
 LIZZIE AND THE RAIN MAN, Kenny O'Dell, Larry Henley (House Of Gold Music, Inc.)
 LOVE IN THE HOT AFTERNOON, Vince Matthews, Kent Westberry (Jack Music, Inc.)
 LOVE IS A ROSE, Neil Young (Silver Fiddle)
 LOVE PUT A SONG IN MY HEART, Ben Peters (Pi Gem Music Publishing Co., Inc.)
 LOVER PLEASE, Billy Swan (Lyn-Lou Music, Inc.)
 MAKE THE WORLD GO AWAY, Hank Cochran (Tree Publishing Co., Inc.)
 THE MOST BEAUTIFUL GIRL, Rory Bourke, Billy Sherrill, Norro Wilson (Al Gallico Music Corp., Algee Music Corp.)
 MOVIN' ON, Merle Haggard (Shade Tree Music, Inc., Kipeth Music Publishing Co.)
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 QUEEN OF THE SILVER DOLLAR, Shel Silverstein (Evi Eye Music, Inc.)
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 RECONSIDER ME, Margaret Lewis, Mira Smith (Shelby Singleton Music, Inc.)
 ROCK 'N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE), Kevin Johnson (APRA) (Tree Publishing Co., Inc.)
 ROLL ON BIG MAMA, Danny Dast (Al Gallico Music Corporation, Algee Music Corp.)
 (I NEVER PROMISED YOU A) ROSE GARDEN, Joe South (Lowery Music Co., Inc.)
 SAN ANTONIO STROLL, Peter Noah (Unichappell Music, Inc.)
 SAY FOREVER YOU'LL BE MINE, Dolly Parton (Owens Publishing, Inc.)
 SEEKER, Dolly Parton (Owens Publishing, Inc.)
 SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES), Wayne Carson Thompson (Rose Bridge Music, Inc.)
 SNEAKY SNAKE, Tom T. Hall (Hallnote Music)
 SOMEBODY LOVES YOU, Allen Reynolds (Jack Music, Inc.)
 SOMETHING BETTER TO DO, John Farrar (PRS) (ATV Music Corp.)
 SOMETIMES, Bill Anderson (Stallion Music, Inc.)
 SOUTH'S GONNA DO IT, Charlie Daniels (Rada Dara Music, Kama Sutra Music, Inc.)
 STILL THINKIN' 'BOUT YOU, Johnny Christopher, Bobby Wood (Chriswood Music, Easy Nine Music)
 SUNDAY SUNRISE, Mark James (Screen Gems-EMI Music, Inc.)
 SUSAN WHEN SHE TRIED, Donald Reid (American Cowboy Music Co.)
 THAT'S ALL IN THE MOVIES, Merle Haggard, Kelli Haggard (Shade Tree Music, Inc.)
 TIE A YELLOW RIBBON 'ROUND THE OLE OAK TREE, Irwin Levine, L. Russell Brown (Levine & Brown Music, Inc.)
 TOO LATE TO WORRY, TOO BLUE TO CRY, Al Dexter (Unichappell Music, Inc., Elvis Presley Music, Al Dexter Songs)
 TOUCH THE HAND, Conway Twitty (Twitty Bird Music Co.)
 T.R.O.U.B.L.E. (TROUBLE), Jerry Chesnut (Jerry Chesnut Music, Inc.)
 TURN OUT THE LIGHT AND LOVE ME TONIGHT, Bob McDill (Hall-Clement Publications)
 WASTED DAYS AND WASTED NIGHTS, Freddy Fender, Wayne Duncan (Unart Music Corp.)
 WHAT'S HAPPENED TO BLUE EYES, Jessi Colter (Baron Music Publishing Co.)
 WHEN WILL I BE LOVED, Phil Everly (Acuff-Rose Publications, Inc.)
 THE WHITE KNIGHT, Jay Huguely (Unichappell Music, Inc.)
 WHY DON'T YOU LOVE ME, Hank Williams (Fred Rose Music, Inc.)
 THE WINDOW UP ABOVE, George Jones (Glad Music Co., Fort Knox Music Co.)
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- All The Time
- Amigo's Guitar
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- Before I Met You
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- Big City Miss Ruth Ann
- Burning Memories
- Crying Over You
- Crazy Wild Desire
- Daddy Sang Bass
- Detroit City
- Emotions
- Fallen Angel
- Grin And Bear It
- Heart Be Careful
- Heart Over Mind
- Hello Out There
- Honky Tonk Man
- Honky Tonk Song
- Hoping That You're Hoping
- How Do You Talk To A Baby
- I Ain't Never
- I Don't Care
- I Thank My Lucky Stars
- I'm A One Woman Man
- I'm Tired
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- Memory No. 1
- Memory Maker
- Mental Revenge
- No Love Have I
- One More Time
- Partners
- Pride
- P.T. 109
- Rise And Shine
- Ruby, Don't Take Your Love
- To Town
- Sands Of Gold
- Slowly
- Sweet Lips
- Sweet Misery
- Take Time
- Take My Ring Off Your Finger
- Teddy Bear
- Ten Thousand Drums
- The Comeback
- True Love Is Greater Than
- Friendship
- Those Wonderful Years
- Unloved, Unwanted
- Waterloo
- Why, Why
- Yes I Know Why
- You're Not Mine Anymore

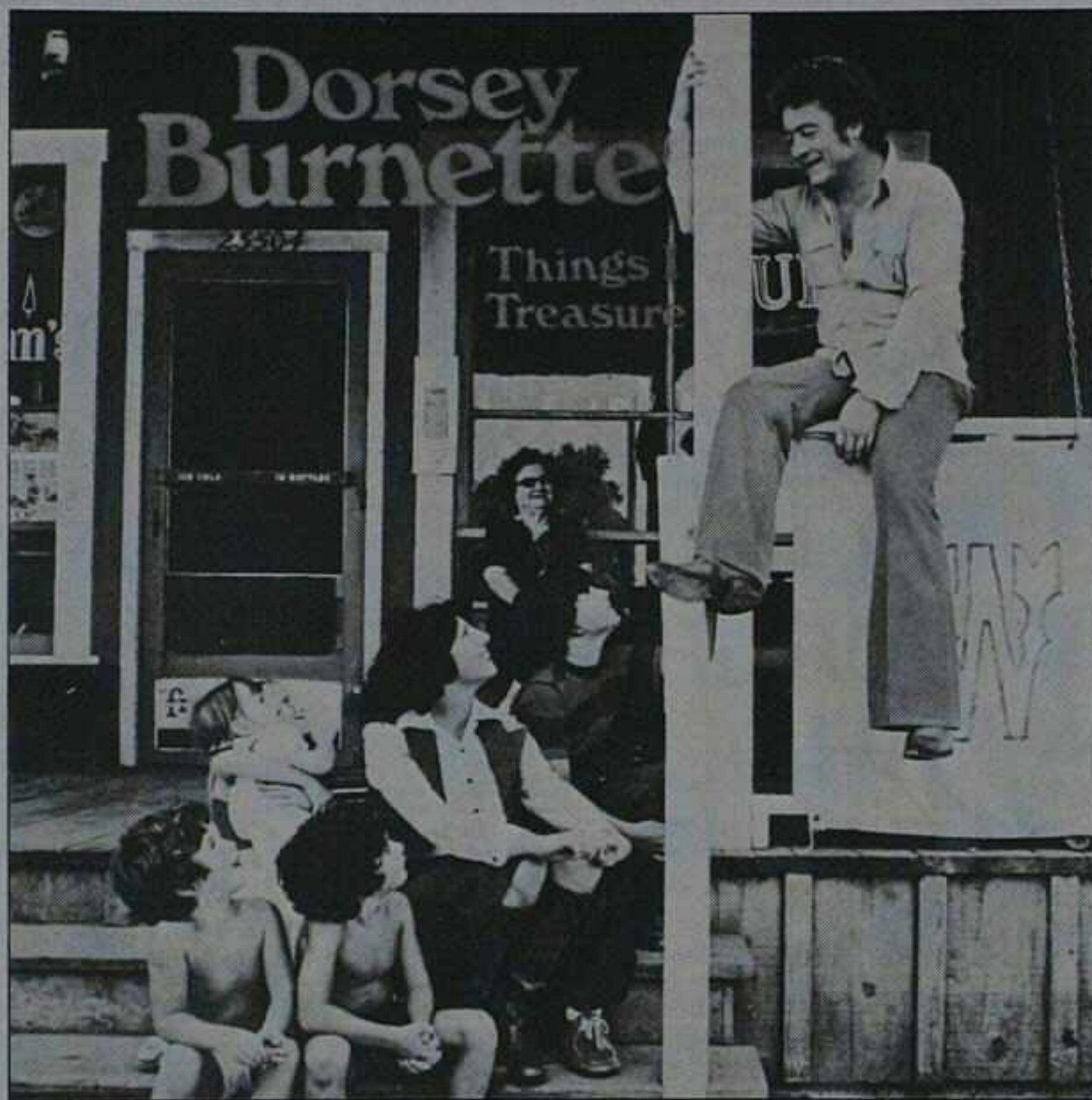


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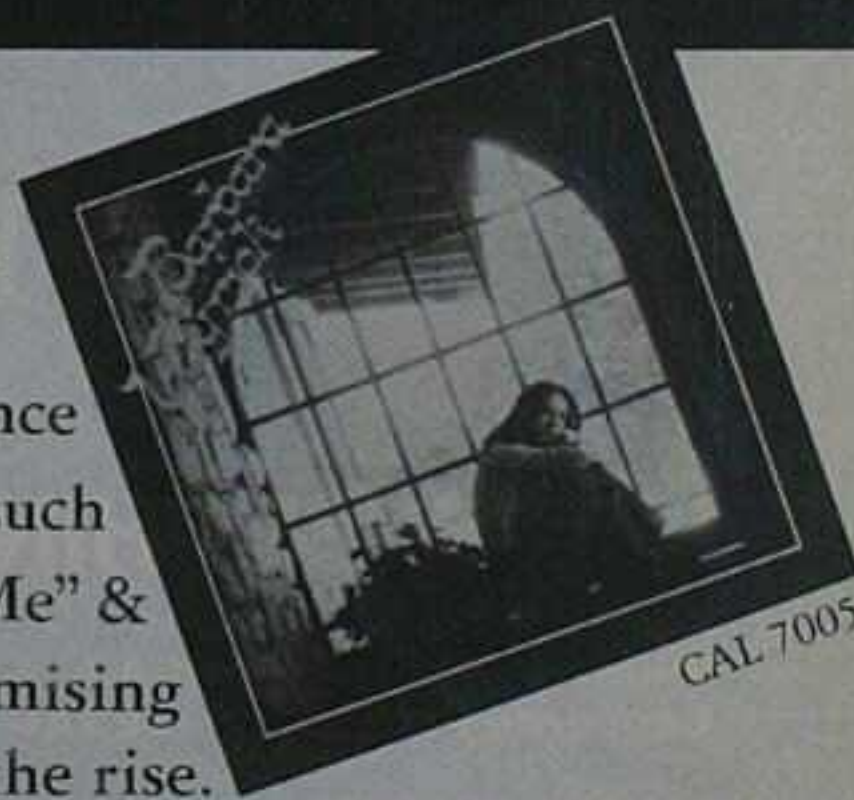
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CAL 7002



Their lyrics may still tell of broken hearts and faded love, but increasingly personal appearances of country music acts mean broken attendance records and bright, unfaded profits. In this survey of people who buy, sell and promote live country music talent, there isn't a sad song to be heard.

Jerry Custard, production manager for grandstand shows at the Colorado State Fair, says his exposition drew a record-breaking 387,000 to Pueblo this year. Many were attracted by a country menu which included Barbara Fairchild, Doug Kershaw, Charley Pride, Dolly Parton, Johnny Rodriguez and the Oak Ridge Boys.

The CSF has a grandstand capacity of 14,000. Only 1,000 seats are sold separately and can be reserved; the rest are part of the general admission ticket. "Dolly Parton sold out early," Custard reports. "Crystal Gayle was booked in and would have drawn well, but she had to cancel because of laryngitis. This is our third year with Charley Pride—he always brings a good crowd."

There were fewer big names at the Texas State Fair. But public relations director Bob Halford reports that the event was laced throughout by performances of the Light Crust Doughboys, Dale McBride and an appearance by Johnny Rodriguez. "The fair's nonprofit," Halford explains, "and the music is a part of the general admission. Generally, our acts do three shows a day. McBride was here for three days, the Doughboys for five or six."

Halford likes to see the talent "a time or two" before booking it and relies on showcases, such as the blockbuster staged by Jim Halsey, to keep abreast of the possibilities. He also draws on strictly local acts. "You can buy country talent more reasonably than some of the other kinds," he adds.

One of the biggest buyers of live talent is Six Flags Over St. Louis. The park presents country music from mid-April through October. This year's lineup sounds like the "Top Country" charts roster: Mel Tillis, Billy "Crash" Craddock, Larry Gatlin, Jerry Reed, the Statler Brothers, Buck Owens, Freddy Fender, Crystal Gayle, Donna Fargo, Bill Anderson and Conway Twitty.

"We're extremely sat-

COUNTRY LIVE: THERE ISN'T A SAD STORY TO BE HEARD

By EDWARD MORRIS

ified with the acts we've booked," says Mike Paladin, assistant manager of public relations and publicity. "Labor Day and Memorial Day are particularly big country music weekends for us."

Paladin says each act does two shows a day and the general admission ticket buys the right to see it both times, if the holder wants. Acts are booked according to a "combination of their record sales and our intuition." Paladin credits the park's chief talent buyer, Debbie Kalmeyer, with consistently picking winning acts. "We have 2,000 employees—200 full-time—and any of them can come in and suggest acts they think will draw well."

Most performers, Paladin says, come and go the day of their show. "But we try to get entertainers to come in ahead of time when they can. Then we can arrange for them to be on local radio." Most of the park's advertis-

ing is by newspaper and radio. "We'll be using more and more country music here," Paladin adds.

Equally ecstatic over country music's appeal is David Palmer, manager of promotions and special events for Kings Island, a major theme park on the outskirts of Cincinnati. "Attendance was up about 10% over projections for our Country Music Celebration," says Palmer.

This year's celebration, Sept. 1-5, was the second staged by the park. It combines a country music talent search with appearances by Hank Williams Jr., Tammy Wynette, Loretta Lynn, Conway Twitty and Freddy Fender.

Palmer says the event was advertised on 150 radio stations and in 55 newspapers. The talent search, which filtered out the best of 750 acts, was conducted through radio stations in Ohio, Indiana, West Virginia, Texas, Tennessee, Michigan, Illinois and Canada, with the top three winners being awarded \$1,000, \$750 and \$500. "We want to make our annual celebration one of the major country music events in the U.S.," Palmer says.

"It's hard to compare the two, but I'd say our country acts generally draw as well as rock acts. At least, they draw more consistently," Palmer explains. "And with country acts, I don't have to bring somebody in a week early to build super-

(Continued on page WOCM-54)

A Billboard Spotlight

OCTOBER 15, 1977, BILLBOARD



Buck Owens



Dolly Parton



Freddy Fender

Charley Pride

Mickey Gilley and Jerry Lee Lewis

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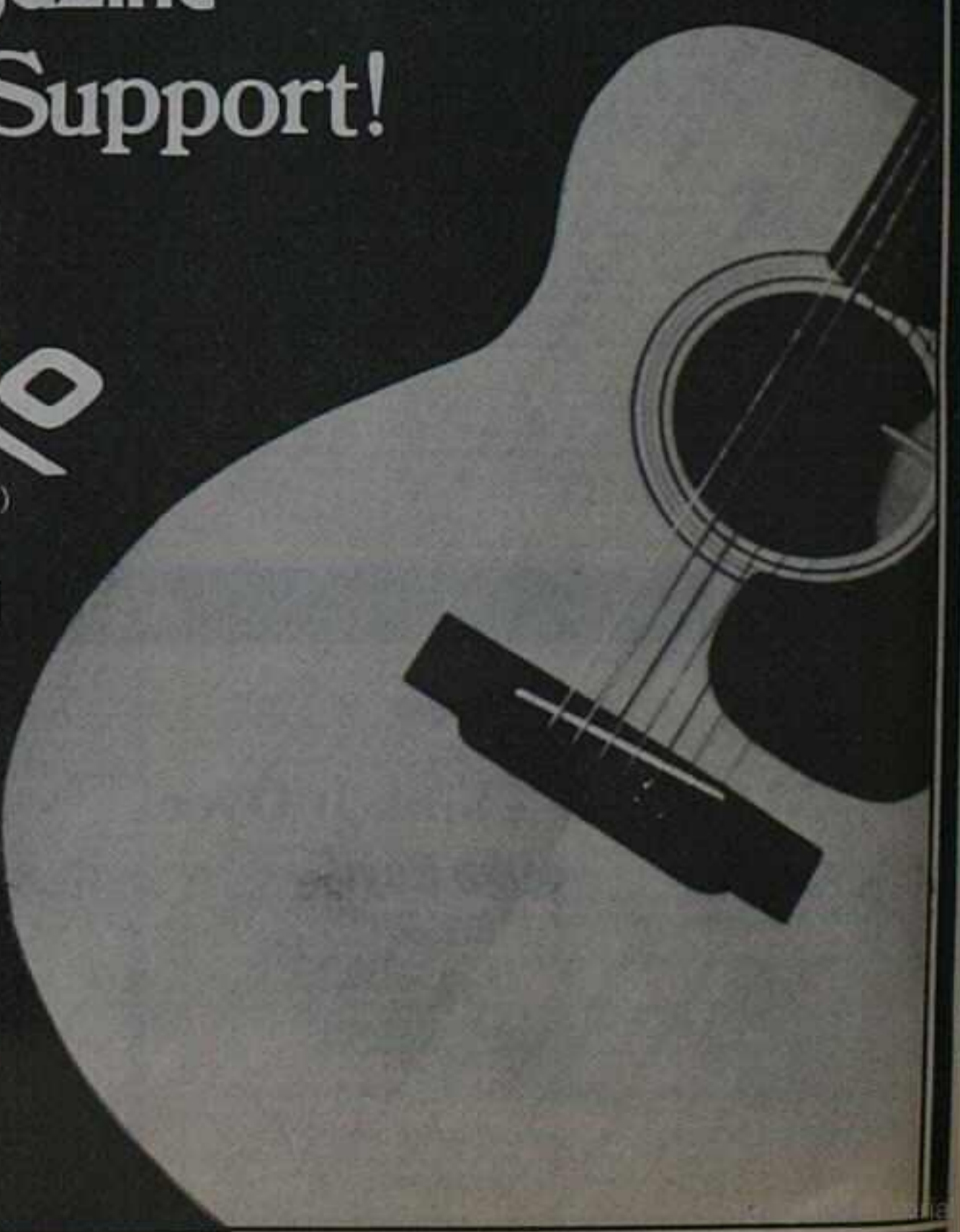
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TRADITIONAL COUNTRY + MODERN SOUND

By TOM CECH

After a couple of years of exploring new avenues and testing new formats, country radio has found a comfortable niche with a programming style which draws heavily on "traditional" country music, but has the flexibility to give airplay to the more "modern" sounds. The key is audience input, say program directors, and the result is that country radio stations have never been more vibrant. Country radio is No. 1 in markets as diverse as Houston, Cleveland, Indianapolis and Phoenix; it is gaining listenership elsewhere around the country.

As country music develops a greater following, the market approach of country stations changes. Says Ron Jones, program director at WHK, Cleveland, "I'm in competition with everyone in the market, not just the country stations. My goal is to have the No. 1 station." Recent ARBs show he is doing just that. Achieving a top rating has required a broadening of his format definition. "I would call WHK a 'mass appeal' modern country music station," he says. "We recognize that many of our listeners are not just into country music."

"I believe a successful programmer is open and aware of trends," says Bob Mitchell, PD for KCKC in San Bernardino, Calif. He develops his playlist on a week to week basis, with a great deal of audience input via call-outs to listeners, and the result is a charting of approximately 45 records with a heavy power rotation of 18. KCKC dominates the 25-54 age bracket in its market.

The widening playlists present certain definitional problems for country stations, since music becomes increasingly difficult to classify. In the nation's No. 1 country market, the



Olivia Newton-John looks on in poster form as Larry Gatlin plays guest deejay at New York's WHN Radio with some help from Lee Arnold.

Houston area, Ric Libby of KENR says, "Crossover is unfortunate, because it makes definition hard. You can tune in any station and not be sure what format you're listening to." But he concedes country music's growing popularity makes crossover inevitable and that it is good exposure for the artist. And crossover offers another plus for country stations: "Country music is the most infectious music we know and when listeners hear crossover on pop stations, it leads them into more traditional country sounds," says Libby.

The consensus concerning progressive music, which received a lot of publicity the last couple of years, is that it is not a viable programming format. Notes Ron Martin, of KGBS-FM in Los Angeles, "Progressive country as a format is not on the air anywhere, as far as I know. But it has made an impact on more traditional stations."

One reason for the fading of talk about progressive country is that there simply was never enough of the product to develop into a full-time format. But the major performers/such as Charlie Daniels Band, Marshall Tucker Band, Joe Ely, Jerry Jeff Walker and Waylon Jennings are all receiving airplay on traditional stations.

KLAC in Los Angeles is one station that has been able to



Rick Holcombe, general manager of WTCR Radio, presents Tom T. Hall, Mercury artist, with proclamations from Huntington, Va. and Ironton, Ohio, establishing Tom T. Hall Day in those cities.

provide a place on its roster for progressive format, "but we give progressive country a lot of airplay during special hours of the day, especially after 6 p.m.," says program director Don Langford. He indicates, however, that the station has traditional leanings and although it takes a modern approach, it is dragging its feet on going all "country rock."

KGBS' Martin believes country music is filling a void for adult listeners, who may find MOR and "good music" stations boring. "The strongest growth is with artists such as Crystal Gayle and Kenny Rogers who can bridge the gap," he says. Bill Hennes, program director of WMAQ, Chicago, agrees. "There is a new breed of country music listener," he says. "More country is going pop and this broadens the audience." Hennes sees many similarities in the current phenomenon to the pop success of singers such as Marty Robbins and Eddy Arnold in the '60s.

Combining simulcast AM and FM country music with an automated format from 7:00 p.m. to 6:00 a.m., KYKR, in Beaumont, Tex., has built itself a top rating. Program director Dick Davis notes several factors contributing to its success. One is a broad, modern approach to programming. Avoiding the "good ole boy" image, Davis has gone so far as to exclude extremely traditional country music from the playlist, citing the latest Buck Owens single as an example. FM is also a key in the Texas market, which has seen a growing dominance by FM stations. And Davis is especially proud of KYKR's auto-

(Continued on page WOCM-50)

A Billboard Spotlight

OCTOBER 15, 1977, BILLBOARD



Con Brio artist Don King, left, visits Bob English of WUBE, Cincinnati, with Con Brio's comptroller Jeff Walker, right.

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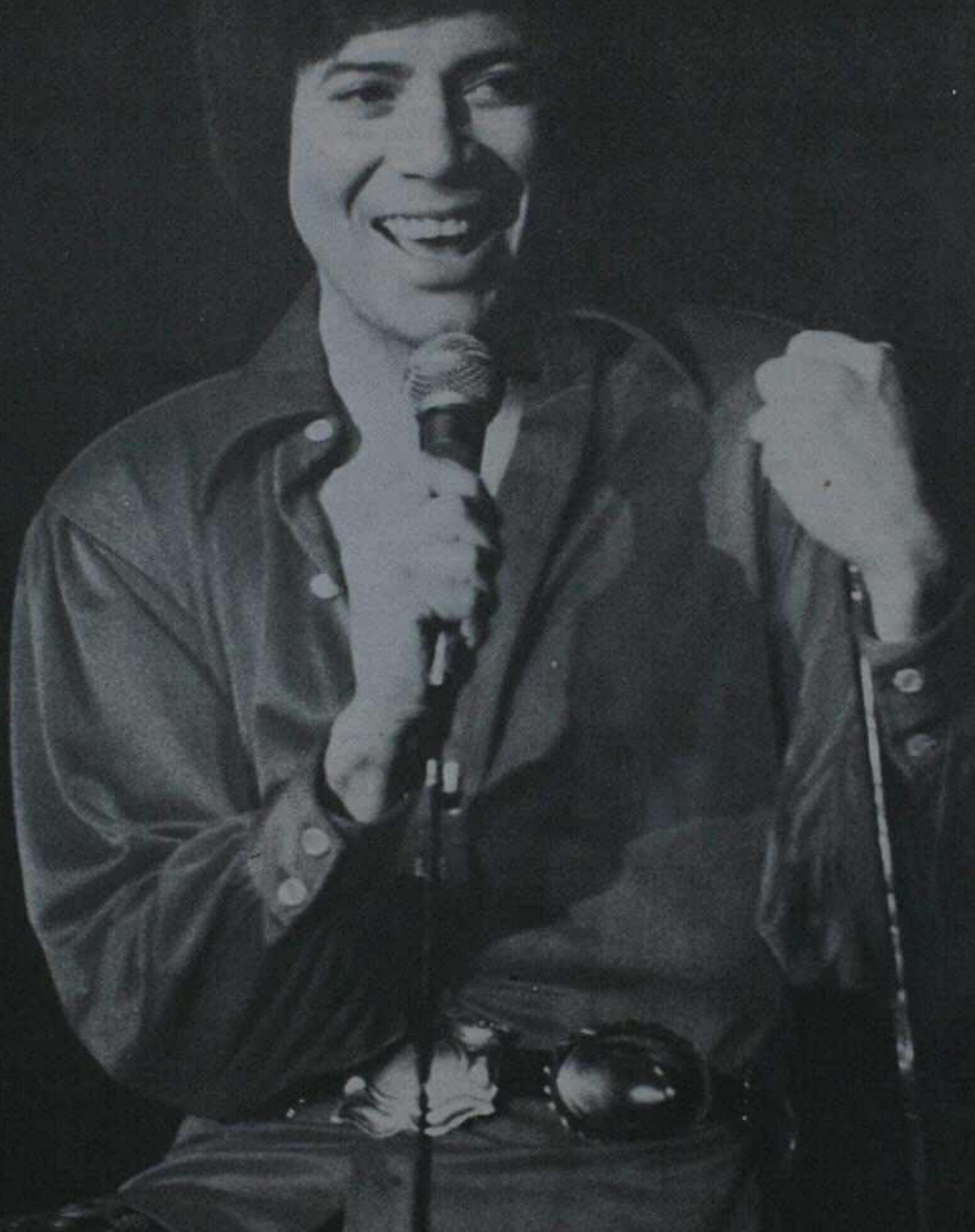
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COUNTRY ROLLS FOR VEGAS JACKPOT

By HANFORD SEARL

The success of MOR and pop music acts has proven a competitive lariat for country stars in major hotel-casinos along the glittering Strip, while creating a groundswell trend at downtown and off-Strip clubs.

Top names such as Johnny Cash, Merle Haggard and Charlie Rich find no welcome mat at previously played venues here.

The mainstay island of country amid the bright neon Strip marquees remains Roy Clark at the Hughes Frontier Hotel, where Tulsa entrepreneur Jim Halsey has a permanent home for his clients.

"Country should be big in Vegas, for the public's there who will see it," maintains Halsey. "Walter Kane, Summa's entertainment director, is the only one who's given country a chance. We've got to convince the others."

Halsey's Mel Tillis will make his Vegas debut Oct. 27-Nov. 2 with Barbara Fairchild, while the low-key booker is pitching Donna Fargo and Freddy Fender to the Frontier and other major facilities.

Halsey, who has been signing country acts in Vegas for 20 years, produced a two-year package at another Summa Hotel, The Landmark, which headlined such acts as The Oak Ridge Boys, Jody Miller, Roy Head and Hank Thompson.

The Hotel Sahara offered RCA-recording star Eddy Arnold through Sept. 28, and has billed Kay Starr, Merle Haggard and Teresa Brewer in the past.

Cash, Rich and Charley Pride all played the Las Vegas Hilton at one-time, but have not been re-booked in several years, while crossover artists Mac Davis at the MGM Grand and Glen Campbell, Olivia Newton-John and Jim Stafford at the Riviera, still play the Strip.

"We're always looking for potential marquee value," reports Tony Zoppi, the Riviera's publicity director. "We're constantly looking and scouting for Ed Torres, our entertainment director."

Both Halsey and Zoppi maintain that the best country package is a crossover artist, admitting hard-country names just fail to pull needed SRO houses for the hotel-casinos.

Meanwhile, the Aladdin Hotel's \$10-million, 7,500-seat Theatre For The Performing Arts has showcased such country-rock acts as Kris Kristofferson-Rita Coolidge, The Marshall Tucker Band, Linda Ronstadt and The Charlie Daniels Band.

Gary Naseef, who books all acts into the plush concert hall in coordination with executive producer James Tamer, reveals a greater desire for more country.

"We intend to go deeper into country in all its forms, as well as other music formats," says Naseef. "Johnny Cash and oth-

ers of his caliber have an open invitation to play here anytime."

The groundswell country trend in the downtown casino center is led by Steve Wynn's Golden Nugget, where United Artists Record's Kenny Rogers is currently playing.

Wynn, who recently refurbished the historic landmark hotel to 600-additional rooms in a 17-story high-rise at a \$19-million cost, also has booked B.J. Thomas and Roger Miller.

Unlike Strip main showrooms, the Nugget showcases its country acts in a 225-capacity Gold Strike Lounge, rapidly becoming the "in" place for big-name country acts. Nearby Union Plaza Hotel hosts lesser known country lounge bands.

Off-Strip country action is found at Bill Ladd's Silver Dollar Casino, where Sue Thompson, Fiddlin' Frenchie Burke and Haggard have appeared; the Troubadour, and Larry's Lariat.

"We're going in the direction of country music," contends Troubadour general manager Cruz Canul. "Basically, we're country-rock, oldies and contemporary with some Top 40."

The club, closed for a year while Canul worked on opening the Brewery hot-spot, abandoned a hard, acid-rock and soul format 10 weeks ago and features a once-a-week, two-nighter special guest policy.

Roy Head, Bobby Allen, Debby Hawkins and Eddy Fukano all have played the club, while Tom T. Hall packed them in during the first few days of country shows, Canul adds.

Yet another new country project in Vegas, KRAM Radio's "Grand Ole Opry" type hour-long broadcast (8:30-9:30 p.m.) from nearby "Old Nevada" every Saturday, is taking hold. The old west-

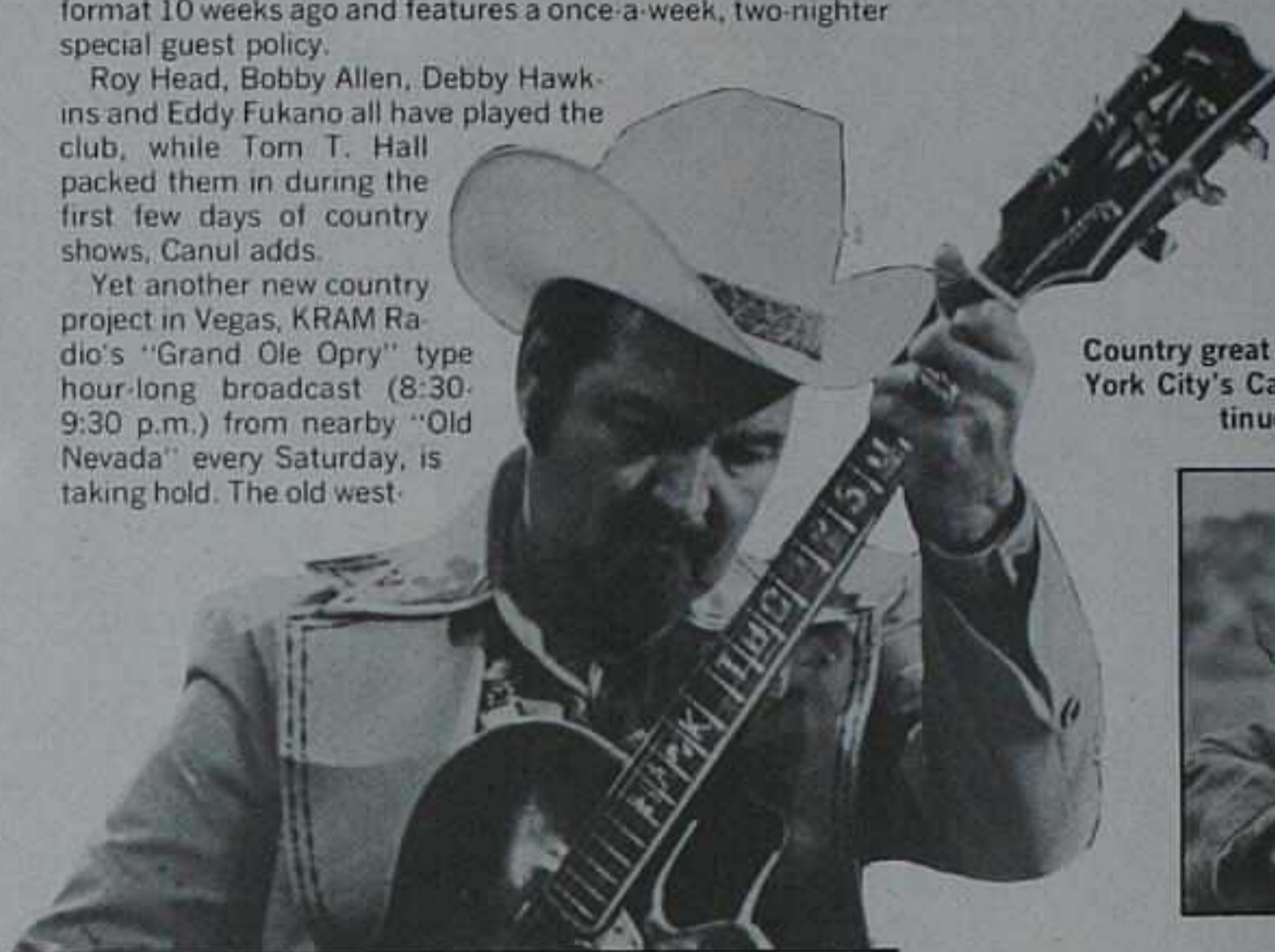
ern-type variety show offers local country talent.

"It's still in its genesis form, but it's growing and getting bigger," reports Mike Farrell, host for the show and KRAM deejay. "We're still working out the bugs."

A spinoff idea by "Nevada's" owner John Anastio and 1340 KRAM general manager Bob Jackson, the show packs an audience of about 400 people into the saloon-theatre. In its fourth week, such names as Jim Staggs, Joe Hardin-Brown and Ronna Lee Bouchet have appeared.

Sally Sun and fiddle player Leonard Crow also have been aired over the show, which is powered at 250 watts, well below KRAM's daytime 1,000 watt range. Also, Friday the show is open to the public, as are picnic grounds and back-pack riding.

So, although country has temporarily been sidetracked from the prestigious Strip to downtown and Off-Strip locations, most hotel-casino entertainment directors express a wait-and-see attitude about country's future here.



Country great Hank Thompson (left) gets it on in New York City's Carnegie Hall. Below, Donna Fargo continues to flash that No. 1 smile.



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WOCM-46
A Billboard Spotlight
OCTOBER 15, 1977, BILLBOARD

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CONNIE CATO
MICHAEL CLARK
LEE CLAYTON
JESSI COLTER
KENNY DALE
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JAMES TALLEY
GENE WATSON
DIANA WILLIAMS



COUNTRY CONQUERS GOTHAM

By DICK NUSSER

There is country music in New York. Tammy Wynette sings in Central Park. Conway Twitty and Loretta Lynn appear at the Westbury Music Fair. Bluegrass thrives in the shadow of the Brooklyn Bridge. Joe Ely and Dicky Lee appear at Fifth Avenue's Lone Star Cafe and suburban shopping malls ring with the sound of pedal steel guitars.

Much of this activity is a result of Gotham's 50,000 watt WHN, which programs a wide range of country-flavored music to an estimated one and a half million listeners each week.

Also deserving substantial credit for the influx of pickers and fiddlers playing here are a 27-year-old postal worker, Richie Allen, and bluegrass promoter Doug Tuchman.

Allen started Metropolitan Friends of Country four years ago. It is a nonprofit organization which has been instrumental in staging a series of free concerts featuring some top traditional country stars. Allen enlists the support of shopping mall owners, banks, record companies and private citizens to finance the appearances.

American Management of Calif., Top Billing, Buddy Lee Attractions and Circle T talent agencies of Nashville have helped steer acts to The Big Apple through Allen.

"It's good for the act to appear before 5,000 people at a shopping center, rather than 400 at a small club," Allen notes.

Don Gibson, Don Williams, Cal Smith, Kitty Wells, Johnny and Bobby Wright, Merle Travis, Johnny Carver, Barbara Mandrell, Tommy Cash, Freddie Hart, Tommy Overstreet and Ernest



Carnegie Hall cohorts for ABC/Dot's "Country Comes To Carnegie Hall" concert are, left to right, Steve Diener, president ABC Records; Roy Clark, ABC/Dot artist who performed on the show; Toni Foglesong, wife of Jim Foglesong; and Jim Foglesong, president ABC/Dot Records.

nest Tubb have all appeared at venues as far apart as Long Island malls and Lincoln Center's main plaza through the efforts of Metropolitan Friends of Country.

Representatives from Lincoln Center, the performing rights societies and WHN are all on the board of directors of Metropolitan Friends of Country.

WHN program director Ed Salamon says his station has introduced the strains of modern country music to more than 600,000 people who may have otherwise missed the chance.

"We know we've affected the attitude of the media honchos in this city to the enormous potential of country music," he states. "If nobody was playing the records of these country artists, they wouldn't get an audience when they play here."

WHN has had a decided effect on changing the definition of country music.

(Continued on page WOCM-50)

A double-exposure gives us stereo Don Williams. Taken during the "Country Comes To Carnegie Hall" concert.



JONES & HUMPERDINCK TRADE CROSSOVERS WITH JENNINGS, MILSAP & GAYLE

By PAUL GREIN

The pop and country fields continued this year, with such pop stars as Tom Jones, Engelbert Humperdinck and James Taylor making the country chart for the first time in 1977. Country acts such as Waylon Jennings, Ronnie Milsap and Crystal Gayle all made big advances in the pop market.

Kenny Rogers, Jimmy Buffett and the Marshall Tucker Band are three more pop acts that, while having hit the country chart before, broke through to greater heights this year. Country also accepted such pop-oriented new artists as Mary Macgregor and Jennifer Warnes. And Glen Campbell continued to eek No. 1 records out of both markets.

The big event in terms of a pop star going country occurred in February when Tom Jones' first-ever country charter, "Say You'll Stay Until Tomorrow," made No. 1 on that list. In fact



Ronnie Milsap meets the "First Brother": Billy Carter.

the song hit first in "Hot Country Singles" and was bigger in country. The week it was No. 1 on the country chart, it was only number 28 pop, on its way to an eventual pop peak at 15.

Humperdinck, who shares Jones' label (Epic) and manager (Gordon Mills), also hit the country chart for the first time this year, when his "After The Lovin'" went to number 40 in February. This sleek, Las Vegas-styled MOR smash hit first in pop. By the time it was in the country Top 40, it had fallen off the "Hot 100," after peaking at number eight pop in January.

And in July James Taylor went country for the first time when "Bartender Blues," the flip side of his top five pop hit, "Handy Man," made number 88. The record was his label debut for Columbia.

(Continued on page WOCM-54)

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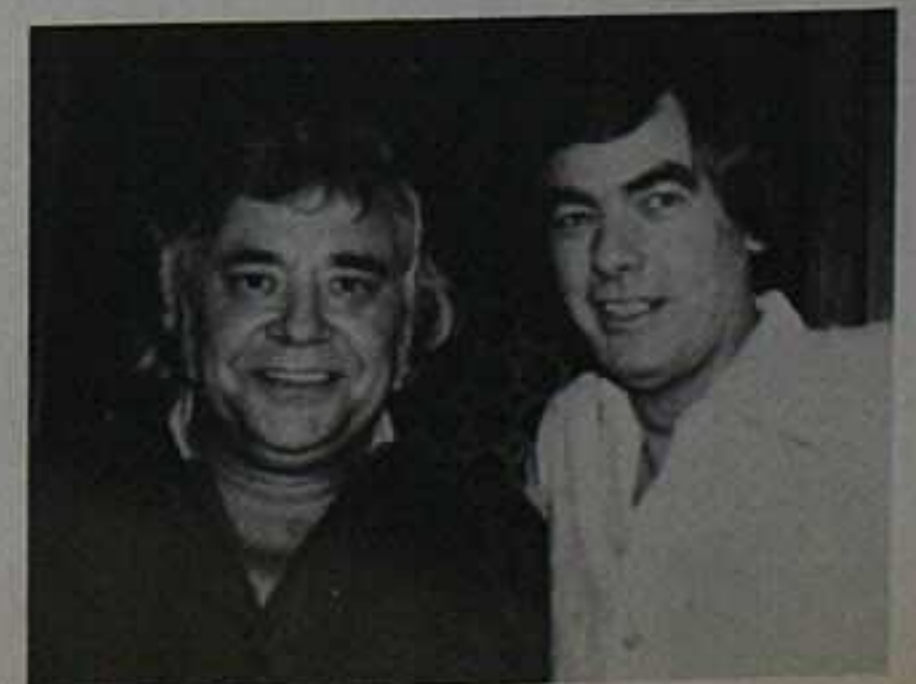
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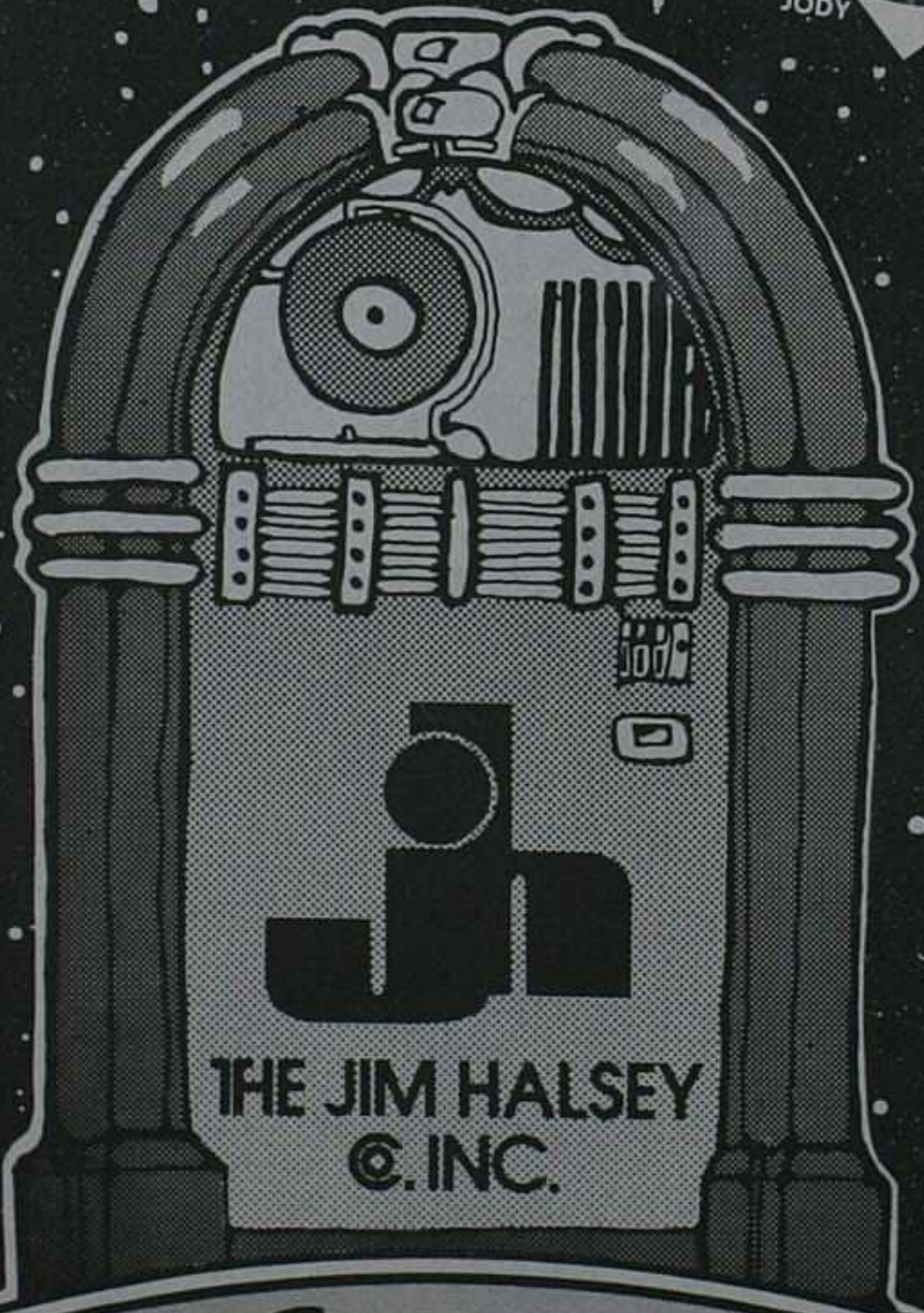
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The way those Texas names keep cropping up on the charts lately, you'd think country music was the latest thing in Texas. Besides Willie Nelson and Waylon Jennings there's LaCosta and Tanya Tucker, and Johnny Rodriguez and Freddy Fender, and Mickey Gilley and Moe Bandy, veterans like George Jones and Ray Price, newcomers like Dotts and Larry Gatlin and Barbara Mandrell and on and on.

The whole phenomenon looks like a Texas explosion, but the most fascinating part about it is that Texas musicians were there at the start of country music. It was a Texan, Eck Robertson of Amarillo, who ventured to New York in June 1922 to record the first country records ever: "Ragtime Annie" and "Sally Goodin." From that point on Texans have not stopped a prolific contribution to country music.

In fact, the first country million seller, "The Prisoner's Song" in 1925, was recorded by a Texan: Marion Try Slaughter—known professionally as Vernon Dalhart—of Jefferson. And it was a Texan who had the first of many hit cowboy songs to emanate from the state, for Carl T. Sprague, while working at the Univ. of Texas, heard Dalhart's "The Prisoner's Song," and decided he could do as well. He auditioned for Victor and sold 900,000 copies of the cowboy song "When The Work's All Done This Fall" in 1926.

Late in 1929 a tubercular ex-Mississippian migrated to Kerrville to make Texas his home. He was to spend about three years there before the disease claimed him at the age of 35, but Jimmie Rodgers' influence on Texas music—and for country music in general—was tremendous. Not only did he have a significant influence in the rise of country music, but he provided inspiration for two young Texans who were, in different ways, to influence country music strongly: Gene Autry and Ernest Tubb.

Just about the time Rodgers moved to Kerrville, Autry—born in Tioga, Tex.—was

TEXANS PUT SPIRIT IN COUNTRY MUSIC

By DOUGLAS B. GREEN

moving to New York City, where he was hoping to win fame and fortune as a singer in the Rodgers style. The records he made in that style were mildly successful, but it was as the silver screen's singing cowboy that he became a national institution, selling millions of disks and forging an entire new film genre. He was followed into singing cowboy roles by another Texan, Woodward Maurice Ritter—better known as Tex—of Panola County. An untiring champion of country music, Tex did much to give the music dignity and respectability, both on-stage and behind the scenes. Singing cowboys from the Lone Star State followed in droves to Hollywood, and included Eddie Dean, Monte Hale, Bill "Cowboy Rambler" Boyd, Stuart Hamblen, Foy Willing, and Hugh and Karl Farr, integral members of the Sons Of The Pioneers.

But the singing cowboys weren't the only Texans stirring up excitement on the plains in the 1930s, for there was born in that place and time one of the most exciting of country music's substyles: western swing, which introduced new sounds,

new instruments and new rhythms to country music. Combining black blues, New Orleans jazz, mariachi brass and old time fiddling, the music was the outgrowth of a couple of Texans who forged the sound: Milton Brown and Bob Wills.

The two were originally members of a group which has, through the years, included almost every important figure in western swing, the Light Crust Doughboys. Brown—whose career was cut short by a fatal automobile accident in 1936—left the Doughboys to form his Musical Brownies first, and Wills left a short time later to form his Playboys, a name he changed to Texas Playboys when the band moved to their long-time home at KVOO in Tulsa.

And there was more musical energy in Texas in the 1930s as well; for example the formation of the Chuck Wagon Gang, a group which was largely responsible for melding the styles of country music, cowboy music, and old fashioned hymn-singing, producing driving religious music which appealed to gospel and country audiences alike.

As the war years approached another important style was developing in Texas—honky-tonk, a sociological as well as a musical phenomenon. As America's population migrated from rural to urban settings, the subject matter of the honky-tonk song reflected the changing situation. No longer were the songs concerned with romantic love or longing for home; instead, their stories centered around more graphic concerns: strong drink and extramarital love.

A big honky-tonk band really got it going—Ted Daffan, a Texan—led by Houston's Daffan, whose compositions are classics in the field: "No Letter Today," "Worried Mind," "Heading Down The Wrong Highway," and the all-time anthem of the honky-tonker "Born To Lose." King of the honky-tonk singers for a while—and probably the first to use the term on record when he cut "Honky Tonk Blues" in 1937—was Denton, Tex.'s Al Dexter, whose "Pistol Packin' Mama" was one of the biggest hits of the 1940s. His popularity in the Southwest was matched by Ernest Tubb in the Southeast who brought Texas honky-tonk to the Grand Ole Opry in 1940 on the crest of his "Walking The Floor Over You."

(Continued on page WOCM-52)



Early Gene Autry

Lefty Frizzell



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Gotham Country Music

• Continued from page WOCM-48

country music. It plays the Eagles as well as Conway Twitty. Olivia Newton-John spins alongside Loretta Lynn; John Denver, Tammy Wynette and Waylon Jennings are heard as often as Linda Ronstadt, the Statler Bros. and Kitty Wells.

Salamon believes WHN's programming has alerted jingle producers to the enormous appeal country artists like Tom T. Hall and Bill Anderson have with consumers. Those gentlemen, along with Johnny Cash, have since become spokesmen for some of the country's biggest name brand advertisers.

Venues for country, bluegrass and "The Nashville Sound" are increasing. O'Lunney's has a roster of local talent which keeps it going seven days a week on Manhattan's upper east side. The Lone Star Cafe on Fifth Ave. in Greenwich Village attracts more progressive country acts. New Jersey and Long Island boast many small clubs which cater to country sounds.

Bluegrass promoter Tuchman books more traditional groups into his South Street Seaport venue, adjacent to a historic renovation project. These outdoor concerts are a popular summertime attraction. During the rest of the year he stages shows at New York Univ.

Beginning this season, Tuchman is also producing the first bluegrass series at the Stratford (Conn.) American Shakespeare Theatre, and another concert series at Montclair (N.J.) State College.

Another bluegrass promoter is Geoff Berne, whose English town (N.J.) Music Hall is being rebuilt after a fire last summer.

During the past year, Gotham has been treated to a live broadcast via WHN of Tammy Wynette's concert in Central Park; a Carnegie Hall concert staged by Jim Halsey and ABC Dot Records; a memorable media blitz which surrounded Dolly Parton's Bottom Line club debut, and, of course, George Jones' by now legendary no-show at the same venue.

The Lone Star Cafe says it will join WHN soon for a series of live broadcasts from the club, which was launched about four years ago and is doing a good business specializing in country artists, from Mickey Gilley to Big Bill Smith.

"It's a more mature audience than the rock crowd," a Lone Star spokesman points out. "They're all ages, too."

One indication of country music's popularity here is the number of local artists who specialize in traditional country music. Dotted here and there throughout the city's five boroughs are small clubs which regularly feature country music, played by natives of the world's most cosmopolitan metropolis.

Thanks, Donna

FEMALE SINGLES ARTIST
OF THE YEAR

COUNTRY INVADES EUROPE

Though it has not hit a sales-explosion status, country music nevertheless is expanding fast in the U.K. The development comes through two areas, one via U.S. artists on record releases and concert appearances and the other through steady build up in the domestic scene.

The real test of strength has to be on commercial success, and U.S. artists clearly hold the winning hand here. The past two or three years have seen more and more infiltration of country music onto the British pop charts. Today, a number of country acts are household names with an audience which may not regard itself as country-oriented, but which simply enjoys the MOR sounds put over by most of the music.

Slim Whitman is among the most popular of all country acts in the U.K. and exemplifies the easy listening aspect of the music. Having initially made a mark in the 1950s with songs like "Rose Marie" and "Indian Love Call," he hangs onto a loyal U.K. following as well as attracting a new audience through television marketing of such albums as "The Very Best Of Slim Whitman" and "Red River Valley," both of which sold in excess of 400,000 units. They were packed by regular Whitman visits.

Today Whitman's appeal is rivalled by that of Don Williams, who broke into the British chart in 1976 with "I Recall A Gypsy Woman," followed with gold disk sales for two albums, "Greatest Hits" and "Visions," along with two sellout concert tours.

Other artists well-established in the U.K. are Billie Jo Spears, Tammy Wynette, Dolly Parton, Johnny Cash, Emmylou Harris, Charlie Rich, George Hamilton IV and Charley Pride, with Kenny Rogers a late chart success.

While other artists, including Crystal Gayle, Waylon Jennings, Tanya Tucker and Merle Haggard, are close to breaking the U.K. pop chart, record companies boost new names. Debut album product has come to the U.K. recently from Gene Watson, James Talley, Barbara Fairchild, Joe Ely, Dan McCorison, Moe Bandy and Stella Parton.

However, public appearances give U.S. artists the edge in Britain, and the annual International Festival Of Country Music, held

(Continued on page WOCM-56)



Performing on Fan Fair's International Show is Canada's Wilf Carter.

try artist ever to hit the gold sales mark, with her first RCA album "Carroll Baker." Sales of 50,000 is Canadian gold certified by the CRIA.

Canada's biggest selling album of the year was country, a two-record Charley Pride package, ingeniously marketed to the country's TV International Records. Ads for the album, which sold in stores, were broadcast in conjunction with a one hour Charley Pride television special filmed in Edmonton, one of Canada's fastest growing country markets. The package is believed to have outsold even Peter Frampton's "Live" album.

"Opry North," a radio series introduced for syndication in late 1976, was adopted by nearly three dozen Canadian stations. The program, a Canadian twist on Grand Ole Opry, is produced by CFGM (Toronto) and uses only Canadian talent. Canadian country radio has grown rapidly and today, with the exclusion of Montreal, there are full-time country stations in each of the nation's top 10 markets.

Another major indicator of growth has been the expansion of Country Music Week, featuring the Big Country Awards, which was held this year Sept. 19-25 in Ottawa, and included concerts, seminars, workshops and awards ceremonies.

This country fest, in only its second year as a major function, now is the equivalent, according to one description, of a Nashville CMA convention and "Fan Fair" rolled into one. Its events were opened to the public this year for the first time.

Concurrent with the weeklong encampment of Canada's country community, the election of new ACME directors is expected to greatly increase the influence and impact of the two-year-old organization.

"The original board of directors was scattered across Canada," observes a source at one of the nation's key country labels. "The phone calls and travel were too much to bear."

(Continued on page WOCM-56)

A Billboard Spotlight



One of Britain's greatest stars, Dame Vera Lynn, center, meets with Mel Tillis and Capitol's Cathy Roszell while in Nashville to record her first country LP under Owen Bradley.



The Wembley Festival in England with Mickey Newbury, Emmylou Harris, Wesley Rose and Don Everly. Newbury and Everly are on Rose's ABC/Hickory label.

CANADA COUNTRY COMES ALIVE

(ACME) enters its first season under officers voted by the general membership.

By ALAN PENCHANSKY

Canada's country music industry witnessed notable commercial gains in 1977 and is looking to continued growth this year, as consumer demand for country continues to mount and the new Academy of Country Music Entertainment

achievements of the prior year were these: Songstress Carroll Baker became the first Canadian coun-

OCTOBER 15, 1977, BILLBOARD

P. SVENDSEN THANKS



Country Music Spirit

Continued from page WOCM-50

The Southeastern sound revival occurred just before a spell of hard times hit Texas music in 1950, as the mountain-soul sounds of Hank Williams, Kitty Wells and Webb Pierce filled the airwaves. Still Waco's Hank Thompson and his Brazos Valley Boys continued to carry the western swing banner with success in that era, and a young protege of Hank Williams was able to forge Hank's Southeastern sound with the twin fiddles and shuffle beat of the Southwest. He was Ray Price of Perryville, who shed the Cherokee Cowboy image with which he'd had tremendous success in the 1950s for that of a laidback country crooner in the late 1960s, and built a second big career around this sound.

Another Texan who in his early years was influenced by Williams was George Jones of Sarasota, who was to develop into one of country music's most influential singers of all time, and has become the latter day king of honky-tonk. Another follower of the honky-tonk style in the 1950s and 1960s was Johnny Horton, who became famous during the vogue for saga songs around 1959 and 1960 with "Sink The Bismarck," "North To Alaska," and "The Battle of New Orleans."

The Texan who most affected country music of the era was, however, without question William Orville "Lefty" Frizzell, who, although influenced by Jimmie Rodgers early in his career, developed an entirely new and extremely moving singing style which continues to influence country singers today. It was Frizzell who performed the unheard of before or since feat of having four songs simultaneously in Billboard's top 10.

Jim Reeves was yet another Texan who rose to prominence in the 1950s. Born in Panola County—as was Tex Ritter—his silky smooth treatment of country love ballads became so popular that his records continue to sell well to this day (especially overseas); his recent high-charting record "It's Nothing To Me" comes a full 13 years after his death.

Still, despite the efforts of these singers and stylists, the 1950s were not a particularly good decade for Texas music, for the Southeastern sound reigned supreme in the first half while rock'n'roll devoured the second. Still, several Texans contributed heavily to the rockabilly explosion, among them Buddy Holly, Bob Luman, The Big Bopper (J.P. Richardson) and Roy Orbison.

The 1960s saw an upturn, however, Willie Nelson, in his previous incarnation as a member of the Nashville songwriting establishment, was producing songs like "Hello Walls," "Ain't It Funny How Time Slips Away" and "Crazy," while Buck Owens, a native of Texas who moved away early, was bringing the sound of the fiddle and steel guitar back to country music with his early classics like "Excuse Me" and

"Together Again." Jimmy Dean of Plainview brought country music to national attention with his television show and his big hit "Big Bad John," while Waylon Jennings of Littlefield was beginning to attract attention as the 1960s progressed.

The significance of this period was that while the country music establishment flirted more and more aggressively with pop music, the foundations were being laid for yet another revolution in the music, and it was a revolution spearheaded by Texans.

Willie Nelson made the break with Nashville in 1970. Although he was doing well as a songwriter, his records weren't selling and he decided to return to Texas. The year also saw the first official recognition of an "underground" song when Kris Kristofferson (yep, a Texan) song, "Sunday Morning Coming Down," won a CMA award. Waylon Jennings, with his rock-influenced beat and unconventional ways, added to the waves being made by Nelson and Kristofferson and soon the label of "outlaws" was given to the loose group by the press. And, almost by accident, the Texas capital of Austin became the capital of the country outlaw nation when Willie decided to settle there. His first Fourth of July Picnic in 1972 served notice on country music that the times, once again, were changing.

Yet non-outlaws from the Lone Star State were making the country music scene jump as well: Freddy Fender (Baldern Huerta) took Johnny Rodriguez' Chicano image one step further and brought the Tex-Mex conjunto sound out of the closet at last, while people like Moe Bandy and Mickey Gilley proved that honky-tonk still lives. The sound of Western swing rose again, with Bob Wills becoming a cult figure, and the rebanding (for recording and touring) of a number of ex-Texas Playboys, led by San Antonio's Leon McAuliffe. Likewise, younger groups based in Austin are now re-creating and adding to the sound: Asleep At The Wheel, Alvin Crow and the Pleasant Valley Boys, and Marcia Ball and the Misery Brothers most prominent among them.

Country music is happening and has happened a lot more places than Texas. Consider the whole Bakersfield, California scene with Buck Owens and Merle Haggard and many others. Indeed, the Country Music Academy organization in California has given the state major emphasis. Haggard, of course, as have many others, draws heavily on the musical images of Bob Wills and other Texas luminaries. Country music's history requires chapters from many places even New York. Chicago also played a major role in the early country music beginning phase. But Texas has played a significant role.

Texas seems to breed musicians like closets breed coats and hangers. If Nashville holds the title of business and recording capital of country music, then Texas must be—and has been for half a century—its prime testing ground. As Waylon said: "Bob Wills Is Still The King"; "You just can't live in Texas if you don't have a lot of soul."

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Country Live Talent

• Continued from page WOCM-42

structures, as is often the case with rock, and then walk around, wringing my hands, hoping they'll show up. It's much better with country groups: Their contracts are simpler, they're easy to work with and you can put shows together more quickly."

For this year's celebration, Kings Island promoted with newspaper coupons offering a dollar off regular admission price to the park. According to Palmer, more than 80,000 coupons were turned in at the gate.

He says parks and fairs are trying to book talent earlier than before, but he probably will not book until April. Major acts perform two shows a day at Kings Island.

When talent buyers are pleased, it follows that sellers will be, too. Bob Neal, of William Morris Nashville office, reports profitable activity at fairs, auditoriums and theme parks and a growing business in country nightclub bookings. "We're enlarging our activity in the fair and rodeo areas," Neal says, "and spending more time with their talent buyers."

Crystal Gayle is one of the newer additions to the Morris stable and is expected to be a growing attraction, given the breadth of her musical appeal. Neal says many top stars are reluctant to commit themselves too far in advance for fear it will restrict tv and movie options. For this reason, he adds, some are putting a 45 to 60-day advance cancellation clause in their contracts.

Joe Hupp, who works the East and Northeast U. S. for Jim Halsey, Tulsa, says he's encouraged by the rapid acceptance of country music in this formerly hard-to-break-in area. "It's getting stronger here," notes Hupp, "and I believe it's because the big radio stations have taken to playing country music."

Another index of acceptance Hupp points to is the frequent appearance of many Halsey clients on national television. Despite the fact that some of the highest priced stars are in the Halsey lineup, Hupp says his organization is actively working to enlarge its share of college bookings. Two of the prime wedges for doing this are Don Williams and the Oak Ridge Boys.

"The Oak Ridge Boys," Hupp says, "have already proven themselves in nightclubs in Nevada. They can become one of the hottest acts on the college circuit."

Stone County, Colorado's dealer in progressive country acts, says business is up with such attractions as John Hartford, the Dillards, Red, White & Blue(Grass), the New Grass Revival and Sundance. Keith Case, Stone County's president, says: "We've radically changed our roster as of the first of this year by cutting the number of acts we represent from 32 to 11." The move was to make the company more of a "full service" organization for the acts retained.

Despite their continuing campus appeal, Case says, his attractions have drawn their greatest profits from commercial buyers: clubs, fairs, festivals and concert promoters.

Stone County's push for the past year-and-a-half is toward expanding its overseas markets. The Dillards have performed in England twice. Hartford has done a West European tour. And New Grass Revival has appeared in Japan.

"Within our own roster," Case says, "we try to book packages, based to a good extent on the affinity between the acts."

Promoters east and west are brightened by today's look of country. Abe Hansa, president of Package Country Music, Inc. (PCMI), Buffalo, promotes shows up and down the Eastern seaboard and into Canada. He says about 75% of his business is in country acts. Among his more profitable arrangements have been those with Conway Twitty and Loretta Lynn. "They're outstanding," he says.

"Country has a good following. It has the most faithful of all fans. And you've got a lot of young people coming to it," says Hansa, citing the drawing power of Kenny Rogers' recent crossover, "Lucille."

Hansa is not as pleased with the Canadian market for country music as his West Coast counterpart, Jack Roberts, of the Jack Roberts Agency, Seattle. Says Hansa, "Everybody is under the impression that country music is pretty big in Canada. I don't know where they get that idea."

Roberts gets his idea from the fact that about 25% of his activity is in Canada. Recently, he promoted a profitable Charley Pride tour of New Brunswick, Nova Scotia and Prince Edward Island, as well as Canadian tours by Merle Haggard and Conway Twitty.

In his coast-to-coast operations, Roberts arranges hundreds of shows each year, based both on the charts and "the gut feeling that 20 years have taught me." Country music promotion, Roberts says, is changing: "I believe country music is more difficult to promote now than it was in the late 60s and early '70s. Generally, the artist doesn't enjoy as much longevity now. The market's becoming more Top 40 oriented."

But after 25 years of business, the Palomino nightclub in Los Angeles is drawing more heavily now than ever on nationally known country acts. Palomino's Tommy Thomas says the club is a seven-night-a-week operation, with two bands each night.

"We use a lot of local talent, especially for opening acts; but we have national talent practically every other night." Recent stars have included Hoyt Axton, T.G. Sheppard, Red Steagall, Jerry Lee Lewis, Asleep at the Wheel and Doug Kershaw. There have also been tv specials from the premises which featured John Denver and Glen Campbell. National acts, Thomas says, are brought in for one to four days.

The Palomino seats 400 in its main room and 300 on the patio. The cover varies from \$2 to \$7. "We get a good cross-

section of ages," Thomas reports, "and we get lots of tourists."

Tourists are the mainstay for Nashville's Possum Holler, a Printers Alley club partnered by Shug Baggott and superstar George Jones. Also open every night, Possum Holler relies on its house band, made up of some of the town's top session musicians, to keep the customers happy when big names aren't on the bill.

About three nights a week, Baggott says, nationally known acts perform. "We have a VIP section, railed off and elevated from the rest of the club, and we're getting unannounced performers—Waylon, Roy Clark, Haggard, Charley Pride—almost all the big names have performed here when they've visited."

George and Tammy Wynette are the most frequent top performers. Baggott says it's the club's elevated stage, \$50,000 sound system and versatile house band which make the big names so willing to do spontaneous appearances.

Possum Holler is now in its third season and has become a regular stop for tour buses. Cover charges for the 500-seat pleasure dome range from \$3 a couple to \$4 a person, depending on the performer.

"We draw a number of locals when the top acts are playing," Baggott adds, "but mostly we're for tourists. We don't do too much advertising."

Ted Gehrke, of the NECAA West Coast Showcase, San Jose, says country music is coming on strong at campuses nationally and particularly strong in the South Bay area he's most familiar with. The NECAA is a block booking organization which assesses and prices live talent in regional showcases for college appearances.

"Students tell me that country has a lot more soul now than it used to," Gehrke reports. "They say the words don't seem as corny anymore. It's taken very seriously now."

As the popularity increases, so does the cost of the talent. Although country music still costs less than rock, Gehrke says some colleges are finding it impossible to pay the \$7,500 to \$8,500 a concert which a Waylon Jennings or a Kris Kristofferson would cost.

Gehrke cites a survey made by a student at San Jose State College for his senior thesis. "We found that of the 10 largest grosses reported by the San Jose Civic Auditorium—and this included acts like the Rolling Stones—seven were country acts."

Down home is uptown all over.

Crossover Tradeout

• Continued from page WOCM-48

Kenny Rogers, Jimmy Buffett and the Marshall Tucker Band had all hit the country chart prior to this year, but they went higher in 1977 than ever before.

Rogers had been making the country list since his First Edition days on Reprise in 1969. Last year he had a couple of top 20 country hits on his current label, UA, with "Love Lifted Me" and "Laura (What's He Got That I Ain't Got)."

But this year he broke through with "Lucille," which was No. 1 country for two weeks in April, and in June crossed over to peak at number five pop. At the time the sad lament was tops in country, it was only number 66 on the Hot 100.

Jimmy Buffett's bittersweet "Margaritaville" peaked at number 13 on the country chart in July, to become the ABC artist's first top 50 country hit. Before this, his highest country mark was number 58, set by "The Great Filling Station Hold Up" in 1973 and "Come Monday" in 1974.

"Margaritaville" hit the pop chart a month before debuting on country, and went somewhat higher on pop by reaching number eight on that list.

The Marshall Tucker Band's "Heard It In A Love Song" only reached number 51 country, but that still beats the Capricorn act's country peak of 63 set last year by "Long Hard Ride."

The song first hit the country chart in April, fell off for two weeks, and then re-entered in May. By that time the song was up to number 27 pop, on its way to a peak at number 14.

Country radio also accepted such new pop-oriented artists as Mary Macgregor and Jennifer Warnes.

Glen Campbell retained his dominance of both lists this year, with his "Southern Nights" being the only single of 1977 to have gone No. 1 country and pop. The goodtime smash on Capitol headed the country chart for two weeks in March, and topped the pop chart six weeks later, in April.

Maybe the most important development of the year is that Waylon Jennings, Ronnie Milsap and Crystal Gayle achieved their first pop hits after years of country success.

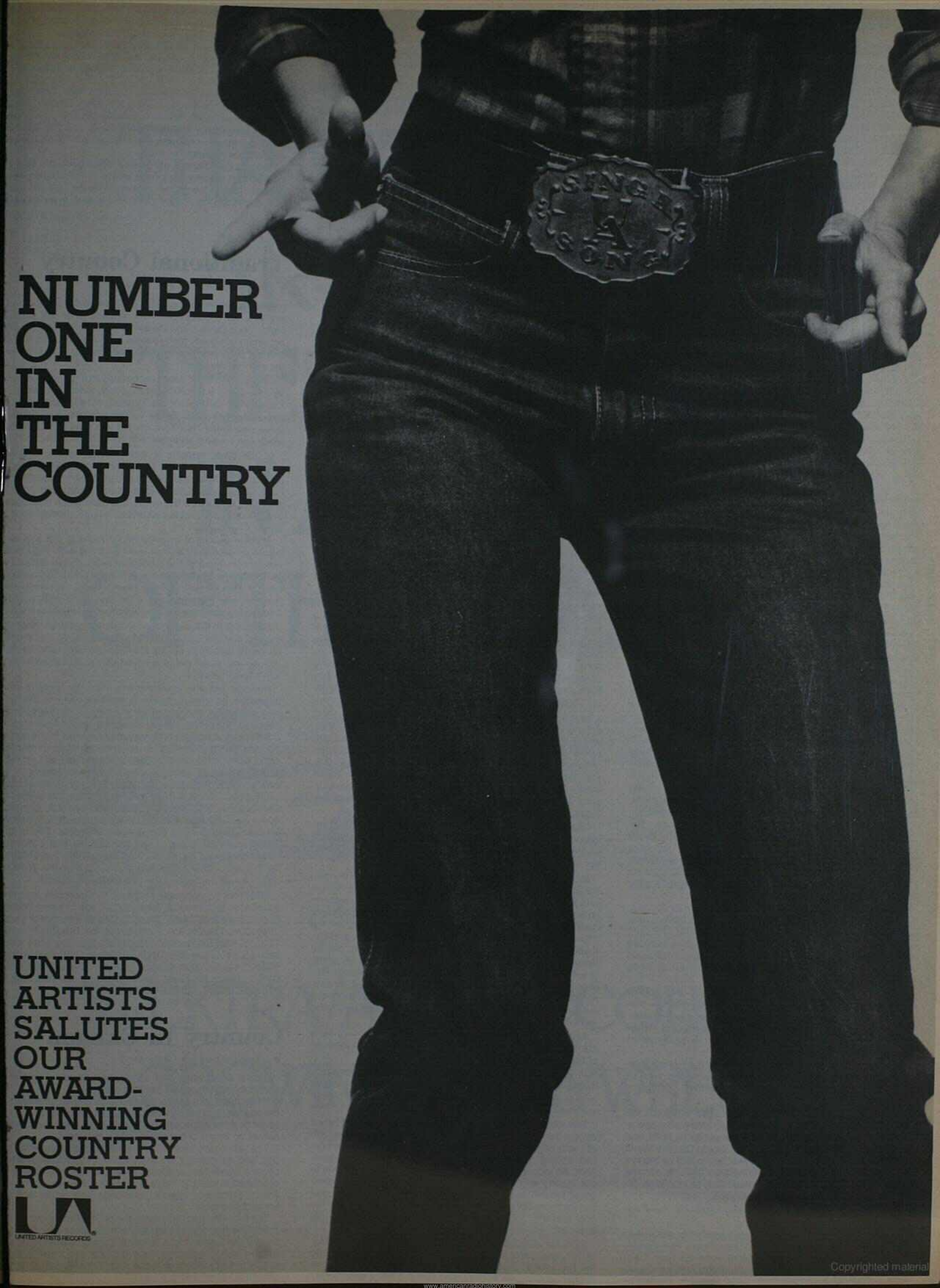
Jennings' "Luckenbach, Texas (Back To The Basics Of Love)" was No. 1 country for six weeks from May to July, and a couple of weeks later got up to number 25 pop. Jennings' previous high-mark on the pop chart was number 60 for 1975's "Are You Sure Hank Done It This Way."

Ronnie Milsap, who shares Jennings' label (RCA), went No. 1 country for three weeks in July and August, and a couple months later closed in on the pop top 20. Milsap's previous best pop peak was 87 on 1970's "Loving Is A Natural Thing."

Crystal Gayle, a UA stylist, had the No. 1 country hit for three weeks in September with the sleek, uptown "Don't It Make My Brown Eyes Blue," and in a matter of weeks it was in the pop Top 40.

And the late Elvis Presley is one final artist whose reach extended into both the pop and country audiences. "Moody Blue" and "Way Down" were both No. 1 country singles before his death, his first top-of-the-charts country hits since "Teddy Bear" and "Jailhouse Rock" 20 years ago.

Both peaked at number 31 before sliding down the Hot 100, though in the aftermath of his passing, "Way Down" turned around and zoomed into the top 20 on the pop list.



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Country In Europe

• Continued from page WOCM-52

over three days each Easter, has provided showcases for many acts visiting Britain for the first time.

These Mervyn Conn-promoted events have greatly helped the success of artists like Dolly Parton, Tammy Wynette and Don Williams.

In media terms, country music is gaining ground in the U.K. BBC-TV regularly screens country programs. On radio there is just the one network show, "Country Club," presented by David Allan, but the local stations have become involved so that there are now 32 outlets regularly scheduling country shows.

On the domestic front, there are some 500 solo acts and groups finding reasonably regular work in country venues. But they find it hard to score with the general British public.

Some on the way are Frank Jennings Syndicate, Sydney Devine, Bryan Chalker, Brian Maxime, Lynch and Lawson and Keith Manifold, all signed to major record companies. All go for the smaller, localized labels and sell albums on the road.

Country in the U.K. grows bigger by the month, but it is impossible to estimate the eventual potential audience.

For several years country and country-rock in Holland has enjoyed an upsurge of popularity. International acts such as Tammy Wynette, Emmylou Harris, Johnny Cash, Jim Reeves and the Everly Brothers have hit the Dutch charts many times.

Popular local acts playing country music are the Tumbleweeds, Sommerset, Pussycat, Jack Jersey, Colt 45, Saskia and Serge and Herman and Angie. All have been to Nashville and some have recorded there.

In some cases, Holland has set new country trends in terms of artist acceptance. For instance, the Flying Burrito Brothers, Poco, Buffalo Springfield, the Eagles, Guy Clark and Willie Nelson got initial European breaks in Holland.

Last year added up to a positive country boom in Holland, with triumphs for Pussycat, the Tumbleweeds and Sommerset. But some of the impact has faded in recent months, even though the popularity continues.

In 1976, the European Country Music Association (ECMA) was founded in Holland, with a main aim of promoting country music in this territory. It was involved in the trip of Herman and Angie, Colt 45 and Saskia and Serge to Nashville and also arranged a Bill Monroe performance in Holland. Association president Cees Dorlijn says the new aim is to set a big international country festival in Holland in 1978, with Merle Haggard possibly topping the bill.

Dutch radio stations pay close attention to country music with TROS, AVRO, VARA and NCRV putting out weekly shows that pull good listening figures. AVRO is due to start a monthly country music show on tv here, in conjunction with ECMA.

Holland has specialist country music record shops. The one promoter specializing in country is Cor Sanne. A few months ago, he organized a Dutch visit for U.S. bluegrass duo Jim and Jesse.

In Belgium, too, country interest is growing. The interest is fanned by promotional work by various labels, notably Warner Bros. and CBS with A&M, plus RCA and Ariola. More and more albums are released and there is more media publicity and radio programming given to country music. Top acts for Belgian fans are Johnny Cash, Don Williams and Emmylou Harris.

Local production centers around Eddy Smets and Kitty Prins. Monopole records is pushing an album by Eddy S. Martin (Eddy Smets), "Follow Me To Nashville," with Little Richie Johnson, and featuring only Belgian compositions. Kitty Prins has recorded an all-instrumental album of self-penned material, destined for export and titled "The Pioneer Breakdown."

The BRT 11 network works hard for country music. The "Country Music Club" of Radio Kortrijk has been going for 20 years and has six awards from the U.S. "Saloon" by Jules Couscheur on Radio Antwerp and "Round-Up" by Herman De Geyter (Radio Gent) have both run 10 years. All three stations belong to the Flemish GRT, and country music gets a good show in Belgium.

Country music is very much alive and kicking in Finland. The Finnish breakthrough was around 1960-1961, when country songs were regularly in the top 30. Early hits included "He'll Have To Go" and "Walk On By," though considered more mainstream pop rather than country music. Jim Reeves finally popularized country music as such with a string of hits in 1963-1964.

Then in 1969 several RCA heavies, such as Chet Atkins, Connie Smith, Bobby Bare and Skeeter Davis, visited on promotional tours, they activated the country scene, giving inspiration to such current hot acts as Country Express (EMI). Jussi Ruittinen (EMI), Rusty Ramblers and Jarno Sarjanen (PSO).

Now the country sound is a major force in the Finnish market with heavy emphasis on new generation names such as Linda Ronstadt, Emmylou Harris, John Denver, the Eagles and Barbi Benton.

Of the older names, Johnny Cash sells well and is a cult figure here because of his colorful career. There are regular country shows on local radio and some go on tv, both vital marketing outlets. And the first International Country Music Festival was held here in April, this year, promoted by Mervyn Conn and Tom Hertell and featuring Don Williams, Crystal Gayle and the regular Finnish visitor, George Hamilton IV. Dennis Weaver was master of ceremonies.

The show pulled 3,500 fans and was filmed for Scandinavian tv networks.

Britain is an important stepping stone into Europe. Artists such as Pete Sayers, Brian Chalker, Dave Travis, Pete Stanley and Jeannie Denver are getting warm welcomes from European audiences. But on its own count, country seems to have a limited following in many continental European territories.

Festival Of Country Music in Gothenberg spotlights both U.S. and local acts. And though many U.S. recordings of country acts are available in Sweden, there is a healthy development locally, notably through Moonshine, Rankarna with Mats Radberg, the Tennessee Five and gospel team, the Samuelsons.

But the West German scene is slow to build, despite the presence of so many U.S. bases and the Armed Forces Broadcasting Network, plus the fact that this territory is among the top five record markets of the world.

Even so, there are some local artists operating in the northern areas and U.S. names like Tammy Wynette, Johnny Cash and Merle Haggard sell a lot of records. British acts find increasing work on the U.S. bases and in German discos.

Bearing a fairly close link with its own musical traditions through use of acoustic instruments, bluegrass and old-timey music is gaining in popularity in Switzerland.

The popularity of country music in eastern European countries is still minimal, though Czechoslovakia has possibly the strongest interest, through such acts as Nadia Urbankova, Jiri Brabec and Country Beat, plus Karel Gott, whose material comes mainly from U.S. sources.

British singer-writer Dave Travis is one of the few to work Hungary and Yugoslavia and reports that though there is little country activity thereabouts, audiences are responsive to the material and are aware of leading U.S. artists.

Enthusiasm for country music is gaining in Russia, and artists like Tennessee Ernie Ford, George Hamilton IV, Roy Clark and the Oak Ridge Boys have visited there. Mervyn Conn is arranging for his country music festival to be staged in Moscow in April 1978.

Label Action Expands

• Continued from page WOCM-22

CBS regularly unveiled its newly signed artists to the Nashville industry by showcasing 12 new Columbia, Epic, Playboy and Cleveland International talents. Also, a unique campaign joined the forces of CBS and Cincinnati's King's Island theme park to present a double weekend of CBS country artists' concerts at the park. Plans for more ventures of this kind are in the making for 1978.

Columbia's talent is impressive with such artists as Willie Nelson, Johnny Duncan, Johnny Cash, whose "Rambler" LP made its debut nationally on more than 60 radio stations simultaneously; Marty Robbins; Moe Bandy; Sonny James, whose "Sonny James In Prison In Person" LP was a recording first, as the album's session musicians were exclusively prison inmates; Lynn Anderson, who has scored television as well as chart recognition this year; David Allan Coe; Barbara Fairchild; Freddy Weller; Shylo; Darrell McCall; Faith O'Hara, Jeannie Seely and Diane Jordan. New signings include Bobby Bare, Janie Fricke, R.C. Bannon, Mary Kay James and the Silver City Band.

Epic's roster includes Tammy Wynette; Charlie Rich; Johnny Paycheck; Joe Stampley; George Jones; Tom Jones, whose "Say You'll Stay Until Tomorrow" achieved success with both country and pop charts; Tina Turner, a CBS International artist whose European hit "Silver Bird" gained U.S. attention on the country charts; the Charlie Daniels Band; Bobby Goldsboro; Engelbert Humperdinck and Michael Murphey. New with Epic are Dave Loggins, Marshall Chapman, Killough & Eckley, Marcia Routh and Ed Bruce.

Meanwhile, at RCA, an increased commitment to artist development, success in crossover activity and "staying power" on the national charts reflect another strong year for the label.

RCA's artist development thrust caused a lot of attention for such artists as Jerry Reed, Charley Pride and Chet Atkins with the "Nashville 99" television show. Dolly Parton, who has embarked upon developing a mass audience appeal with her diversified talents, has made several appearances on the "Tonight Show," as well as other network tv shows, and has made her mark in New York's Bottom Line this year; Jim Ed Brown and Helen Cornelius and Porter Wagoner have syndicated tv shows which are aired in most markets; Ronnie Prophet has the No. 1 rated tv show in Canada, where it is nominated for the Canadian television awards; and commercial exposure is witnessed with Jim Ed Brown, Johnny Russell and Jerry Reed.

According to RCA officials, because of this exposure sales are much greater this, even with catalog items, to an increase of some 40-50% over last year.

Promotional tours and spotlight showcases, with such acts as Charley Pride, Dave & Sugar and Ronnie Milsap, are beginning to pay for RCA this year, which is attributed to a careful selection of acts.

Penetrating the pop market, RCA successfully established Waylon Jennings and Ronnie Milsap as potent cross-over artists with pop hits "Luckenbach, Texas" and "It Was Almost Like A Song," which crossed from No. 1 country chart positions. An increase in sales has already been witnessed due to this activity with Jennings' LP products, which have experienced upward sales from 250,000 to 300,000 units to gold and platinum standards, exemplified with "Are You Ready For The Country," the Waylon "Live" and "Dreamin' My Dreams."

RCA can also boast of "staying power" on the national country charts this year with such acts as Jennings, who held the No. 1 chart position with "Luckenbach, Texas" for six straight weeks; Elvis Presley, who had the No. 1 position for

two weeks; Pride and Milsap added two No. 1 records each this year; and Jim Ed Brown and Helen Cornelius, Dave & Sugar and Dickey Lee rounded out the category.

Jennings did it again with his "Ol' Waylon" LP which was No. 1 for 17 weeks, only to be knocked out by Presley's "Moody Blue" LP which exploded with sales following his death.

Other RCA acts include new signings Paul Craft, Steve Warner and Wilma Burgess, along with Floyd Cramer, Dottie, Beverly Heckel, Gary Stewart, Dwayne Orender, Zella Lehr, Steve Young, Eddy Arnold, Danny Davis and the Nashville Brass and Hank Snow, who has changed his sound this year with his 104th LP for the label.

Perhaps the strength of the RCA operations can be summed up in a success story represented in the Country Music Awards. Taking five of the 10 awards in the last two years, RCA artists are nominated again this year in every category.

(Continued on page WOCM-58)

Traditional Country

• Continued from page WOCM-44

mated format which is custom recorded in the station and is available for syndication. "Our request lines are open at night," says Davis, "and the system is switched to manual to accommodate them. Many people are not even aware that our evening programming is automated, and want to know who the evening deejay is."

In New York, WHN is making inroads as it popularizes country music with the metropolitan crowd, becoming one of the top country stations in the process. WHN exemplifies the power of airplay to build an audience; a result of the WHN leadership in the New York market is a growing listenership which can support an urban edition of country music.

At the other extreme is WBAP in Ft. Worth, a station strongly identified with the Texas brand of country music. According to WBAP vice president and general manager Warren Potash, the key is varied programming. Sports and news are given equal play with the music, a format which has resulted in a demographic profile that reveals a large, wealthy adult audience.

Another aspect of country music radio is the airplay received on all-night clear channel stations with high output which reach most of the continental U.S. These stations are frequently the only ones received in rural areas. Says program director Tom Krinsier at WWL, New Orleans, "We receive mail from all over the U.S. and even Canada." WWL's Charlie Douglas is among the best known country deejays in the U.S.

According to Krinsier, major competition is from other clear channel stations such as WWVA in Wheeling, W. Va., WBAP in Ft. Worth and WHO in Des Moines. The late night format is popular with major national advertisers as well as with the nation's insomniacs.

Radio is not the exclusive dominion for country music broadcast, as television airways are also carrying the bands on a successful, national syndication basis. Perhaps the best known is "Hee Haw," which according to Cliff Decker, ICPR, Los Angeles, is booked into every major market in the country. "During the prime time season of approximately six months," says Decker, "Hee Haw" peaks at 12 million sets receiving, which represents approximately 30 million viewers." "Hee Haw's" roster includes a roundup of nearly all the stars, including Mel Tillis, Roy Rogers, Kenny Rogers, Jerry Reed and Charley Pride, Tom T. Hall and Johnny Paycheck, plus about 40 regulars. Decker notes the show's popularity with performers and attributes it to the payment schedule. Two or three appearances are taped in one day and the first check is received on leaving the studio. And there is the guarantee of a rerun check, since "Hee Haw" airs 52 weeks a year; new shows for 26 weeks and then 26 weeks of repeats.

"Hee Haw" is not alone, however. TV Guide lists around the country such perennial favorites as the "Porter Wagoner Show," the "Dolly Parton Show," "Good Ole Nashville Music," "Pop Goes The Country," "Nashville On The Road" and on PBS, "Austin City Limits." Nationally, country stars can be seen performing on the "Osmond Show," and those nearing major crossover status, such as Kenny Rogers and Crystal Gayle, appear for guest spots on talk shows including the "Tonight Show" and the "Merv Griffin Show."

Country In Canada

• Continued from page WOCM-52

explains, anticipating that a closer geographical concentration of executives will be decided upon.

While ACME has yet to introduce its formal strategies for the promotion of country music, with its development, it is believed that the organization will make an enormous contribution as an informal communications network.

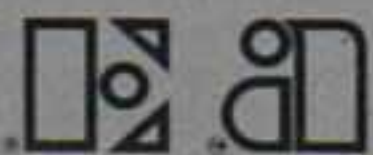
The vast empty spaces between Canadian population centers, and the nation's tendency toward regional isolationism present marketing problems more difficult than those encountered in the U.S. There is an imperative need for country artists, producers, agents, promoters and record labels to bridge these gaps.

The industry also recognizes the need to apply more effective marketing and promotion techniques to country music throughout Canada. As a source in Canadian publishing put it: "The great majority of the promotion and merchandising people in Canada are rock and pop oriented, and they have tended to ignore country music."

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Label Action Expands

• Continued from page WOCM-56

including three artist nominations for the entertainer of the year with Jennings, Milsap and Parton.

"Beyond Country Limits" was a comprehensive country product program initiated by ABC/Dot this year including special sales, marketing, merchandising and advertising programs to focus on releases from ABC/Dot, Hickory and ABC. It was highlighted by a "Country In New York" concert at Carnegie Hall featuring Roy Clark, Freddy Fender, Hank Thompson and Don Williams. It was broadcast to a worldwide radio network and a special national network of more than 50 top country stations in cooperation with WHN Radio in New York.

Additionally, ABC/Dot contributed to the development of showcase situations for country artists in the Chicago area when Billy "Crash" Craddock and Don Williams kicked off a pilot program at Chicago's Ivanhoe Theater, in cooperation with WMAQ radio, marking the first actual broadcast involving a live audience.

New signings with ABC/Dot include the Oak Ridge Boys, which has enjoyed its first success with the label with "Y'all Come Back Saloon;" Tom Bresh, Randy Gurley, John Wesley Ryles, who has also seen early success with "Fool" and "Once In A Lifetime;" John Conlee, Allen Frizzell, O.B. McClinton and Tompall Glaser, an ABC artist who has been worked country.

The label's established roster also includes Barbara Mandrell, Tommy Overstreet and Narvel Felts. The company also had considerable success with Jimmy Buffett's "Margaritaville."

United Artists continues to improve its stability this year with an increase of activity on the international scene, eight No. 1 singles (a high mark for the company) and the establishment of crossover potential for two of its artists, which cleared the way for United Artists' biggest year in the country division.

According to Lynn Shults, director of operations for United Artists, "The main thing within the past year is the fact that not only did we have a crossover record with Kenny Rogers, we also had a crossover with Crystal Gayle. Both "Lucille" and the LP, entitled "Kenny Rogers," have gone gold, and it looks as if Gayle's LP will also go gold."

Charting the most No. 1 country songs the company has even had, Shults cites Rogers, Gayle and Billie Jo Spears as contributors and places the bulk of these successes within the framework of independent production by Allen Reynolds and Larry Butler.

Internationally, the company is increasing its visibility with festivals, tv and tour appearances by Rogers, Gayle and Spears, and points toward artist Slim Whitman as a continuing giant in European market sales.

"We are going to continue looking at our product as a mass media type of product," says Shults, "not limited to any one area. We will approach it from the angle that it is a mass appeal-type of buy from the consumer standpoint and it's a mass media item as far as radio goes, and we will be working very closely with respective booking agencies and management firms that handle our artists as far as tv goes."

Other artists comprising the UA roster include Jack Blanchard and Misty Morgan, Melba Montgomery, Del Reeves, Doc and Merle Watson, Dottie West, Bobby Wright and David Wills.

Two major name signings have been announced this year at Warner Bros. with T.G. Sheppard and Hank Williams, Jr., as well as new additions Pal Rakes and Susie Allanson.

Contributing to single success for the label, which saw chartings with 23 out of 26 country single releases this year, were Donna Fargo with "That Was Yesterday"; Margo Smith, whose "Happiness" LP spawned four single releases; Emmylou Harris with "Sweet Dreams," and Rex Allen, Jr., who had two top 10 singles this year.

In albums, Warner Bros. scored with all six LP releases this year, headed by Harris' "Luxury Liner," which led in chart activity for seven weeks and is still in the top 100.

Expanding its staff, the label has added a total of five people this year, including two regional sales personnel, two associate national promotion managers and a head of artist relations and publicity.

The strength of Capitol Records lies in the diversification of its roster. And in the past year, it has continued to strengthen its country division with several new additions to the roster as well as a restructuring of its staff.

Among the new talents joining the Capitol team are Kenny Dale, Mel McDaniel, Marcia Ball and the Dusty Chaps. A number of acts are sporting both country and pop appeal including Michael Clark, Pam Rose, Lonnie Mack, Juice Newton and the Silver Spur, Linda Hargrove and Norton Buffalo and the Rhead Brothers.

Glen Campbell leads off the long list of established artists who continue to maintain their popularity each year, including Anne Murray, Asleep At The Wheel, the Original Texas Playboys, Freddie Hart, Gene Watson, Ray Griff, James Talley, Jessi Colter, Larry Ballard, R.W. Blackwood, Connie Cato, LaCosta, Dianna Williams, Stephen Fromholz and Ray Sawyer.

Restructuring within its country division has brought Vince Cosgrave in as director of country a&r/marketing on the West Coast; Chuck Flood, formerly special projects director, has been named director of talent acquisition in Nashville; Ed Keeley was appointed national country promotion manager, based in Los Angeles and Cathy Roszell has assumed the position of southeastern press and artists relations coordinator.

"The restructuring move is a tremendous strengthening move all around," states Frank Jones, vice president and general manager.

An increased commitment to country operations can also be seen this past year at MCA with personnel moves involving

John Brown, named country marketing director; Jeff Lyman, named country promotion director, and Kelly DeLaney, whose responsibilities were increased to country publicity director in Nashville.

Twitty Bird Productions brought some fine talent to MCA with Jessica James, Nat Stuckey, Joni Lee, Chartlie Tango and Peggy Forman, as well as new signings of Merle Haggard, Vassar Clements, David Frizzell, Jim Glaser, Dan McCorison, Geof Morgan and Ernest Ray adding to its roster line-up of Bill Anderson, Jerry Clower, Joe Ely, Loretta Lynn, Bill Monroe, Ronnie Sessions, Cal Smith, Kenny Starr, Nat Stucky, Mel Tillis, Tanya Tucker, Mary Lou Turner and Conway Twitty.

Continuing to grow and prosper, Mercury has capped a banner year for Phonogram, Inc./Mercury with the acquisition of Monument Records distribution and its artist roster, which includes several top country acts.

Larry Gatlin and Charlie McCoy are two of Monument's artists who have had new LPs released under the distribution pact, and for Mercury itself, the Statler Brothers, Tom T. Hall and Johnny Rodriguez have scored with top 10 singles, while Jacky Ward, Nick Nixon and Rheba McEntire debuted on Mercury with LP releases.

Elektra/Asylum is still propelling to new heights with Eddie Rabbitt, Linda Ronstadt, Stella Parton, Vern Gosdin and Wayne Carson.

Republic Records reports that 14 out of 18 country single releases have hit the national charts leading off with David Rogers, Kathy Barnes and, most recently, Ray Sanders.

"We've gotten Gene Autry back in the national charts with LP product," says Dave Burgess, vice president and general manager of Republic, "and we've also started our own distribution network headed by Arnie Theiss, in charge of marketing and sales."

GRT has experienced a good year with such major pieces of Top 40 product as "The King Is Gone," a Scorpion Record by Ronnie McDowell, and "Telephone Man" by Meri Wilson, which has also hit the country, MOR and r&b markets. Jimmy Dean added sales of more than 150,000 units with his "I.O.U." single. GRT has expanded its promotion staff and added two field people.

Gusto Starday has signed several new artists in the past year who have enjoyed chart success, including David Houston, Sherri Jerrico, Linda Plowman, Terry Tigre, Billy Joe Burnette and Johnny Bush.

True Records started making waves as a growing independent with hot songs by such artists as Claude King and Leon Everette, while other labels reporting upswings in the past year include Plantation, Soundwaves, Zodiac, Record Productions of America, Caprice, Hitsville, Gazelle and SCR. Meanwhile, Con Brio established itself as one of the most successful new labels in town with major chart songs by Don King and other talents.

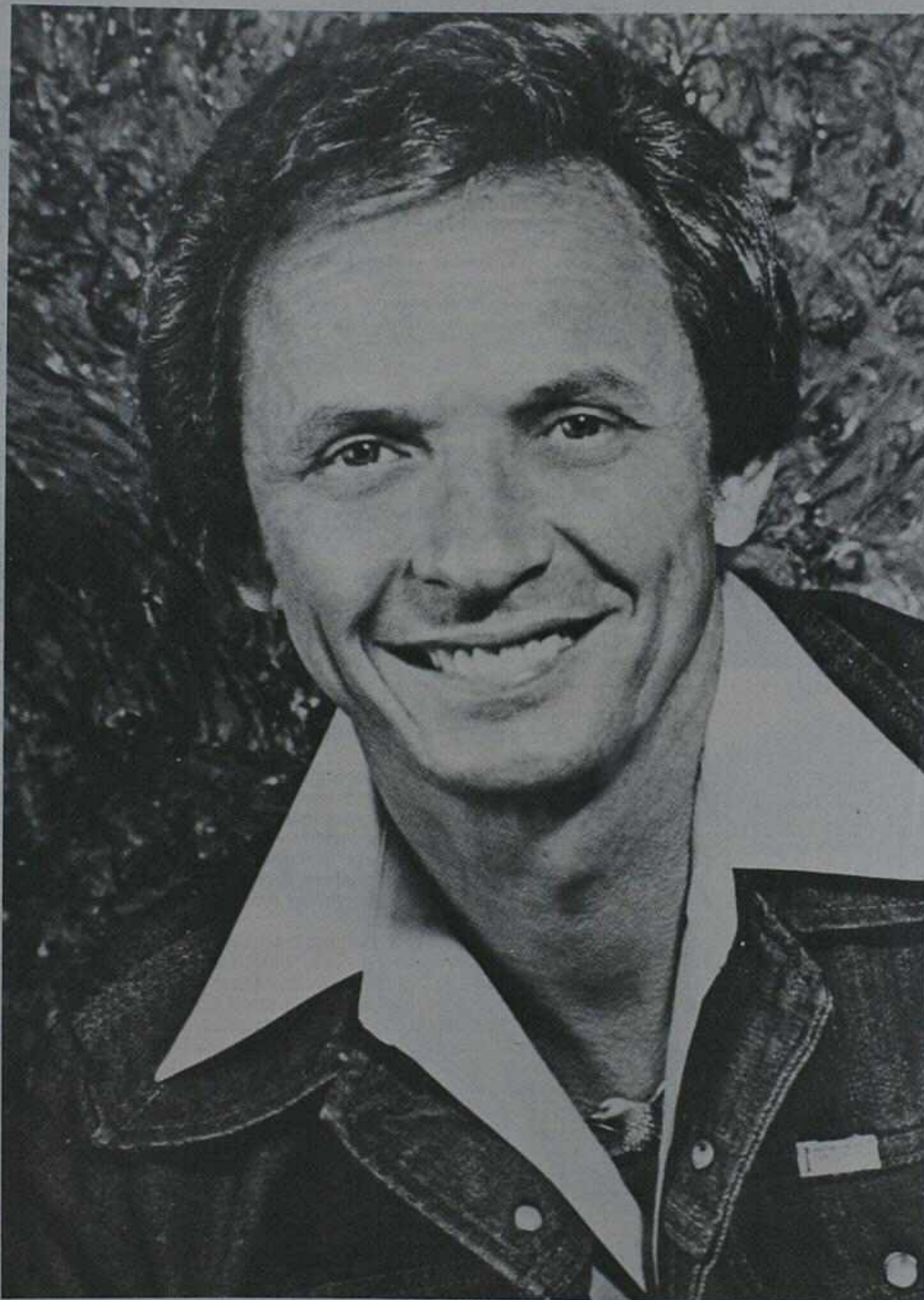
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JANUARY

- 3 Sammy Davis Show
- 4-9 Rochester, N.Y.
- 12 Pop Goes Country
- 13 Recording Session
- 14 Naples, Fla.
- 17-18 Hollywood Squares
- 19-23 Kansas City, Mo.
- 24 Nashville 99
- 26 Recording Session
- 27-31 Miami, Fla.

FEBRUARY

- 1 Merv Griffin
- 2 Tonight Show
- 6 Peoria, Ill.
- 8-10 Don Ho—Hawaii
- 11 Leslie, Ga.
- 12 Leesburg, Fla.
- 14 Lehigh Acres, Fla.
- 16 Dinah Shore
- 17 Acad. of Music Awards
- 18-19 Columbia, Mo.
- 22 Chicago, Ill.
- 23-24 Chicago, Ill.
- 25 Xenia, Ohio
- 26 Nashville, Ind.
- 27 Dallas, Texas
- 28 Plant City, Fla.

MARCH

- 1 Houston, Texas
- 2 McAllen, Texas
- 3 Lakeland, Fla.
- 4 Huntsville, Ala.
- 5 Dothan, Ala.
- 8 Mike Douglas Show
- 9 Recording Session
- 11-12 Sparks, Nev.
- 16 Tonight Show
- 17 Dinah Shore
- 18-19 Sparks, Nev.
- 21 Recording Session
- 22 Helena Chemical
- 23 Recording Session
- 24-30 Hot Springs, Ark.
- 31 Stephenville, Tex.

APRIL

- 1 Houston, Texas
- 2 Tyler, Texas
- 3 Dallas, Texas
- 5 Waukegan, Ill.
- 6-7 CM Hit Parade
- 8 Teaberry Comm.
- 9 Kokomo, Ind.
- 11-16 Ft. Lauderdale
- 20 Sedgfield Comm.
- 21 Good Ole Nash. Music
- 22 Winston-Salem, N.C.
- 23 Wheeling, W.V.
- 24 Raleigh, N.C.
- 28 Kingsport, Tn.
- 29 Fairfax, Va.

MAY

- 1-10 Vacation
- 11 Recording Session
- 14 Birmingham, Ala.
- 15 Martinsville, Ind.
- 17 Twin Falls, Idaho
- 20 Pasadena, Cal.
- 21 Fresno, Cal.
- 22 Livermore, Cal.
- 24 Hollywood Squares
- 25 Redding, Cal.
- 27 Salt Lake City, Utah
- 29-30 Eureka, Mo.

JUNE

- 2 Pittsburg, Kan.

- 3 Cushing, Okla.
- 4 Arlington, Tex.
- 7 Fan Fair
- 8 Awards Show
- 11 Cummings, Ga.
- 13 Atlanta, Ga.
- 18 Cookeville, Tn.
- 21-22 Sparks, Nev.
- 23 No. Platte, Neb.
- 24 Excelsior Sp. Mo.
- 25 Petersburg, Ill.
- 26 Salem, Ohio
- 27 Clarksville, Tn.
- 28 Birmingham, Ala.

- 29 Montgomery, Ala.
 - 30 Hee Haw
- ## JULY
- 1 Longview, Tx.
 - 2 Dallas, Texas
 - 4 Cedar Rapids, Iowa
 - 7 Welch, Okla.
 - 8 Valparaiso, Ind.
 - 9 Traverse City, Mich.
 - 10 Tonawanda, N.Y.
 - 12 Mike Douglas Show
 - 13-19 Vacation
 - 20 Merv Griffin Show

- 21 Tonight Show
 - 22 Minot, N.D.
 - 23 Madison, Wisc.
 - 24 Lansing, Mich.
 - 27 Santa Maria, Cal.
 - 29-30 Cheyenne, Wym.
 - 31 Billings, Mont.
- ## AUGUST
- 1 Stroh's Comm.
 - 3 Ralph Emery Show
 - 4 Springfield, Mo.
 - 5 Edwardsville, Ill.
 - 6 Lake Ozark, Mo.

- 7 Davenport, Iowa
- 8 Jackson, Mich.
- 9-11 Beatles Special in London, England
- 13 Omak, Wash.
- 14 Vancouver, Wash.
- 16 Grants Pass, Ore.
- 17 Burley, Idaho
- 18 Eugene, Ore.
- 19 Moses Lake, Wash.
- 20 Seaside, Ore.
- 21 Sacramento, Cal.
- 24 Kalamazoo, Mich.
- 25 Flint, Mich.
- 26 Ottawa, Canada
- 27 Bruceton Mills, W.V.
- 28 Du Quoin, Ill.

SEPTEMBER

- 1 Boise, Idaho
- 2 Stroh's Session
- 3 Detroit, Mich.
- 4 Canfield, Ohio
- 5 Royerford, Pa.
- 7 Lincoln, Neb.
- 9 York, Pa.
- 10 Tulsa, Okla.
- 13 Wooster, Ohio
- 14 London, Ont.
- 15 Hutchinson, Kan.
- 18 Albuquerque, N.M.
- 19-20 Albuquerque, N.M.
- 21 Amarillo, Texas
- 23 Russellville, Ark.
- 24 Memphis, Tenn.
- 25 Terre Haute, Ind.
- 26 The Tonight Show
- 27-28 Lubbock, Texas
- 29-30 Oklahoma City, Okla.

OCTOBER

- 1 Ft. Collins, Colo.
- 2 Aberdeen, S.D.
- 4 Rapid City, S.D.
- 5 Jamestown, N.D.
- 7-8 Yakima, Wash.
- 10 CMA Awards
- 11 KFC Comm.
- 12 Fresno, Cal.
- 13-22 Sparks, Nev.
- 26 Phoenix, Ariz.
- 27-31 Las Vegas, Nev.

NOVEMBER

- 1-2 Las Vegas, Nev.
- 4 Calgary, Alta.
- 5 Saskatoon, Sask.
- 6 Regina, Sask.
- 8 Edmonton, Alta.
- 10 Bismarck, N.D.
- 11 Grand Forks, N.D.
- 12 Waukesha, Wisc.
- 13 Joliet, Ill.
- 14 Waterloo, Iowa
- 15 Winnipeg, Canada
- 16 Ronnie Prophet Show
- 17 Spokane, Wash.
- 18 Portland, Ore.
- 19 Seattle, Wash.
- 20 Vancouver, B.C.
- 22 Chattanooga, Tenn.
- 28 New York, N.Y.

DECEMBER

- 2 Fairfax, Va.
- 3 Warren, Ohio
- 4 Petersburg, Ill.
- 10 Chattanooga, Tenn.
- 11 Cocoa Beach, Fla.
- 12-31 Recording Sessions and Vacation

JAPAN'S BUBBLING UNDERGROUND SCENE

By ALEX ABRAMOFF

Unlike the other forms of American music, country music has not truly been able to blossom in Japan.

One of the reasons for this phenomenon is found with its fans. "Fans of country music are so secluded. They do not want to share. If they find a good country record, they will not talk about it to anybody. If they hear of a forthcoming concert tour by a non-Japanese country artist, they again will not tell anybody about it. They are so independent of one another. Such a lack of communication, or unwillingness to communicate, among fans is not found among fans of other forms of music such as rock, jazz, soul and MOR. This is strange, but this is the way it is. It is not too much to say that fans of country music are hindering its development in Japan," says Seiji Wada, a well-known music critic who is also a member of CMA.

This is reflected in record sales of country artists. Even though the age group of buyers of country records is said to spread between 20 and 45, an album by a local country artist sells only 800 to 1,000 copies on average, while one by such American country artists as Merle Haggard, Buck Owens, Hank Snow, Hank Williams or Bill Monroe sells 2,000 to 2,500 copies. These numbers are small when one considers that the number of potential buyers of country records in this country is about 15,000.

The psychology of country music fans is also reflected in the results of concert tours by foreign country artists. Even though nearly 10 foreign country acts tour this country every year, their results cannot be described as "good," except perhaps for Buck Owens. Charley Pride, who toured this country last year, sold only 50% of tickets for his concerts. "Country acts can succeed here only if they come in a pack-



Robert Tainaka at his country shop.

age. This was a case with 'Bangla Desh Concert' which was held in May 1972. This concert drew 12,000 people. The package included such big names as Tex Ritter, Wanda Jackson, Connie Smith and Tom T. Hall. At the moment country music has not really made it here, so it is necessary for country artists to get together and come here as a package," points out Wada. Kyodo Tokyo, Universal Orient Promotions, Udo Artists, Shin-Nichi Promotions, Itoh Music Office, Towa Planning and Tom's Cabin have booked country sets.

There are about 15 local country acts led by such Japanese country singers as Kazuya Kosaka, Keichi Teramoto, Takahiro Saito, Jimmy Tokita, Yuki Miyamae, Eddie Murata, Robert Tainaka, Yoshio Ohno, Shigeki Torizuka and Mike Maki.

Activities of these country acts are centered around "country live houses." There are more than a dozen live houses in Tokyo which offer live country music. Mr. James, Wishbone, Nashville and Angus Ranch, popular country live spots here, can accommodate 50 to 100 people. In addition, there are about 15 "country discos," which play country records exclusively, in Tokyo.

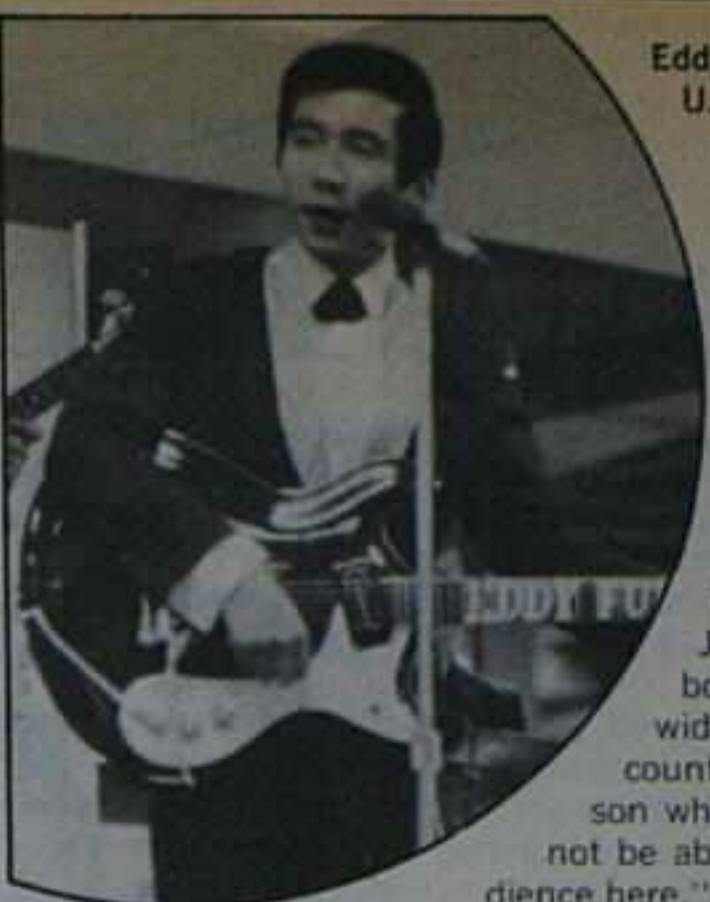
Some Japanese country artists are also active in the U.S. Tainaka has released an album, "Old Time Music," in the U.S. through Old Homestead label. He also operates a school in Japan where he develops young country talents and a country shop. In addition, Tainaka books country acts from the U.S. in Japan through his Towa Planning. He booked Bill Monroe and Doc Watson for the first time in Japan.

Eddy Fukano, who is currently based on the West Coast, is active in the U.S. He has developed Susan Ray who is now appearing with Buck Owens.

Tokita, Miyamae and Murata have all appeared at the Grand Ole Opry.

A lot of country music was heard around July last year when various events commemorating the American bicentennial were held. Hotel Okura in Tokyo held the one-month Bicentennial Fair where it featured country music. Also, Japanese audiences have been exposed to a lot of country-flavored songs by such artists as Olivia Newton-John, Tanya Tucker and John Denver who have had hits in this country in the past year.

"I hope local record companies will gear their efforts in expanding the country market. They should come up with well-planned longterm projects to develop country acts. At the same time, I hope American record labels will organize promotional tours for their country artists. These artists should



Eddy Fukano in the U.S.

come here as a package. Film concerts will be helpful, too. Also, Japanese record companies need more "news" on country artists from their licensors. Jeans fashion and bourbon whiskey have widely spread in this country. There is no reason why country music will not be able to find a new audience here," concludes Wada.



Keichi Teramoto appearing at a country live house, Nashville in Tokyo.

A Billboard Spotlight

OCTOBER 15, 1977, BILLBOARD

Country Worldwide

Continued from page WOCM-3

ing their way onto the country music charts; Crystal Gayle, no longer known as "Loretta's sister," jumping from No. 1 on the country charts to the Billboard Hot 100 chart with a singing performance on "Don't It Make Your Brown Eyes Blue" that would do Barbra Streisand proud.

Crossover. The most dramatic facet, along with the continued international thrust, of country music's best year yet. Kenny Rogers, who evolved from pop group success to country solo success, hit the top in both markets with "Lucille." Jimmy Buffett, who left Nashville for creative climates that appealed more to his psyche in Key West and Aspen, scored his biggest country and pop success with "Margaritaville."

Other pockets of country creativity include California, Canada and, of course, that mecca of the "Outlaw" sound: Austin and the entire Texas-sized state of Texas.

"I couldn't go pop with a mouthful of firecrackers," Waylon Jennings once proclaimed. With "Luckenbach, Texas (Back To The Basics Of Love)," he went pop without a mouthful of firecrackers.

The crossover surge also hit the "Top 50 Billboard Easy Listening" and "Top LPs & Tapes" charts with such names as Ronnie Milsap, Glen Campbell, the late Elvis Presley, the Marshall Tucker Band, Jerry Jeff Walker, Dolly Parton, Willie Nelson and Linda Ronstadt.

Internationally, Billboard's IMIC bloomed beautifully in Holland, with country music by Tammy Wynette, Ronnie Milsap and Charlie Rich spotlighted before a live crowd and a TROS-TV audience. It typified the music's biggest international incursion yet.

Mervyn Cohn's Wembley Festival and his following festivals in Scandinavia were boxoffice and critical smashes again. He would also like to take his country music festival concept to Russia where Jim Halsey's package headed by Roy Clark caused near riots at box offices. Finally, some companies are merchandising country sensibly overseas and beginning to reap some major benefits from it.

Country concerts and festivals also continue on the upward spiral. From Canada to the Carolinas, country festivals have enlivened the landscape. The Statler Brothers drew some 50,000 to their "Happy Birthday USA" annual celebration in Staunton, Va. "Jubilee In The Hills," sponsored by Wheeling's WWVA, drew thousands for a powerful lineup of country entertainment. Though Willie Nelson gave up his annual July 4 picnic, the Kerrville festival kept things hot in Texas. In Tulsa, Jim Halsey turned his annual party into a talent-rich international event. Las Vegas is another growing country market. And back in Nashville, the nation's longest running radio

show still brightens Saturday nights in households across America when it's time for the "Grand Ole Opry," broadcast live before SRO crowds.

LPs continue to encroach on the singles share of market, while 8-tracks reach new heights, with some labels reporting a tape sales percentage of 60%. The biggest marketing advance of the year was the arrival of the cassette as a more important force in the country music field. RCA, CBS, MCA, Playboy, ABC/Dot, GRT, Phonogram/Mercury, Monument and Polydor all cited cassette sales gains, ranging from 94% on down.

Movie contracts, and sometimes movie crews, are rolling into Nashville with increasing frequency. In a year when Nashville's Kris Kristofferson gained a new film high with "A Star Is Born," Jerry Reed also blossomed forth as a major acting talent in "Smokey And The Bandit" with Burt Reynolds, Sally Field and Jackie Gleason. The state of Tennessee is actively seeking major motion picture activity trying to top a highly charged and sophisticated Georgia film commission that has been successfully landing film work in the Peach State.

National television barriers are still falling. Country stars have been making a record number of appearances on talk, variety and game shows, with Bill Anderson co-hosting a network version of the latter called "The Better Sex," opening an important new venue of fans.

Roy Clark has proved to be a popular "Tonight" show host when Johnny Carson takes one of his frequent vacations. Larry Gatlin recently wowed the "Tonight" audience and should be back for more soon. Other stars recently appearing on the big shows are Mel Tillis, Freddy Fender, the Oak Ridge Boys, Loretta Lynn, Minnie Pearl, Lynn Anderson and Roger Miller.

Country has always been synonymous with jukebox, and the courtship is still going strong. Industry executives feel 70%-90% of country singles go, not to retail outlets, but to the juke operators. Don't expect any divorce to split this torrid love affair.

Country music's publishers reap the airplay and mechanical benefit of all this activity. Of course, the evergreens like Acuff-Rose, Tree, Cedarwood, Combine, Screen Gems-EMI/Colgems-EMI and Chappell are doing quite well, thank you, but will be getting a good run for the music from such revitalized operations as ATV and April/Blackwood.

BMI, ASCAP and SESAC scrambled for the promising and proven writers and publishers, and all organizations appeared to have more money to distribute to their affiliates because of increased collections and greater airplay of country songs.

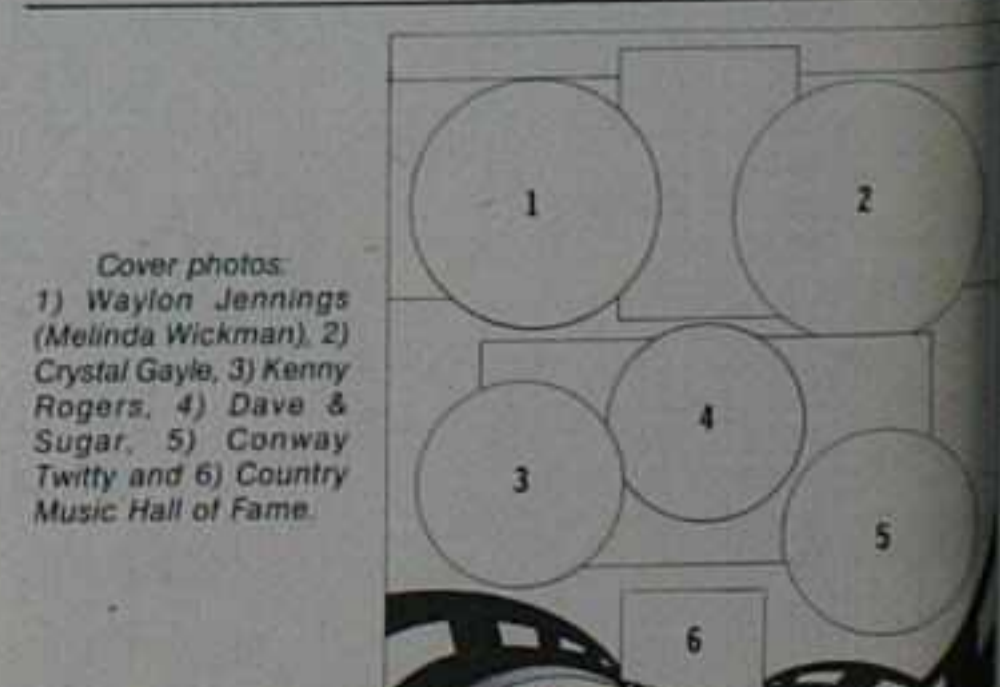
CMA has its eye on the international exploitation of country music and more success in penetrating some major metropolitan markets that haven't realized the full potential of country music. Hundreds of projects kept the organization working steadily through the year, with Fan Fair, where coun-

try music week activities were a major highlight, drawing 13,000.

The Assn. of Country Entertainers is trying to shed its "sour grapes" image by instituting several programs and plans. One of that organization's boldest ventures turned into a success: a "Nashville Jubilee" live entertainment series from Nashville's War Memorial Auditorium. The shows feature top talent provided by the organization which strives to keep country music in traditional perspective.

Besides girding for the country music week festivities, the nation's country musicmakers are looking ahead, sometimes a bit anxiously, toward the "New Copyright Year" just around the corner. That \$6.98 LP cost doesn't look shrinkable in '78. There'll be more problems, headaches, victories, breakthroughs and new souls won to the cause of country music.

It's a fine sound, ranging from fiddle hoedowns to polished singers supported by string sections, and sounding, at times just like the jangle of a cash register.



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An open letter to Tom T. Hall...



Andrew M. Wickham
Director of Country Music

May 6th, 1977

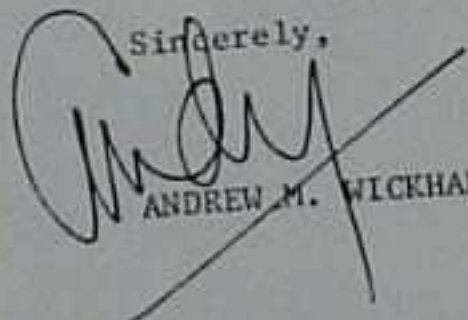
Tom T. Hall,
Fox Hollow,
Brentwood,
Tennessee.

Dear Tom,

It's been almost two years since Mo and I visited you at your digs in Fox Hollow. At that time you advised us to put up a neon sign since nobody knew we were in town. We took your advice and now everybody knows!

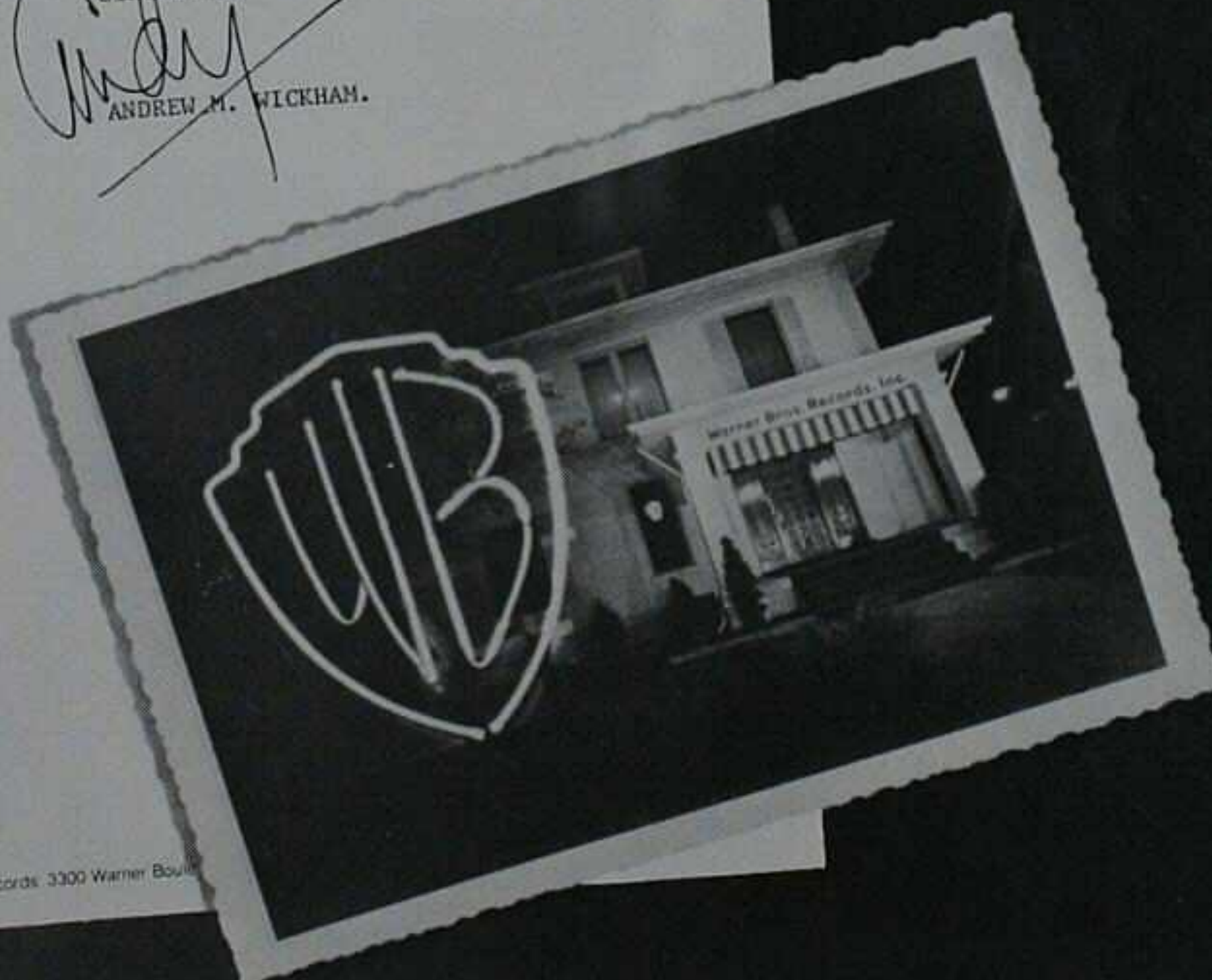
Thank you.

Sincerely,



ANDREW M. WICKHAM.

AW:cw



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Buck Owens
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Pal Rakes
Jeannie C. Riley
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Ray Stevens
Hank Williams, Jr.
Chuck Woolery

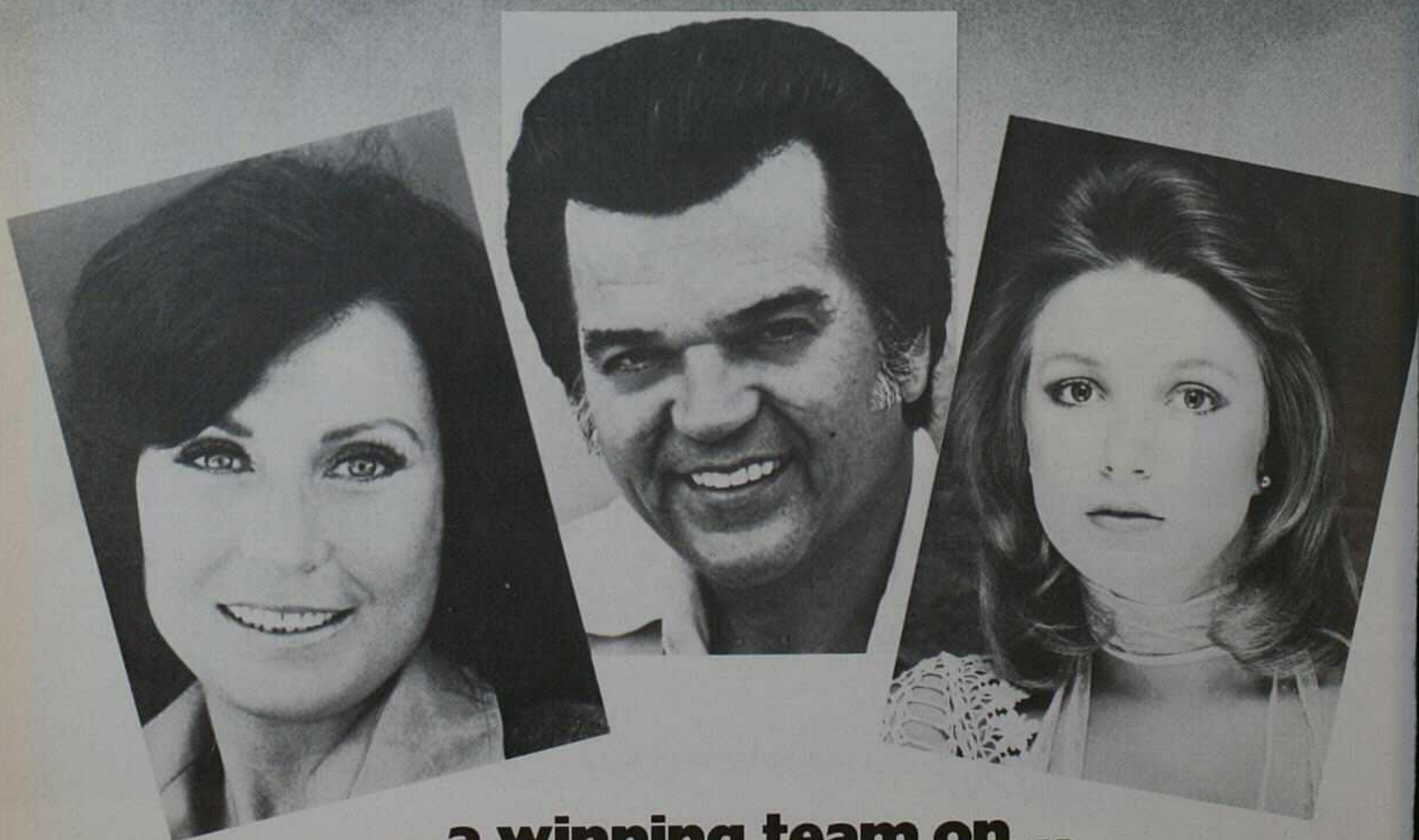
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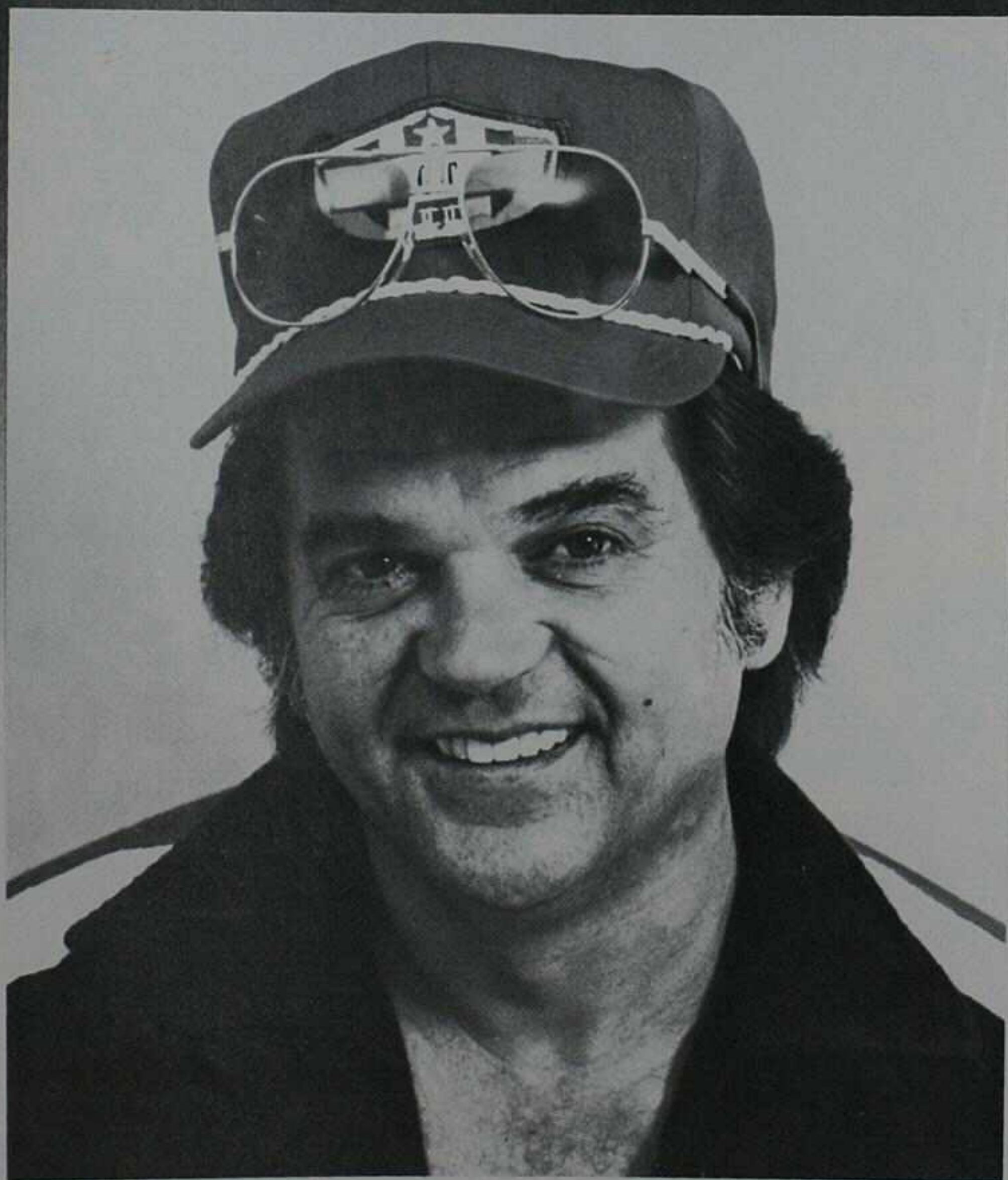
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Joni Mitchell
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Bill Monroe
New Riders
The Purple Sage
Olivia Newton-John
Ernest Ranglin
Ronnie Lee Session
Cal Smith
Kenny Rogers
Nat Stuckey
Charlie Tamm
Mel Tillis
Tanya Tucker
Mary Lou Turner
Conway Twitty
Jerry Jeff Walker
The Wundermen

Nashville Industry Execs Due For Opry Week Changes

New Sites, Philosophy And Goals

• Continued from page 1

annual Nashville music industry confabs which began in 1952 when WSM decided to honor the "Opry's" birthday. Some 90 deejays from country stations around the nation headed for their country music mecca and a couple days of parties.

The 1977 version is drawing some 5,000 registrants and thousands of additional music and media figures for an exhausting run of shows, seminars, sports, corporate meetings, parties and awards ceremonies. The 11 day "week" is crammed with more events than ever before.

"It's starting a day earlier and there are significant changes being made," comments Jo Walker, executive director of the CMA.

The organization is contributing to the week with such events as the Talent Buyers Seminar, Friday-Monday (7-10), the 11th annual CMA awards show Monday (10), the CMA fourth quarterly board meeting Tuesday (11), its annual membership meeting Thursday (13) and the CMA banquet and anniversary show Friday (14).

Among the changes: All deejays and other on-air personalities are being admitted free to the "Opry"

birthday celebration. The \$35 registration fee is being waived for them, returning the spotlight to the deejays.

Though the event started as a deejay-oriented function, in recent years the emphasis has switched to other levels of the music industry sometimes leaving the jocks lost in the shuffle of invitation-only side activities.

The sites of shows are changing, with many of this year's shows, normally held at Municipal Auditorium, being shifted to the Grand Ole Opry House, and the CMA's banquet and anniversary show being moved from the Opry House to the Auditorium.

The times of some of the popular label shows are also being adjusted—the traditional RCA breakfast show at the Auditorium is now a lunch show at the Opry House, for example.

The artist-deejay tape sessions are being expanded to two days because of the popularity of these face to face meetings between top country music stars and cassette-carrying members of the radio industry, eager for exclusive interviews and individualized promos.

Jerry Strobel, public relations director of WSM's "Opry," stresses the renewed emphasis on the deejays, citing also another new slant: the special deejay/programmers/artists cocktail buffet by invitation-only on Thursday (13).

Even the Music City Pro-Celebrity Golf Tournament Saturday-Sunday (8-9) underwent some changes. It's now scaled down financially with more state participants and fewer touring pros and features new sponsors—the Nashville Jaycees and the Tennessee Country Gentlemen, aided by Richland Country Club and its pros. The previous sponsors were the CMA, the

Nashville Tennessean, WSM, Inc. and the Nashville Area Junior Chamber of Commerce.

Among the celebrities committed to the tourney were Larry Gatlin, Mickey Newbury, Archie Campbell, Goober Lindsey, Chet Atkins, Charley Pride, Webb Pierce, Floyd Cramer, Tennessee Ernie Ford, Mickey Mantle, Stan Musial and George Blanda.

The expanded talent buyers seminar brought together experts from all phases of the entertainment business to tackle the theme, "Selling Country," during discussions, workshops, rap sessions and three artist showcases.

"We custom tailored the seminar to fit the needs of the talent buyers for outdoor shows, clubs, fairs and concerts," commented Tandy Rice, seminar chairman.

Merging radio and golf, Chuck Chellman and Georgia Twitty spon-

Emphasizes DJs With Fee Waiver

sor their fifth annual Radio Invitational Golf Tournament at Crockett Springs National Golf and Country Club Wednesday (12).

Record industry executives by the hundreds will flee the concrete canyons of New York and Los Angeles for the spastic fall weather of Nashville that's likely to see them enter a day in shirtsleeves and exit wishing for their winter clothes. Or vice versa.

Deals, debits and the bottom line will be discussed and debated as the nation's leading label, publishing, broadcast and performing rights organizations send their top executives to Nashville.

They'll attend, along with many of the registrants, the sparkling array of awards banquets of such organizations as the Nashville Songwriters Assn., International; CMA; Federation of International Country Air Personalities; BMI; ASCAP; and SESAC (Billboard, Oct. 8, 1977).

An international media contingent will cover the events, beaming reports and interviews back overseas as they collide head-on with the biggest names in the country music industry, celebrating its biggest week of the year.

CMA Progress Emphasizing Intl Goals

NASHVILLE—Preparing for its biggest and busiest week of the year, the CMA looks back on a year of progress, with an emphasis on the international exploitation of country music.

The CMA board has set up the expansion and development of country music throughout the world as one of the CMA's prime long-range goals. A new foreign development

committee, established within the CMA's framework, met with a nucleus of international music industry leaders in Cannes, France, during MIDEM.

That meeting produced an international country music development committee which is now at work in Australia, Belgium, England, Germany, Holland, Italy, Swe-

den, Japan, Africa, Norway and New Zealand.

The CMA sponsored a two-hour country music show for an international audience of more than 800 registrants at MUSEXPO 76 in New Orleans. The success of the show prompted the international committee to produce a country show at Billboard's IMIC in Amsterdam last

(Continued on page 54)

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GOLDSBORO'S DAY—Bobby Goldsboro climaxes a two-day visit to Appalachia with an outdoor concert at the Greene County Fairgrounds in Waynesburg, Pa. Greene County observed "Bobby Goldsboro Day" in salute to the Epic artist for his benefit aiding the American Cancer Society.

Williams European Tour Boosts Sales

NASHVILLE—Don Williams has sold a hefty total of \$2,400,000 worth of LPs in Britain in a seven month period, according to ABC/Dot.

Williams has returned to Nashville following a successful tour of Germany and England. The singer played Munich, Frankfurt, Manchester and Liverpool.

As his latest single, "I'm Just A Country Boy," hits a starred 5 on the Billboard Hot Country Singles Chart, Williams is preparing to headline October shows at New York's Bottom Line and the Roxy in Los Angeles.

Pres. Carter Supporting Music Month

NASHVILLE — Heading into Country Music Month 1977, the CMA has obtained an endorsement from the nation's top country music fan: President Jimmy Carter.

A letter from President Carter on White House stationery proclaims, "As a native of rural America, I grew up with country music and join with great enthusiasm with all those who celebrate Country Music Month."

"Anyone who has spent time living and working on a farm or touring the rural areas and small towns of our nation has learned to appreciate the musical legacy of this part of our country. It embraces the joys, sorrows, experiences and hopes of daily life. It echoes the greatness, goodness and diligence of hard working men and women."

The letter, signed Jimmy Carter, concludes: "Along with millions of fans, I salute the creative genius of those to whom country music owes its ever-growing popularity."

Carter's presidential salute is the latest in the series of White House plugs for country music, dating back to 1970 when the first presidential proclamation hailed October as Country Music Month.

Prior to 1961, various governors and city officials proclaimed Country Music Day or Week. Oct. 28-Nov. 4, 1961, became the first official national Country Music Week in conjunction with the WSM Country Music Festival and annual CMA anniversary banquet.

The 1962 observance saw Sen. Estes Kefauver of Tennessee spearhead a resolution for official recognition by the President and Congress. The first Connie B. Gay Award was presented during Country Music Week of 1963. It's presented by the CMA's founding president.

November 1964 became the first Country Music Month, and in 1965, the first Country Music Awards Night was presented on national network television in conjunction with Billboard's awards.

The first CMA awards were presented during the CMA annual banquet in 1967. The following year the awards ceremony was carried on network tv, taped from the Grand Ole Opry House. In 1969, the awards show was presented live on network tv for the first time. It has become an annual tv event.

7 HITS HELPS GAZELLE GO

NASHVILLE—Buoyed by the success of seven consecutive chart singles by Randy Barlow, Gazelle Records now plans to increase its roster.

The label maintained a low profile while establishing Barlow with seven singles and an LP, and now plans to add Jeris Ross to its roster.

"We're rush-releasing her first single, "I Think I'll Say Goodbye," reports Fred Kelly, Gazelle president and producer of Barlow. "We plan to concentrate heavily on an extensive promotional campaign designed to bring Jeris to the top."

Gazelle Records, based in Nashville, is a family-run label under the direction of Fred and Barbara Kelly.

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Billboard SPECIAL SURVEY
For Week Ending 10/15/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	14	MOODY BLUE—Elvis Presley, RCA APL 1-2428
2	2	9	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
3	3	13	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
4	5	6	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1 2439
5	6	6	PURE GOLD—Elvis Presley, RCA ANL1 0971
★	9	6	WELCOME TO MY WORLD—Elvis Presley, RCA APL1 2274
7	7	22	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
8	8	5	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341
9	4	7	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293
★	20	3	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
11	11	6	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL3 1349
12	10	8	SMOKEY AND THE BANDIT—Soundtrack, MCA 2099
13	13	6	TODAY—Elvis Presley, RCA APL1 1039
14	16	17	RABBIT—Eddie Rabbitt, Elektra ZE1105
★	23	6	HIS HAND IN MINE—Elvis Presley, RCA ANL1 1319
★	21	6	EASTBOUND AND DOWN—Jerry Reed, RCA APL1 2516
17	15	12	TILL THE END—Vern Gosdin, Elektra ZE1112
18	12	15	TO LEFTY FROM WILLIE—Willie Nelson, Columbia AC 14695
19	19	31	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
20	17	7	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
21	24	3	THE SUN SESSIONS—Elvis Presley, RCA APM1 1675
22	18	6	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1 2477
23	25	5	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
★	30	19	RAMBLIN' FEVER—Merle Haggard, MCA 2267
25	26	58	CRYSTAL—Crystal Gayle, United Artists UA LA614 G
★	NEW ENTRY		ROLLIN' WITH THE FLOW—Charlie Rich, Epic 34891
★	NEW ENTRY		Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DD2093
★	36	2	LIVE AT MADISON SQUARE GARDEN—Elvis Presley, RCA LSP 4776
29	29	6	BLUEST HEARTACHE—Kenny Dale, Capitol ST11673
30	14	5	PRESLEY BLVD.—Elvis Presley, RCA APL 1-1506
★	NEW ENTRY		SIMPLE DREAMS—Linda Ronstadt, Asylum EE104
32	35	11	BORN BELIEVER—Jim Ed Brown & Helen Cornelius, RCA APL1 2395
33	28	26	KENNY ROGERS, United Artists UA LA689 G
34	22	5	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy, Columbia PC 34874
35	37	41	GREATEST HITS—Linda Ronstadt, Asylum ZE1092
36	43	3	LIVE! TAKIN' THE STAGE—Pure Prairie League, RCA CPL2 2404
37	39	5	THE BEST OF ... BARBARA MANDRELL, Columbia PC 34876
38	40	5	I WANNA SING—George Jones, Epic PE 34717
★	NEW ENTRY		A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard, Capitol ST11693
40	41	4	B.J. THOMAS, MCA 2286
41	NEW ENTRY		COUNTRY BOY—Don Williams, ABC/Dot DD2368
42	42	2	I LOVE WHAT LOVE IS DOING TO ME/HE AIN'T YOU—Lynn Anderson, Columbia PC 34871
43	47	2	BILLY BOY & MARY LOU—Bill Anderson & Mary Lou Turner, MCA 2298
44	44	5	YOU ARE SO BEAUTIFUL—Tanya Tucker, Columbia PC 34733
45	46	4	JOHN WESLEY RYLES, ABC/Dot DD 2085
46	27	16	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
47	48	2	MEL STREET, Polydor PD 16114
48	38	5	TATTOO—David Allan Coe, Columbia PC 34870
49	49	3	24 GREAT HITS—Mel Tillis, MGM MG 25402
50	NEW ENTRY		IF YOU DON'T LOVE ME—Freddy Fender, ABC/Dot DD2090

Mandrell & Fender In Christmas Show

NASHVILLE—A one-hour television Christmas special, featuring guest stars Barbara Mandrell and Freddy Fender, is slated for taping Oct. 26 and 27 at Nashville's Opryland studios.

Tentatively entitled "Just A Little

Christmas" and hosted by Tony Mason and Bob Gord, the special is expected to draw syndication from 50 to 150 markets within the U.S. and has already attracted European syndication.

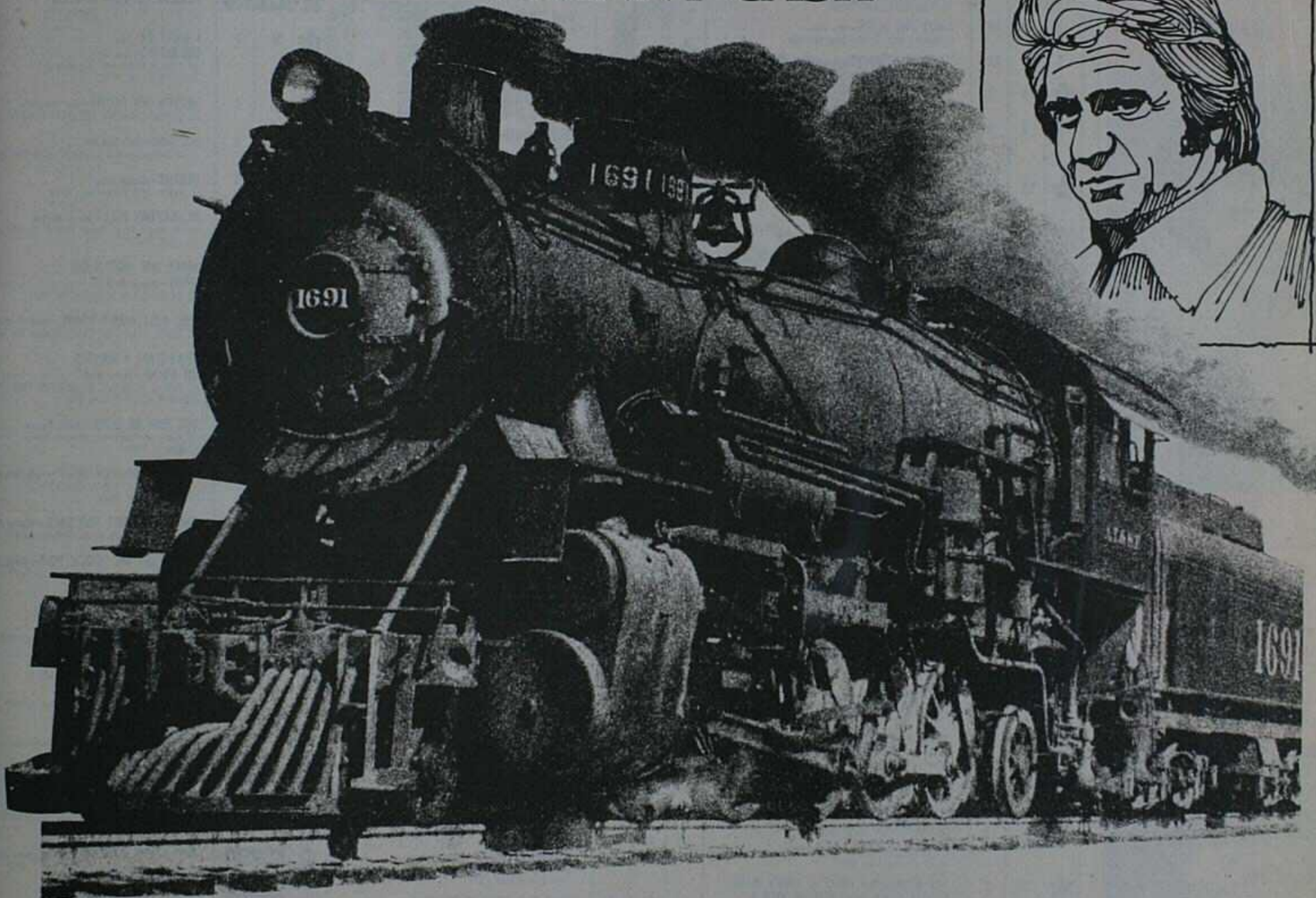
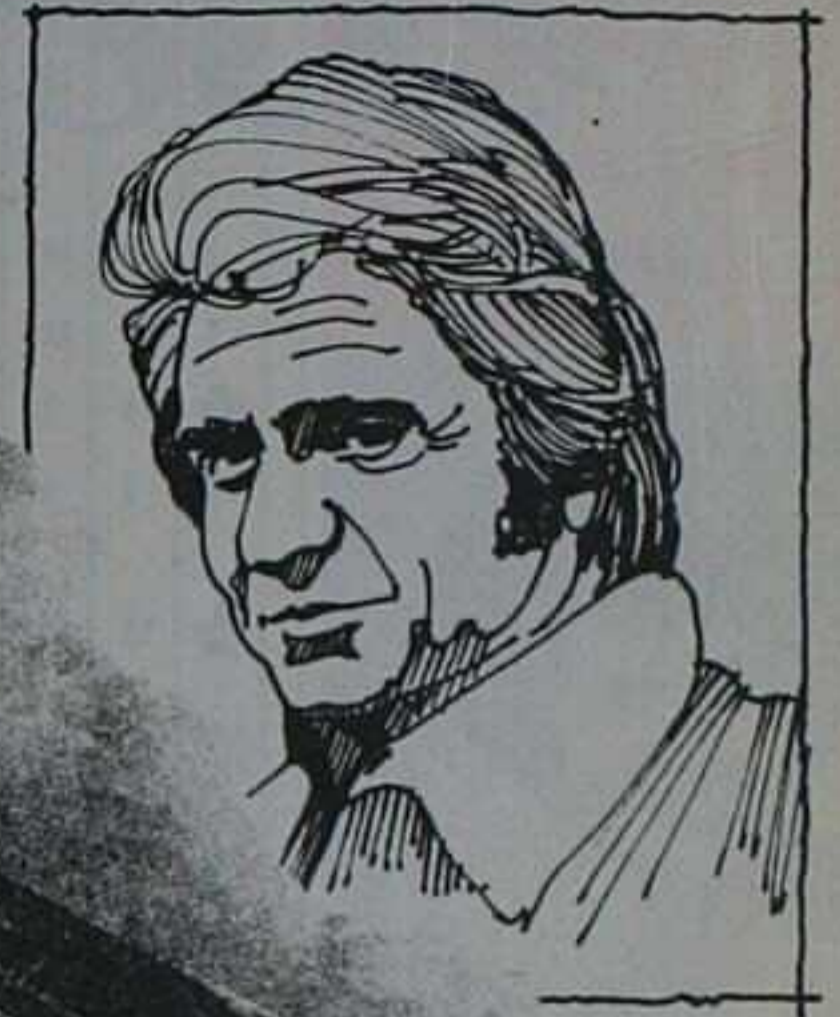
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in celebration of Country Music Month - October, 1977

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JOHNNY CASH



Ride this train with Johnny Cash and hear the time-honored songs inspired by trains . . . and the men who built them, worked them, rode 'em and robbed 'em . . . including "Rock Island Line", "Wreck of the Number Nine", "Casey Jones", "Old '97", "The Midnight Special", "City of New Orleans", "Drill Ye Tarriers", "John Henry", "Railroad Bill", and "Wabash Cannonball" . . . Songs that symbolize the spirit and drama of the great Iron Horse.

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Billboard Hot Country Singles

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12

"Let Me Down Easy" LS GRT 131



Cristy Lane

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"Stolen Moments"
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Daniel

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MIKE RADFORD



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	This Week	Last Week	Weeks on Chart			This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart							
1	1	11	★	43	5	68	68	6	★	69	75	4	★	70	NEW ENTRY	★	88	2		
★	4	10	★	44	5	★	71	★	★	82	73	4	★	74	74	5	★	82	3	
★	3	10	★	37	9	★	75	81	★	76	83	3	★	76	83	3	★	87	2	
★	4	11	★	63	2	★	87	2	★	89	90	2	★	88	76	5	★	80	76	5
★	8	7	★	39	22	★	82	3	★	90	81	3	★	81	84	3	★	83	53	17
★	6	9	★	40	32	★	83	3	★	84	50	10	★	85	93	2	★	85	93	2
★	10	10	★	41	29	★	84	3	★	85	93	2	★	86	80	4	★	87	80	4
★	8	14	★	42	35	★	85	2	★	86	80	4	★	87	80	4	★	88	80	4
★	16	5	★	43	48	★	86	2	★	89	92	3	★	89	92	3	★	91	97	2
★	15	6	★	44	46	★	87	2	★	90	92	3	★	90	92	3	★	92	92	3
★	11	10	★	46	37	★	88	2	★	91	93	2	★	91	93	2	★	93	93	2
★	13	6	★	46	37	★	89	2	★	92	94	3	★	92	94	3	★	94	94	3
★	25	5	★	47	7	★	90	2	★	93	95	2	★	93	95	2	★	95	97	2
★	19	7	★	49	34	★	91	2	★	94	96	2	★	94	96	2	★	96	96	2
★	24	6	★	50	47	★	92	3	★	95	97	2	★	95	97	2	★	97	97	2
★	21	7	★	51	41	★	93	2	★	96	98	2	★	96	98	2	★	98	98	2
★	18	9	★	52	42	★	94	3	★	97	99	2	★	97	99	2	★	99	99	2
★	19	20	★	53	45	★	95	2	★	98	100	NEW ENTRY	★	98	100	NEW ENTRY	★	100	100	NEW ENTRY
★	28	5	★	53	45	★	96	2	★	99	100	NEW ENTRY	★	99	100	NEW ENTRY	★	100	100	NEW ENTRY
★	27	7	★	54	49	★	97	2	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY
★	33	2	★	55	61	★	98	2	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY
★	23	8	★	55	61	★	99	2	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY
★	30	6	★	57	55	★	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY
★	25	7	★	57	55	★	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY
★	31	6	★	59	64	★	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY
★	27	12	★	59	64	★	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY
★	36	5	★	62	65	★	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY
★	38	5	★	62	65	★	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY
★	40	3	★	65	51	★	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY
★	39	4	★	65	51	★	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY
★	32	11	★	65	51	★	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY
★	67	2	★	67	2	★	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY
★	34	7	★	67	2	★	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY
★	34	7	★	67	2	★	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY	★	100	100	NEW ENTRY

Lean on Jesus (Before He leans on you)

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GONE TO THE DOG—Tom T. Hall accepts a statue of RCA's Nipper, given to him by Jerry Bradley, vice president of Nashville operations for the label, during a reception marking Hall's move to RCA.

True's 2d LP In Promo Push

NASHVILLE—True Records second album will receive a full scale promotion and advertising campaign.

According to Howard Knight, president of True, the label's merchandising program moves into full operation with the release of Leon Everette's first LP for the label, and will involve four color posters and mobiles detailing the four sides of the double truck album for display in retail outlets and consumer advertising.

"Consumer oriented advertising will be purchased on radio and television in major market areas," notes Knight, "and we have already placed full page ads in consumer publications such as TV Guide and Country Music Magazine."

"Additionally, our promotion staff will be working very closely with the distributors and retailers in each market, devising plans for the most effective way to cover their respective markets."



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"Ain't That Something"
B/W
"Living For You Dying For Him"

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Natural Promotion
Little Richie Johnson Agency
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TOPICS FIRMED Futuristic Theme At Radio Seminar

NASHVILLE—"The Future Of Our Country" is the aptly named theme for the 1978 Country Radio Seminar slated for March 17-18.

"We feel the change in the physical setup and the 'how to' aspect of the agenda will lend itself to a greater exchange of ideas and more participation from all those attending," says Terry Wood, 1978 radio industry chairman.

Meeting at the BMI conference room, the agenda committee set up a wide range of topics for the two-day sessions.

Among the topics: "What You Are Now Is Where You Were Then," "On Record: The Next Generation—The Future Of The Recorded Industry," "Building Tomorrow's Audience/Reading Today's Book," "Country Radio/Sell It With Merchandising," "Country Radio/Sell It With Promotion," "Country Radio/Sell It With Pride," Also: "Programmers: Up Your Bottom Line," "Working And Winning Together," "Building Tomorrow's Audience/Methodology Makes The Difference," "Building Tomorrow's Audience/Ask... They'll Tell You What They Want," "The Fully Loaded, Semi-Automatics Digital, Laser, Googlaphonic, Dream Ma-

chine—Miniaturized/Engineering Your Future," "Music: Eliminate The Guesswork," and "The Great Brain Robbery—Contests And Promotions To Go."

Concurrent sessions held at various times will mark a change in the format. "This enables the radio personnel in attendance to achieve a one-on-one concept, which the agenda committee feels has been lacking in previous seminars," comments Wood.

Committee members attending the meetings Sept. 29-30 include Terry Wood, WONE; Bob Young, WMC (radio industry co-chairman); Al Greenfield, KIKK; Jim Walton, WITL; Don Boyles, WSUN; Richard Holcomb, WTCR; Bob Holtan, WAXX; Ed Salamon, WHN; Les Acree, WKDA; John Chaffee, WHK; Lee Phillips, WOKO; Ted Cramer, WDAF; Mac Allen, Sonderling Broadcasting; Marie Ratliff, Record World; Jim Sharp, Cash Box; Gerry Wood, Billboard, and Jim Duncan, Radio and Records.

Representing the record industry were Stan Byrd, record industry chairman; Roy Wunsch, record industry vice chairman, and past record industry chairmen, Nick Munter and Frank Mull.

The spring seminar will be held at Nashville's Airport Hilton.

Nashville Scene

By PAT NELSON

David Allan of BBC-TV and Tony Byworth, noted country music journalist from London, will be in Nashville during Country Music Week collecting information and interviews for a two-hour radio documentary focusing on Nashville, its people and its music. Scheduled for broadcast over the BBC Radio Four network later this year, this program marks the first time BBC has aired a serious look at Nashville, and Allan hopes to include leading figures from the local industry scene ranging from producers and artists to agents and writers.

Byworth is handling research for the radio project which will reach an audience of approximately four million in Great Britain. Allan will also be conducting interviews for his regular BBC-TV program, "Country Club."

Mercury artists Nick Nixon and Jerry Lee Lewis will perform at George Jones' Possum Holler in Nashville during Country Music Week. These appearances coincide with the artists' latest releases respectively titled "I'll Get Over You" and "Middle Age Crazy."

Capitol Records will host shows at Nashville's Exit/In Thursday (13) featuring Marcia Ball, and Friday (14) with Capitol artist Pam Rose opening the second set for United Artists' duo Doc & Merle Watson. ... Sept. 23 was proclaimed "Joni Lee Day" in Castlebury, N.C., to the surprise of the young MCA artist when she arrived there for a concert appearance. Besides receiving long-stemmed red roses from the mayor, Lee was interviewed on the local tv morning show and conducted two live radio interviews.

World International Group has firmed a distribution pact with Spinnaker Records, formed by Jim Joseph. Lenny Gault's single, "Without Music," produced by Gene Kennedy, is the first record to be released under the fresh agreement. ... With its first ABC/Dot album entering this week's Hot Country LPs chart at a starred 27, the Oak Ridge Boys return to the "Tulsa Opry," Saturday (15), marking the first repeat appearance by a headlining act since the music series began this summer.

Roy Clark has been signed as the special guest star for the Johnny Cash Christmas special taping Tuesday (18) Wednesday (19) at the Grand Ole Opry House. The 60-minute CBS presentation, produced by Chet Hagan, will also feature Carl Perkins, Jerry Lee Lewis and Roy Orbison. ... Helen Cornelius' next RCA single, "Lincoln Audrey," will be released Monday (17).

CMA Intl Goals

• Continued from page 49
May. The well-received show was later televised by TROS-TV in Holland.

During the 1977 Fan Fair, CMA brought together top country acts from seven countries to perform before thousands of registrants.

The CMA has also been working with foreign journalists and television networks in preparing several major foreign magazine stories and tv documentaries. One three-hour documentary, depicting the entire country music industry, was shown on tv in Sweden, Norway and Denmark and will soon air in Ireland and Switzerland.

More than 13,000 registrants from the U.S. and 10 foreign countries made Fan Fair a record breaking event. Fan Fair 1978 is set for June 5-11.

A new CMA radio station broadcaster's kit has been sent to member radio stations and organizations in the U.S. and Canada. An organizational membership benefit, the kit provides radio stations with the latest ideas and statistics in areas of sales, promotion and programming.

The CMA commissioned a special Arbitron study analyzing income, household and buying characteristics of those who listen to country music in 26 major markets. Copies of the study were mailed to organizational members, and reports into the CMA indicate the study has become one of the most important sales tools used by member radio stations.

Another 1977 project was development of three new film cassette presentations titled "Country Music Today." Completed in August, the audio/visuals were designed for showing to record merchandisers, advertising agencies and the news media.

The first three CMA quarterly board meetings were held in New York, Tulsa and Seattle. The final quarterly board meeting will be held Tuesday (11) in Nashville.

GERRY WOOD



Joel Whitburn's Record Research Report

Yes, the King is gone, but oh what a reign ... On February 22, 1956, Elvis Presley hit the "Hot 100" chart for the first time with "Heartbreak Hotel." He entered at position #68, one notch under Frank Sinatra's prophetic "You'll Get Yours." On March 31, 1956, Elvis hit the "Top LP's" chart for the first time at position #11, one notch ahead of Frank Sinatra's "For Swingin' Lovers." It was appropriate that the then reigning king, Frank Sinatra, usher in Elvis to the nation, for soon Elvis would wear the crown worldwide.

On the "Hot 100" chart dated August 20, 1977, the week Elvis died, "Way Down" was charted at position #47. The titles at positions #46 and #48, ironically, served a fitting eulogy for the King from his millions of fans: "The Greatest Love Of All—"Rock And Roll Never Forgets."

ELVIS' RECORD ACHIEVEMENTS:

Chart	Total Records	Top 10	No. 1
Hot 100	146	25	18
Top LP's	71	24	9
Country	59	20	8
Soul	28	18	4
Easy L	49	30	7

ELVIS PRESLEY... Long Live His Name!!!

Trivia Question #48:
Elvis hit #1 on all 3 singles charts (Pop, Country & Soul), 3 different times with the same record: "Don't Be Cruel," "Teddy Bear" and "Jailhouse Rock." Name the only other artist in chart history to accomplish this.

Answer: The Everly Brothers "All I Have To Do Is Dream"

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Joel Whitburn
Mail in the coupon below to order books listing complete data (date/highest position/total weeks charted/label & record no.) for every record to make the Billboard charts.

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Top LPs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Top Country	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Top Soul	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

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Rep Rap



REPCON '77—At opening of the successful REPCON '77, sponsored by the New York Chapter of ERA Sept. 26-27 at the Statler Hilton, rep committee, from left, includes Jack Brown, Lou Keller, Marty Bettan, Irv Brown, chairman Gil Miller, treasurer Jack Simon and Tom Marchiano.



MANY LINES—Among the 25 rep firms handling product lines from more than 220 manufacturers, Ronnie Singer of Sir Sales, left above, shows a dealer new units from Audiovox, Sennheiser and others. Right above, Wally Rubin of Tapeathon talks to a dealer in Gilbert E. Miller Assoc. booth.



RISK TRAFFIC—More than 1,300 dealers and distributors visited show, with typical activity seen above at L.C.A. Sales Co. booth (GTE Sylvania, RCA, Surveyor, among others) and below at John B. Anthony Co. display (AKG, Bozak, dbx, Sony, Stanton, Uher, among others).



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MCA/PHILIPS NOW 'FALL '78'

Vidisk Delay Boost For Vtape, Cable

By STEPHEN TRAIMAN

NEW YORK—Delay of the second major videodisk system in the home market for at least a year puts new emphasis on the potential for music programming in the expanding consumer videotape and cable television markets.

A tense announcement from North American Philips and MCA Disco-Vision Sept. 30 that its joint venture optical (laser-playback) system will have an improved double-length—hour per side—disk, but not until fall 1978 in regional markets, is yet another setback for the disk versus tape believers.

RCA had announced a similar delay in August, accompanied by lim-

ited demonstrations of its extended hour-per-side disk. But it was even less firm than Philips/MCA on market debut, saying only that its capacitance (needle in groove) system would not be evaluated for marketability until the end of 1978, at the earliest.

Though both deny it officially, the two-hour record/play length of all the home videocassette systems announced to date is a key factor in the delay, due to redesign of machines for the longer play disks, as well as development of new production and replication equipment.

Meanwhile, more consumer videotape systems join the battle in the

competing Sony/Sanyo/Toshiba Beta-format or the Matsushita/JVC VRS configuration.

At lower price points they continue to close the gap between videodisk and videotape hardware, with the former affected by inflation more with each delay. And extended play formats already have lowered the blank software recording costs-per-hour significantly.

Also a factor is the launch of Warner Cable's massive pilot test of the first U.S. two-way, 30-channel "pay-cable tv" system for a potential 100,000 subscribers in Columbus, Ohio.

(Continued on page 59)

Greater Phila. Mart in Audio Lure More Hi Fi, Software Chains, Indies Seek \$ Share

• Continued from page 3

A&P market. And here in Philadelphia, Peaches is moving into an already-crowded Northeast shopping district where existing stores are already complaining because of overcrowding. Instead of locating in the Roosevelt Shopping Mall and adjoining Cottam-Bustleton Mall, where many stores are concentrated, Peaches is further down Roosevelt Boulevard, main traffic artery, a mile or so distant. It has taken a shuttered Acme supermarket across the street from a Korvette shopping mall and is renovating the large store area for a pre-holiday opening.

Another major competitor for the Cherry Hill trade is Ken Dion's Wall to Wall Sound, an independent chain of 12 stores plus three Wall to Wall Sound, Jr., operations. The Juniors sell only CB and car stereos. With sales for the fiscal year ended May 31 reaching \$11.5 million as against \$7.5 million the year previous, Dion is shooting for \$16 million this year. And to help reach that mark, he will open three new stores. Fully-stocked stores will be opened soon in the Cherry Hill Mall and in nearby Emmaus, Pa., with a third unit a Junior on Kirkwood Highway in nearby Wilmington, Del.

To push for a full share of the market, Dion, who has depended entirely on large-space newspaper advertising to promote sales, has

taken on the local Spiro & Associates advertising agency to conduct a 12-week television and radio campaign budgeted at \$250,000. The campaign, Dion said, is to "separate us from our competition," referring to Radio Shack, Lafayette, Audio World and other specialty hi fi and discount appliance stores crowding the market. Emphasis of the campaign will be on the end result of sound as created by the speakers, rather than on the other components of the system.

Wall to Wall Sound, which features stereos, components, tapes, cassettes and CB equipment, but no records, has signed an \$800,000 lease for a 400,000-square-foot, one story building in the suburban Metropolitan Industrial Center in Trevese, Pa., for its new offices and warehousing presently located at another site in the same area.

Silo/Audio World, the combination appliance and audio chain of some 25 stores, will also move into

the Cherry Hill area at a site already selected, with a second new store to be located in the Harrisburg, Pa., market.

And that will not be the end of it for Cherry Hill. The Rouse Co., which operates the Cherry Hill Mall, is building an extension to the present center and already space has been leased to the Washington, D.C.-based Harmony Hut chain to open a store in the new mall addition, expected to be ready next spring.

Harmony Hut moved into the local market for the first time at The Gallery, a Rouse-created center-city shopping and restaurant complex which opened mid-August. Radio Shack, only other audio shop in The Gallery here, with over 75 stores in the Philadelphia-South Jersey area alone, added outlets on the Crescent Boulevard in Collingswood, N.J., and in suburban Dreshertown Plaza in Dresher, Pa.

(Continued on page 57)

NARM/CES Group In Gear For Oct. 11 Meet

• Continued from page 4

sey, vice president, CBS Records; Bob Fead, vice president, A&M Records; David Lieberman, president, Lieberman Enterprises, and Scott Young, vice president, Pickwick International retail division.

Joining Wayman from the EIA/CEG are Bill Boss, board chairman/video division chairman, and division vice president, RCA Consumer Electronics; William Fisher, president, Zenith Sales Corp.; Charles Hoffman, senior vice president, EIA/CEG; John Hollands, audio division chairman, and president, BSR (USA) Ltd.; Ray Steiner, president, Sony Corp. of America, and Ralph Jones, EIA/CEG communications director.

As exclusively reported earlier (Billboard, Aug. 13, Oct. 1, 1977), the meeting is an outgrowth of earlier discussions between Cohen and Wayman on mutually beneficial areas of cooperation.

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Tape Duplicator

David Rockefeller Jr., chairman of the national panel on the arts, education and Americans, will give the keynote address at the second International Videodisc/Home Video

Programming Conference, sponsored by Vision-disc Corp. Nov. 16-19 at NYU Loeb Center, New York.

Also set is David Fishman of Arthur D. Little

Inc., who authored the recent report predicting that new video systems will mean the death of movie theatres by 1985.

More than 60 "experts" in various fields will define future actions for software and hardware suppliers in 15 panels, according to chairman Charles Arden. Registration information is available from IVPC, Box 102, Cooper Station, New York, N.Y. 10003.

Larry Finley, executive director of ITA, and Jim Damon, manager, communications programs, IBM general business group, were among featured U.S. speakers at the International Video Conference sponsored by Scand-Video in conjunction with the West Sweden Chamber of Commerce, Oct. 6-7 in Boras, Sweden. Finley also was to attend a meeting of the ITA European Council, held there Oct. 4, hosted by Gunnar Hedin, director of Scand-Video.

The Information Film Producers of America (IFPA) held its 18th annual conference, trade show and Cincy awards festival outside California for the first time, Oct. 5-8 at the new Holiday Inn Chicago City Centre.

Featured speakers included Ivan Bender, EBEC, on copyright law; Bob Pfannkuch, Bell & Howell, video systems; and Pete Comandini, Image Transform, tape-to-film transfers.

ITA will sponsor a one-day video management seminar Oct. 15 at the New York Sheraton hotel, the day following Video Expo '77. Conference is being held in conjunction with Walt Robson, Innovative Media, Inc., and Willard Thomas, Organizational Media Systems, themed to "Why video—a management decision."

An afternoon media management panel will feature five members of the ITA producers advisory council. Thomas: Jeff Tassani, 1st National Bank of Chicago; Marvin Winchester, State Farm Insurance Companies; Robert Hider, Arthur Young & Co., and Vic Johnson, Standard Oil (Ind.). Information from ITA, 10 W. 66 St., New York 10023.



Billboard photo by Memorex: Joe Gino

TOP MEMOREX RACK—First annual Memorex "total excellence award" to its outstanding rackjobber of the year is presented to Lieberman Enterprises at the firm's recent convention in Lake Geneva, Wis. (Billboard, Oct. 8, 1977). From left are Ed Berris, Memorex national accounts sales manager; rack chief David Lieberman, and George Travers, Midwest regional sales manager for the blank tape/accessory manufacturer.

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Continued from page 55
 The more than a dozen existing stores, plus the newcomers in Cherry Hill, are not alone reaching out for the audio dollar. There are also many mass merchandisers, like Korvettes, Two Guys and Woolco, along with all major department stores, pushing records and stereo equipment at discount prices. And to tighten an already tight market, it was learned that Best Co., one of the nation's largest catalog houses also heavy in records and audio, is going to open at Cherry Hill.

Rounding out chain expansion moves in this market, Sam Goody, which has 10 of its 27 East Coast stores in this area, is making up "grand opening" signs for its 28th store, in the Lawrence Shopping Center in nearby Lawrenceville, N.J.

Added to the chain activity, about a dozen independents have moved in, mostly in the already crowded center city district. Abraham Nechemia has opened Avi Electronics for the sale of radio, tv and tape recorders; Joseph Besworth has set up Home Entertainment Systems; E. Shohat has opened a Stereo Shack, and Chestnut Hill Audio has moved from that neighborhood to center city.

Also in the city, William Wilchen Jr. has set up shop in West Philadelphia as Bus Stop Record Store; and Gregory Balhier, Bryan Gerald and Terrence Balhier have revived the long-defunct Marnel Distributing Co. in North Philadelphia for the retail and wholesale sale of records and tapes.

New business incorporations here include International Music Corp., for production and distribution of records and tapes; Electronic Sound Distributors, Inc., and Messianic Records, Inc.

BSR Focus On Canada; Seeks Musimart Spurt

By JOHN SIPPEL
 LOS ANGELES—BSR intends to solidify and expand its share of not only the turntable/changer/business and audio components in Canada but will actively strive to enlarge Musimart of Canada, the independent label record/tape distributorship and label affiliate which it purchased recently from George Elrick. BSR (USA) Ltd. chief John Hollands has paved the way for the growth projection by a negotiation for a 56,000 square foot warehouse premise near the Toronto airport.

Hollands, who feels the deal will be sewed up soon, intends to move Musimart from its 30-year base in Montreal to join affiliated BSR activities at the new Toronto headquarters by the start of 1978.

Hollands will spend a considerable amount of his time from now through 1978 in overseeing the development of BSR Dominion business.

Hollands notes that Musimart will engage in both import of finished record/tape product from some labels and in operating as a self-sustaining total manufacturing facility for others, producing albums from masters and four-color separations and other graphic parts.

BSR also has the Bang and Olufsen audio line for the Dominion and Hollands hope to represent other playback lines as well as from Toronto.

In addition, Record World, selling records, audio equipment and instruments, has signed a lease for a store in the new Seaview Square shopping mall in Ocean Township, N.J., scheduled to open Nov. 2; The Record Factory, specializing in records, 8-tracks cassette and blank tapes, opened in downtown Allentown, Pa.; Robert Bailey has bowed

Sounds and Things for the sale of records and tapes in the new Shoppers Country Village complex in Middletown Township, N.J., and Tony and Joanne Marano launched

a new Glad Tidings store in the Shop-Rite shopping center in Toms River, N.J., for the sale of spiritual records and tapes in addition to Christian books and gifts.

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Russian Consumer Electronics Mart Growing

By VADIM YURCHENKOV

MOSCOW—"Promsvjaz 77," an exhibition dedicated to the Russian national communications industry, was held here at the VDNKH Exhibition site, with the consumer electronics division a big draw for thousands of visitors.

Earlier this year a specialized consumer electronics show was organized in Rigawith, with some 200 exhibits on show.

Now, according to statistics from the publications *Novye Tovary* (New Products) and the *Sovetskaya Kultura* bi-weekly, yearly output of tape hardware in Russia has reached

the two million mark, of which just 4% is stereo.

In 1976, national companies manufactured 28 models of tape recorders. Now there are distinct signs that the quantity of stereo product made is increasing.

In record-player equipment areas, more than 300,000 music centers were produced last year, along with 400,000 stereo players.

Public interest in stereo equipment in Russia has increased dramatically in recent years because of the build-up of Melodiya stereo releases.

Pioneer Promo On CB Combos

LOS ANGELES—Pioneer Electronics of America is trimming its suggested list \$100 on its two in-dash AM/FM/MPX 40-channel CB combos and offering dealers a bonus cassette/CB scanner premium in a new promotion.

The full-feature digital GT-6000 with pre-set tuning is cut to \$199.95 from \$299.95, and GT-1100, a similar unit but with manual tuning, is now \$179.95, from \$279.95. For each 12 units ordered, a dealer gets one RK-445 limited production AM/FM/cassette recorder with CB receiver.

CASSETTE 'NAMES'

U.K. Spoken-Word 'Push'

By PETER JONES

LONDON—Music For Pleasure, the budget record company, is pushing through into the spoken word cassette business with the launch of a tape-only series bannered Listen For Pleasure.

It features best selling novels and plays and there is a 20 title first release batch, with the packaging devised so the cassettes look like books.

The move is regarded as a breakthrough attempt by a record company to push spoken word product

into the big sales market. There have been efforts by smaller outfits to build business but Richard Baldwyn, managing director of Music For Pleasure, says Listen For Pleasure is a determined effort to make spoken word cassettes a real part of the record market and have them properly displayed in retail outlets.

Initial releases include readings by David Niven on his best seller "The Moon's A Balloon"; by actress Hannah Gordon from "Upstairs Downstairs"; by cricket star Fred Trueman on his "Ball Of Fire" autobiography; and product representing "The Guns of Navarone," "War Of The Worlds" and other big sellers.

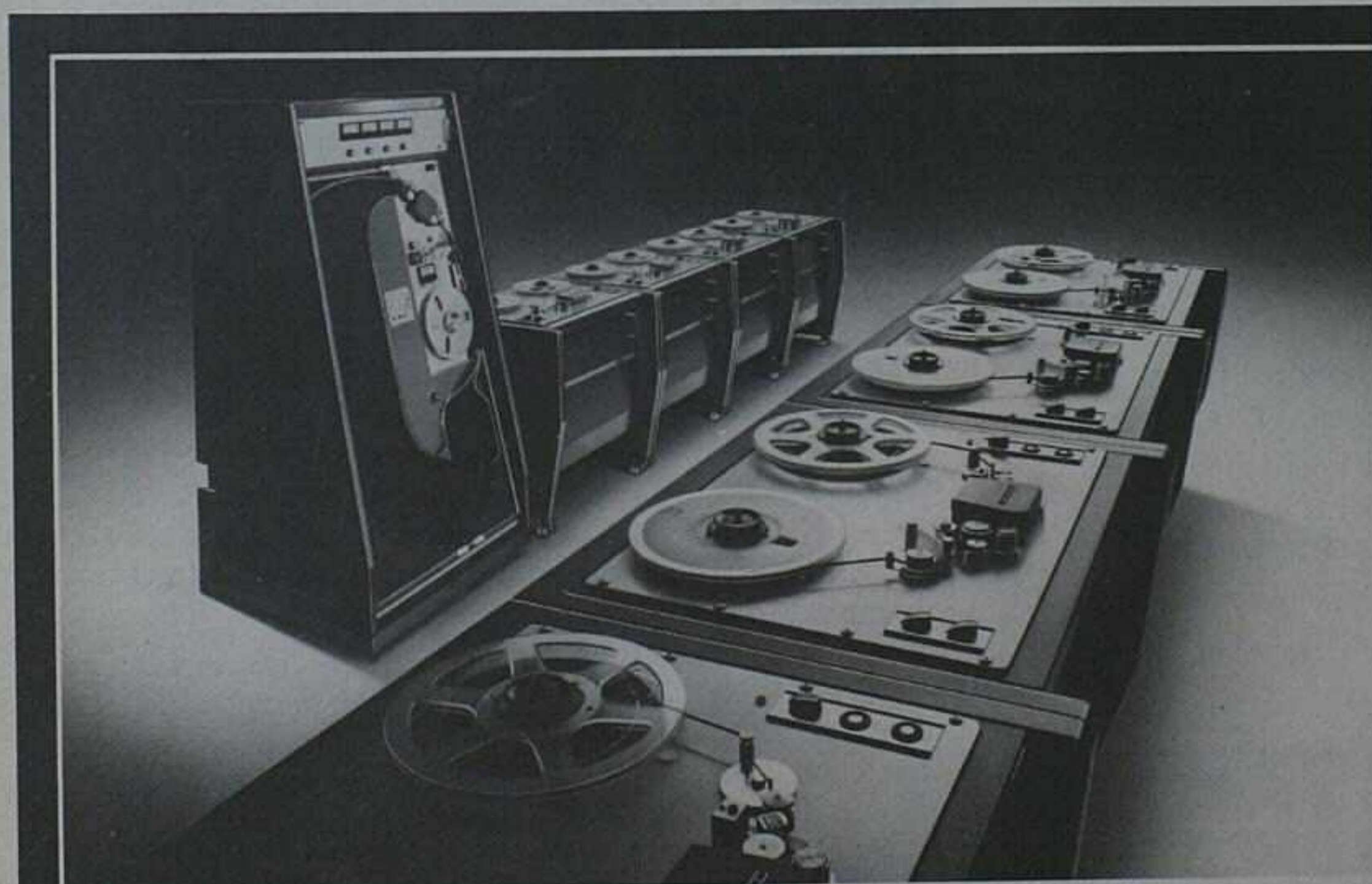
Two early plays selected for the new company are "Hamlet" and "Importance Of Being Earnest," both featuring Sir John Gielgud.

Baldwyn's view is: "We have put out spoken word records and cassettes in the past and had some success with them. But when I was approached some time ago without launching a new series of spoken

(Continued on page 70)

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A/V Imports Add To U.S. Trade Deficit

By MILDRED HALL

WASHINGTON—The flood of imported audio/video home entertainment products continued to set new records during the first half of this year, contributing to the largest trade deficit in U.S. history.

Total value of consumer electronic imports was \$1.81 billion, 23.5% higher than the previous record of \$1.47 billion posted for the first half of 1976, the Commerce Department reports.

Japan continued to provide the lion's share—65% of all U.S. home entertainment imports. But its half-yearly total of \$1.1 billion will decline somewhat when the U.S.-Japan orderly marketing agreement limits Japanese color television imports beginning July 1, 1977 and continuing three years.

This year's first-half videotape machine imports for home entertainment numbered 46,000, at total value of \$33,014,000. This is more than three times the 1976 first-half imports of 15,000 home video recorder/players valued at \$13,088,800, a 150% increase.

Quantity of auto radio imports dropped 12% from last year's first half to 2.6 million, but value total went up 15% to \$84.3 million.

Commerce breakdown shows AM-only sets numbered 928,000 with value of \$16,726,000 and FM/AM/FM sets totaled 1,491,000 valued at \$53,414,000. Duty-free Canadian imports (under Automobile Products Trade Agreement) numbered 200,000, valued at \$14,224,000. No breakout was given on type of receivers.

Tape recorders in 1977 first half were up 16.9% in quantity with 12 million units, and up 34.8% in value to \$480.6 million, compared to \$347.5 million in the 1976 first half.

Radio-phono combinations imported were up 29%, numbered 169,999, with value up only 1.5% to \$4.3 million in the 1977 first half over 1976 half-year figures.

(Continued on page 70)

Vidisk Delay Boost For Vtape, Cable Penetration

Continued from page 55

QUBE service debuts Dec. 1 with one of nine bay channels devoted to the first major series of pop, rock and classical music, including ballet and opera, plus five channels of 24-hour FM stereo—the real beginning of a consumer music market on cable.

Each delay of the videodisk gives its rivals more time to consolidate their gains. By conservative estimates, there may well be between 750,000 and one million "videocassette households" by the end of 1978.

The higher figure is approachable due to the lower selling price points—as opposed to suggested list—of under \$1,000 for every unit now on the market. The Quasar "Time Machine" is selling for \$795 (\$925 list), RCA's 1/2-hour Matsushita-built VHS which just had its national ad launch by Macy's in California has been quoted at \$895 (\$1,000 list) and Sony's new two-hour Betamax X2 is widely advertised at \$995 (\$1,300 list).

In contrast, RCA is shooting for a \$400 capacitance videodisk player. Officials at Magnavox, which is building the Philips/MCA player, quietly shifted from an original \$500 target to "equivalent to a good color TV set" which they acknowledged at the June CES demonstration is more in the \$600-\$650 range.

Software, where the videodisk has a more definite edge—at least theoretically—is more uncertain. A spokesman for MCA Disco-Vision says the new two-sided, two-hour, reflective-play disks about 2 mils thick (twice the former 30-minute, one-side disk) should result in no different pricing. This had ranged from about \$5.95 for a 20-30 minute "short subject" to \$12-\$15 for a two-hour feature film that initially required four disks and now is claimed can be done on only one.

In contrast, the new extended recording time home videocassettes have brought the retail cost per hour down significantly, an important consideration for program producers—as well as custom duplicators.

The four-hour VHS tape at suggested \$24.95 works out to about \$6.25/hour, compatible with all VHS machines. The new Sony cassette due next spring will extend the current two-hour tape by 50%, at less than that increment over the suggested \$16.95 list for an existing cassette. At perhaps \$20.50 for three hours of recording time, this would be about \$7 an hour.

Since a main selling point of tape versus disk is "reuseability—erasing previously recording program many times—the lower raw tape cost is another plus factor. Pre-recorded programs, already as low as \$37.50 for an hour of prime fare, are expected to benefit as well.

The videodisk camp isn't standing still, however. At the same time the delay of the Magnavox-built Philips/MCA system was announced, from its anticipated year-end "limited distribution," MCA Disco-Vision officials were in Japan with Pioneer Electronics brass.

They were to cement the details on the previously announced joint venture to manufacture an institutional videodisk player. Already shown in prototype form to the U.S. government for CIA use, the MCA-developed optical-laser player, could be a consumer unit as well, though its more sophisticated capability might add to the cost. Details on the agreement and a marketing timetable are expected soon.

In France, the giant Thomson organization also has previewed a pro-

totype of an optical laser-play videodisk system, initially to be manufactured for government use. It also is a more sophisticated system than the consumer Philips/MCA

player, at a higher cost. But like the MCA/Pioneer planning, Thomson is known to be assessing the consumer potential for a less complicated, and more economical poten-

tial for a less complicated, and more economical, player by 1979.

Rackjobbers already are gearing up for home video, with Pickwick the first to announce distribution to

its racked accounts and retail stores of 3M-supplied Beta-format and VHS blank tapes.

With Memorex, Ampex, TD and (Continued on page 61)

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Hi Fi Stores New Label's Goal

By DAVE DEXTER JR.

LOS ANGELES—Glen Glancy, president of The Great American Gramophone Co. label which released its first LP last week here, appears intransigent about his theory of selling records.

"We are marketing our product strictly through hi fi stores," Glancy declares. "There are about 3,000 such outlets in the 50 states.

"Of the 3,000, about 1,500 are poor credit risks. But that still leaves a network of 1,500 and in our first month we are shipping to about 150

of them. By the end of 1977 I suspect we will have product in all 1,500 stores."

Glancy's first album is by Les Brown's orchestra. It was recorded last summer by the direct-to-disk method in which no tape is employed. The album retails at \$13.95. Dealers pay \$7.70 if they order a minimum of 90 LPs.

"England and Japan are our next priorities," Glancy confides, disclosing that a rock package as well as a classical LP and additional MOR albums will be recorded this fall. He also is negotiating for "a nationally known singer who has enjoyed numerous hit singles and albums," he says.

Glancy, president of the label owned by Keyser Century in suburban Saugus, lines up his domestic retailers through representatives of hi fi manufacturers.

He already has set distribution in Germany through Audio International, Frankfurt, and in Canada via H. R. Gray Ltd. of Markham, Ont., near Toronto.

"We are convinced," he notes, "that there is a large market for direct-to-disk LPs. A lot of folk want the ultimate in sound quality. The difference from tape recording is much more than marginal. It costs substantially more to record but the results are worth it, and customers

(Continued on page 61)

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RECEPTION BOOST

Hi Fi FM Tuner Extends B.I.C. Line

NEW YORK—FM radio, already a potent competitor for radio airplay and ad dollars, is getting another boost with introduction of The Beam Box, a unique indoor FM antenna from British Industries Co. (B.I.C.) division of Avnet, Inc.

The antenna, termed a new type of hi fi component by B.I.C., moves the major supplier of turntables and speakers into another product area, typical of other audio manufacturers who have extended lines.

Demonstrated last week, The Beam Box—which will list at suggested \$89.95 retail—has a tunable front end in which the user tunes to the desired frequency range similar to the way stations are selected on the FM tuner.

According to Andrew Carduner, B.I.C. vice president, when tuned in, The Beam Box is claimed to be approximately 16 times more responsive to the locked-in signal than to other frequencies on the FM band.

Among claimed results are improved image rejection, I-F rejection, spurious response rejection and reduced interference from unwanted signals in or outside the FM frequency band—all of which make for a much improved sound signal.

Equipped with a passive electronic circuit which directs the sensitivity pattern toward any of four geographic quadrants with a switch, the antenna never moves. Unlike a common wire dipole antenna, it can receive optimum signals from any direction.

Stereo separation and signal-to-noise performance are improved with the suppression of multipath signals, as the user directs the reception pattern toward the "wanted" frequency only.

Unlike so-called "booster" antennas, which can add a certain amount of "noise" to signals being received, the Beam Box uses no AC or battery current, and is easily transportable anywhere, for use in any location.

As the first product of its kind, according to B.I.C. engineers, it has a number of patent applications. It was demonstrated with high-end FM tuners and receivers, as well as lower cost compact units, table FM radios and console FM equipment, with apparently equally good results.

A massive advertising and promotion campaign will launch the new component, including a lucid 34-page consumer booklet which ex-



The B.I.C. Beam Box is claimed to be the first electronically directable and frequency-tunable indoor FM antenna, designed as a new hi fi component.

plains the intricacies of The Beam Box in simple and understandable terms.

The packing carton itself is usable for a point-of-purchase display, Carduner notes, and dealers should have an ample supply for the official sales launch next month.

First major consumer introduction of The Beam Box will be at the upcoming New York Hi Fi Stereo Music Show, produced by the Record Buyers organization Nov. 10-13 at the Statler Hilton Hotel.

47% SPACE 'RESERVED' AT IHF EXPO

NEW YORK—More than 100 manufacturers have reserved about half the available 150,000 square feet of exhibit space for the first IHF Show, May 19-21 at the George World Congress Center in Atlantic City. Expo manager Charles Snitow reports. Compared to his own about 100,000 square feet at the Audex of last year, he is more encouraged by the bigger space reserved from more major firms, many of whom are IHF members, within a month of the announcement. The average is about 1,000.

With surveys back from about 16%—or 336—of the 2,000 mail-order dealers and distributors, interest in the hi fi-oriented show is solid, Snitow acknowledges similar expressions for his own Audex, which died when its initial manufacturer interest failed to result in enough contracted space to justify the event. He is much more confident about the IHF expo.

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Rep Rap

Several thousand show brochures were mailed for REPCON '77, dubbed "the greatest mini show on earth" by the sponsoring New York chapter of ERA. Set for Sept. 26-27 at Manhattan's Statler Hilton Hotel, it featured lines of more than 250 manufacturers in consumer and industrial electronics, commercial sound and components.

Among the 25 rep firms involved in the manufacturer displays were John B. Anthony Co., Stan Axtrod Assoc., BCD Sales Co., Bettan Sales, Bi-State Marketers, Bressler & Braun Assoc., Irv Brown Co., Jack Brown Electronics Sales Representatives, Gardner Sales Corp., Sam Cohn Assoc. (Cohn & Cappel), Component Marketers, Electro Marketing, Steven Fisher Electronic Assoc., Louis W. Keller Assoc., Landau & Mack, L-CA Sales Co., M.J. Loder Assoc., Masin-Esco, Gilbert E. Miller Assoc. Ltd., Moses & Kline, Resch & Bernstein, Sonny Simberkoff Assoc., Sir Sales, Steindler & Co., and TMC Sales Corp.

Headed by Gil Miller, the REPCON '77 show committee included Marty Bettan, Bettan Sales; Irv Brown, Irv Brown Co.; Jack Brown, Jack Brown Electronics Sales Reps; Jack Simon, Component Marketers; Lou Keller, Louis W. Keller Assoc.; and Tom Marciano, TMC Sales.

Toshoku America has named the Gilbert E. Miller rep firm to handle its new Sankei electronic products in the New York metro area. Initial line of high quality portable stereo FM/AM cassette products was introduced at a Sept. 23 premiere showing in Manhattan's Nippon Club. Headed by Gil Miller, the firm is headquartered at 375 N. Broadway, Jericho, N.Y. 11753.

A solid turnout was on hand for the Sept. 15 opening fall meeting in Philadelphia of the Mid-Lantic Chapter of ERA, which featured a "roast" of Harry Estersohn, head of his own Willow Grove, Pa.-based rep firm. Among participants in roasting the current National ERA president and former chapter chief were Murray Ro-



Billboard photo by Maune Orodener
ERA 'ROAST'—Harry Estersohn, left, national ERA president, is honored at a recent "roast" by his Mid-Lantic Chapter in Philadelphia, which he formerly headed. He is tagged by Marian Leader, Paragon Sales, Philadelphia, as Al Kass, immediate past president of NEDA and one of the roasters, looks on.

senberg and Jay Schwab of United Audio Products (Dual), Mt. Vernon, N.Y.; Ed Moretto, Stereo Equipment Sales, Elkridge, Md.; and Ray Hall, ERA executive vice president, Chicago.

Rank Hi Fi (USA) Inc., Elmwood Park, N.J., importer of the U.K.-manufactured Wharfedale and Leak speaker lines, has named its first eight sales reps, sales/marketing director Geoffrey Miller, announced.

Included are Gil Miller, Gilbert E. Miller Assoc., Ltd., Jericho, N.Y., metro New York; Bob Marsey, Marsey Sales Inc., Rochester, N.Y., upstate New York; Ron Throckmorton, Centurian Marketing, Ballwin, Mo., Iowa, Missouri, Kansas and Nebraska.

Also, Milt Dienes and Dick Tydings, A B & T Sales Corp., Grasonville, Md., Virginia, Washington, D.C.; Maryland, Southern New Jersey, Philadelphia to Central Pennsylvania; Ben van der Kreke, Elrap Sales Co., Tennessee, North and South Carolina, Alabama, Georgia, and Mississippi; Bill Simonite, Audio Marketing Inc., Texas, Oklahoma, Arkansas and Louisiana; Carlos Maymir, Ray Taylor Assoc., Florida, and Bill Bassett and Bert Moore, Bassett & Moore, North Hollywood, Calif., Southern California, Southern Nevada and Arizona.

Home Vidisk Delay

Continued from page 59
Maxell, among others, all in various stages of licensing talks with Sony and Matsushita, the blank video mart is emerging as a new profit area.

An average of 12 to 15 hour tapes sold the first year to each initial Betamax purchaser is just one indication of the market potential.

So while the videodisk delays, its prime videotape competition continues to build its consumer base. This makes the potential launch of the videodisk a much tougher way to go a year from now, than the battle it faced when a late 1977 market entry was anticipated.



COMPOSER CONDUCTS—Leonard Bernstein and soprano Montserrat Caballe listen to playbacks of Bernstein's newly-revised "Kaddish" Symphony, recorded with the Israel Philharmonic. The sessions, for DG, were held in conjunction with an August "Bernstein Festival," during which Bernstein and the Israelis toured Germany and Austria. In the background are label officials.

Hollywood Bowl Enjoys Top Season

LOS ANGELES—The Hollywood Bowl's Summer Festival 1977 season drew 457,418 patrons, the highest attendance record in its 56-year history. An average of 12,038 people at each performance heard 38 concerts by the Los Angeles Philharmonic.

The average attendance is a 16½% increase of last year's record-breaking season and represents the highest average attendance at any U.S.

Angel Intensifies Cassette Promo

LOS ANGELES—Angel Records is throwing new support to its tape cassette series, with introduction of an 18- by 22-inch in-store/window display and other merchandising tools.

The new easel-backed display, designed to resemble a giant cassette package, touts the tape format's sonic excellence in giant type and includes area for posting of data on new cassette releases. Softsheets to update release information will be provided periodically, Angel says.

More than 200 XDR titles are now available with November release to bring 17 more, including new complete recordings of operas "Boris Godunov," "Louise" and "Salome." Also, new Chicago Symphony release and Previn's first Pittsburgh Symphony recordings will be issued on cassette simultaneously with disk.

Looking for big holiday sales of cassettes, Angel also has prepared a special order form of appropriate Christmas cassette titles. Ad mats for dealers and XDR catalog for consumer giveaway round out the effort to, says Angel, "permanently establish cassette tape as a sonically valid form of classical music listening."

Advent Ups Prices \$1 For Cassettes

NEW YORK—Advent Corp. has increased suggested prices of cassettes by \$1, effective Oct. 1. Lists now range from \$6.95 to \$10.95.

The new price is reflected in the firm's latest release, a double cassette of Handel's Messiah performed by the Handel and Haydn Society of Boston under direction of Thomas Dunn. Package lists at \$17.90. A disk version of the recording is offered on the Sine Qua Non label.

music festival according to Bowl general director Ernest Fleischmann.

Among the conductors and soloists presented were Zubin Mehta, Erich Leinsdorf, Eugene Ormandy, Lawrence Foster, Michael Tilson Thomas, Mischa Dichter, Alfred Brendel, Radu Lupu, Emanuel Ax, Vladimir Spivakov, Jean-Pierre Rampal, Itzhak Perlman, Pavel Kogan, Zoltan Kocsis and Lynn Harrell.

In addition, more than 70,000 children attended "Open House At The Bowl" morning programs, and more than 20,000 participated in the activities at the Bowl's "Open House East" on the campus at Mt. San Antonio College.

Non-Profit Label Using Grant \$\$

NEW YORK—Composers Recordings Inc. will create a direct mail sales program which it will finance through foundation grants.

Already earmarked for the program is \$25,000 from the Andrew W. Mellon Foundation, or about half the cost of the two-year trial effort, according to Carter Harman, executive vice president of the label.

Harman says the firm, which specializes in modern American music, can reach an audience through direct mail which is not being serviced by retail channels.

"Because of our peculiar product our audience is so scattered there seems to be no single medium reaching all the audience all over the country.

"They're not music lovers in the sense that they subscribe to the philharmonic or buy classical records, they're really people who are interested in new music."

The program, for which details are not yet firmed, will not undercut dealer prices, Harman assures.

He believes it is the first time foundation monies have ever gone to support dissemination of recorded music in this manner. The label became eligible for foundation aid this year when it secured not-for-profit tax status.

New Label Promo Teed By Pickwick

CHICAGO—Three months extended dating is being offered to dealers in the first major marketing program to support the new Quintessence classical label.

The Pickwick Records program, on a pre-pack of 250 Quintessence pieces, includes extensive merchandising support, 3% advertising on gross and extended dating till Feb. 1, 1977, on orders placed before Oct. 31.

All 44 Quintessence "Critic's Choice" and "Classics For Joy" titles are contained in the pre-pack, which is supplied with 250 count wire display rack and three-dimensional header card.

The label also has produced custom Quintessence bin divider cards, wallet-sized catalog giveaways and composer caricature posters in its bid for a broad market introduction.

Quintessence, bowed early last summer, also is readying its first release of cassettes for shipment later this month.

Nineteen titles taken from both label series will comprise the initial release of Dolby processed tapes to list at \$4.98, \$1 above disk. Tape duplication is by Allison Audio.

Beginning early next year, Quintessence product will be released simultaneously on disk and cassette, says Peter Munves, label chief.

Munves reports Quintessence is moving aggressively into the college bookstore market, and Pickwick will exhibit the fall classical program at nine college bookstore regional conventions scheduled between Oct. 18 and Nov. 17.

Munves says the next Quintessence release is slated for February, to include the line's first in-house production efforts, featuring pianist Earl Wild, and long-unavailable stereo Stokowski recordings.

Dealer price on Quintessence is \$2.05, less 10% on free goods.

Classical Notes

Colin Davis has been awarded the Sibelius Medal of the Sibelius Society of Finland, honoring his achievements in conducting the symphonies and tone poems. Davis has recorded the symphonies for Philips, an integral edition to be completed in October with release of Symphony No. 4 backed by "Tapiola." Philips November release then brings the five-record set home in a boxed package.

Serious works of film/jazz composer Lalo Schifrin being taped at Wally Heider's Hollywood studios: "Continuum" for solo harp, "Canons" for string quartet, and Schifrin's "Journeys," a work for percussion premiered this summer, will be released by Entr'acte Records of Chicago. The Midwest's HNH Records soon to debut with its own production efforts; activity now taking place in London.

Pianist Misha Dichter will return to the recording arena this winter, on the Philips label. Albums of Beethoven and Schumann skedded for January. A Tchaikovsky competition winner, Dichter has been away from the microphones for a decade.

Leonard Bernstein's CBS recording of the Saint-Saens Third Symphony was begun in New York last December and recently completed in Methuen, Mass., with overdubbing of the mighty pipe organ scoring. Organist Leonard Raver provided the missing part on the Great Organ in the Methuen Memorial Music Hall. The instrument, once housed in the old Boston Music Hall, was recorded direct to disk by Cleveland's Telarc Records recently.

A/V Imports Up

Continued from page 58
Lumped in a group in Commerce statistics, phonographs, record players and turntables were up 24.7% in number, with 5.1 million units, at a total value of \$90.9 million, up 23% from last year's first half. Biggest import in this group was automatic record changers, numbering 3.9 million with total value of \$58.5 million.

CB imports are still barreling along, up 14% to 9.8 million units for first-half of 1977 but down in total value to \$350 million from 1976 first-half total of \$397.2 million for 8.6 million unit imports.

A breakout of CB with AM or FM combo shows \$67,000 at total of \$35,708,000. Most imports were 40-channel type, Commerce says.

Hi Fi Stores

Continued from page 60
are not hesitant to pay the premium price."

A second LP, by the Glenn Miller orchestra fronted by Jimmy Henderson, is due within a month. By then Glancy figures his current distribution web will have doubled.

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TIFFANYS CHAIN

Firm 6th Location In San Francisco

By DAVE DEXTER JR.

LOS ANGELES—With five clubs in the far Southwest flourishing, Carl and Amber Daniels are shaping up plans to open a sixth Tiffanys in San Francisco early next year.

"And," they say, "we will then look into Houston and Dallas."

Founded five years ago, the husband and wife team (she designs the interior of each club) operate discos in Encino, Marina del Rey, Newport Beach, Palm Springs and Las Vegas.

The Encino unit, sporting a \$20,000 sound system by Sound Associates, has 1,000-plus members and no more will be accepted when the total hits 1,250. Members pay a stiff fee to enjoy the lighting, records and party-like ambience and they also may share 9,000 square feet of lounges, patios, backgammon parlors, a restaurant and an aquarium in which a friendly eel is the chief attraction.

Lloyd Rogers, executive vice pres-

ident and membership boss, refutes charges that Tiffanys is a meeting place for singles.

"Our members," he says, "are in the 25 to 50 age bracket and at least half of them are married. At Tiffanys, a single woman is welcome to join, come in and feel comfortable."

Rogers advises that members may frolic at all five Tiffanys if they are a member of one. In Encino Shelia Lawrence toils as social director, using Monday night professional football on ABC-TV as a lure to attract early crowds. On Tuesdays she offers free backgammon lessons.

"On Wednesdays," she notes, "we offer free dance lessons. Thursdays feature fashion shows. We also offer group travel packages to members and backgammon tournaments."

"Celebrities don't get hassled here," Rogers adds. "We guarantee privacy." Clint Eastwood, Joe Namath, Farrah Fawcett-Majors, Robert Goulet and Cher, he reports, frequent Tiffanys.

Carl and Amber Daniels are convinced that discotheques are in their infancy, with "unlimited growth" a certainty. But, they agree, to be successful high standards must be maintained. That includes lighting, the music played, attractive patrons "and a general mood of friendliness and courtesy on the part of a club's management and staff."

Discos Studio 54 In N.Y. Resumes Liquor Sales

NEW YORK—A State Supreme Court Justice here has ordered the New York State Liquor Authority to issue a liquor license to the Studio 54 discotheque, the posh mid-Manhattan nitery which was slapped with a liquor ban last May after its owners were caught dispensing drinks to the public without the proper authorization.

In lifting the ban, Justice Hyman Korn argued that the decision to refuse issuance of a liquor license following the May raid, "was too severe a penalty," and was tantamount to a "death sentence" for the club.

Studio 54 had been reduced to serving only soft drinks since the highly publicized raid in which owners Ian Schrager and Stephen Rubell were arrested.

In his ruling Justice Korn apparently accepted arguments by lawyers for the defendants that their legal counsel had misled them into believing that all was in order with the license. Korn stated that defendants' failure to produce a proper license at the time of the raid was not a conscious violation but merely the result of a misunderstanding.

Korn also noted that when the misdemeanor complaint against Rubell and Schrager was heard in Criminal Court here last June, there was an adjournment in contemplation of dismissal, which meant that the complaint would have been automatically dismissed when it came up for a second hearing in December.

N.Y. DJ AT 12 WEST

Burgess Blames Spinners For Sagging \$\$, Respect

By RADCLIFFE JOE

NEW YORK—Disco deejays who are unable to command the salaries and respect they feel due them by their club owners and managers may have themselves to blame.

This is the opinion of Jim Burgess, disco deejay at the popular 12 West discotheque here, and a spinner who has worked both in Florida and Georgia before moving to New York.

The aspiring opera singer who spins platters to help pay for his voice lessons, states there is still too much unprofessionalism existing among the vast majority of disco spinners, and stresses the level of consciousness among spinners must be raised before they are in a position to assert themselves to command the respect of employers and audiences.

Burgess also chastizes club owners and operators for not realizing their attitudes toward spinners affect their work and, in turn, reflect on audience participation.

Burgess, who confesses to having worked at jobs where treatment by management was shoddy, does not believe unionization of spinners is the answer. He also believes egoism among spinners hurts rather than helps their cause.

"A deejay," he states, "should never allow his ego or his personality to grow larger than the job he was hired to perform."

On the idea of management for deejays, he states if a spinner feels he needs someone to negotiate the busi-

ness end of his operation, then a manager is fine. However, he personally does not feel the need for representation.

Burgess suggests that club operators looking for ideas as to how they can best relate to their spinners should visit 12 West in Manhattan. He describes it as the first club at which he has worked any tensions. He calls the room "acoustically perfect" and the management "enlightened, humane and understanding."

Burgess also believes that 12 West selling no liquor is an important factor in its continued success. He sees a liquor bar in a club as detrimental to creative growth, and states that disco lovers go to a room for the music and not for the mix of drinks.

Burgess, who carries the title of "honorary deejay" from WVEE-FM, Atlanta, one of the leading disco radio stations in the country, praises New York's disco audiences and describes them as the best educated and most aware in the country.

He also states New York is ideal for the creative growth of a spinner. He suggests it would be nice if each disco deejay in the country was given an opportunity to work here for a while.

"New York is a challenging city," he states, "and if a deejay can achieve recognition here as a quality spinner, then he knows he has achieved success."

Hallelujah Wedding

SAN ANTONIO—The wedding of Darlene Guidry and Gary Johnson, first disco ceremony performed in San Antonio, took place in the Hallelujah Discotheque. The couple was married by disco manager Kenneth Cotte Stout, an ordained minister of the American Fellowship Church of the Holy Monarch.

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NEW YORK—Portman-Shore Electronics, a California-based company, has developed a sound component for discotheques which, according to its developers, can move the sound around a dance floor in more than four billion computerized patterns at the touch of some buttons.

The unit, designated Soundsweep, first shown at Billboard's Disco III convention is, according to Stephen Shore, president of Portman-Shore Electronics, capable of transforming any discotheque into a "moving, swirling sound environment."

Shore explains the computer circuitry of Soundsweep allows the user to superimpose special effects such as crescendos and pulsations into his music. "It can even simulate the effect of a revolving dance floor," he assures.

Patterns programmed by the computer can also be automatically reversed," states Shore. The operator may also control the pace of movement from slow and smooth to fast and frenzied.

The unit was developed by Craig Portman of the Portman-Shore team, and according to Shore it places a disco deejay in a position to completely control the placement of music within his sound system.

Soundsweep is said to be completely compatible with any four-speaker, two-stereo sound system and retails for \$2,475 with special discounts for designers and multiple orders.

MGM Sets Club Lights

NEW YORK—MGM Stage Equipment, Inc., a company specializing in lighting equipment for discos, theatres, clubs and other auditoriums, has been formed with Jack Ransom as president.

The firm, with offices and showrooms at 51st St. and 10th Ave. in Manhattan, will also rent lighting equipment for portable discos, traveling rock shows and other operations.

The company, which will offer everything in lighting equipment from spotlights to lasers, will manufacture some products and have the rest private labelled by outside suppliers. An additional feature will be disco design and consultations.

Ransom, formerly of Capitol Stage Lighting Co., brings more than 20 years experience to the new company.

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Disco Mix

By TOM MOULTON

NEW YORK—Westbound Records, distributed by Atlantic Records, is rush-releasing the new LP for the Fantastic Four. It is titled, "I've Got To Have Your Love," after their current hit. The album contains the long version of their title tune, plus three strong cuts. "Fire Down Below" is the strongest, and is similar in style to "I've Got To Have Your Love." It incorporates a strong break featuring guitars and a funky piano. This is one of the strongest songs the group has done to date.

"Cash Money" follows more of an r&b style. It is uptempo and also has a good break. "Disco Pool Blues" is slower and deals with the complaints of a deejay who is not getting the newest records, and is concerned about possible reactions from his audience over this predicament.

The tune ends as a plea to the different labels urging them to submit their new product for exposure. Here is a very interesting approach to a never-ending problem. The songs were produced by Dennis Coffey and Mike Theodore.

RCA Records has released several new 12-inch, 33 1/3 r.p.m. disco disks. Among them is "Keep It Up" by Nightfall. This song was originally done in a reggae format, and this new interpretation maintains the original beauty. This is an uptempo tune with a very mellow feel. It embodies an indescribable charm which grows on the listener. There is also an instrumental version on the flipside.

"Chove Chuva/Mas Que Nada" is by a group called Samba Soul. The single has been taken from "Promocao," their Brazilian LP, and has been remixed in this country by Warren Schatz. It features more of the percussion and breaks than the original version. Here is a very different approach to this very familiar melody.

Salsoul Records has released "King Of Clubs," the LP by the Chocolate. The "A" side features the complete long version of the title tune, which runs for 14:30 minutes. The style here is European, and very similar to the German sound with the predominant bass drum

and distinctly styled strings. Incorporated is a rhythm break and another break done in a classical style.

"El Caravanero" is 10:37 minutes long, and is done in a Latin/pop style with lots of percussion instruments and sound effects. There is a driving Santana style. "Orfeu Negro" (the Luis Bonfá bossa nova classic) is done in a contemporary style, while retaining the feel and meaning of the song. There is a handclapping rhythm break that is different and effective.

Mobile Operators' Package By Keslar

PHILADELPHIA—Bruce Keslar, a mobile disco deejay and engineer here, has developed a package of disco equipment and record library designed to create an instant business for mobile disco operators. He also subcontracts light shows.

The equipment, offered through Keslar's Selected Sounds of Hatboro, Pa., is said to be flexible enough to handle both small and large disco parties. It includes a FM amplifier with discdeck and two or four p.a. speakers.

Basic rental is \$100 for four hours, which also includes a record library offering rock, disco, soul and other musical formats suited to party needs. Software is supplied largely by Selected Music record shops, owned by Keslar in partnership with Roy Kayson.

Fete Moulton At Nov. 7 Testimonial

NEW YORK—Several top record company executives and recording artists have formed a committee to honor producer/columnist Tom Moulton with a testimonial dinner at the Les Mouches discotheque here Nov. 7.

The committee includes Elton John, Grace Jones, Van McCoy, Norby Walters, Jerry Greenberg, Atlantic Records; Ken Cayre, Salsoul Records; Bob Crewe and Fred Frank, Roadshow Records; Norman Harris and Tony King, Rocket Records, and committee chairman Mel Cheren, West End Records.

Cheren explains the reason for honoring Moulton: "He is an innovator. He believed in disco long before it became fashionable. His contribution over the past few years has been enormous, and this dinner is our way of showing our appreciation."

Tickets are priced at \$100 each and all proceeds will go to the Jimmy Stuard Scholarship fund in memory of the late disco deejay. The fund will be for the purpose of furthering the technical and/or creative skills of disco deejays throughout the country.

All reservations should be made before Oct. 25, and checks should be made payable to the Tom Moulton Dinner Committee, c/o Mel Cheren, West End Records, 254 West 54th St., New York, N.Y. 10019.

Sound Business

NEW CHI FACILITY

Mantra In 'Studio Jam' Promo

JIM McCULLAUGH

LOS ANGELES—There's certainly a lot more to Mantra, a fledgling Chicago studio, than recording.

The eight-month old facility has developed an innovative method for promoting and marketing itself which, according to its principals, is garnering a good deal of excitement within the recording industry at large.

The concept is called "Studio Jam," whereby a well-known act performs "live" in the studio with the one or two hour session either being piped directly over radio or taped for a later broadcast date.

While other studios have done this sort of thing on a one or two shot level before, Mantra has decided to make it an ongoing series and marketing tool.

Ron Bennett, one of the co-principals along with brothers Chip and John Althoz, Jim Duncan and Terry Downes, feels the concept is proving an invaluable one on any number of levels.

"A group can come in," he says, "and do a concert in the studio and maybe reach 300,000 people. More people than they could ever reach doing a hall somewhere. And the jam has a definite impact on record sales. We've seen that already."

WKQX-FM is the rock station in

Chicago which has been carrying Mantra's Studio Jams and now attributes much of its own success as the area's number one rock station to the idea. The station airs the Jam commercial free using tags on either side of it to sponsor.

To date live Jams have been done with Foreigner being the first, plus David Bowie and Iggy Pop, Atlanta Rhythm Section, Styx, Kenny Loggins, Cheap Trick and Firefall with spots slated for the Outlaws and the Charlie Daniels Band. Bennett indicates negotiations for more groups are in the works.

"People like listening to it," continues Bennett, "because of the high caliber studio sound and it also gives listeners an opportunity to preview a band before it sees them. It helps hypo ticket sales as well."

"We are also trying to let people know that Mantra is a quality studio in the Midwest in which to record and lots of groups pass through Chicago on tour. There's no reason they can't have a place to do some cutting, overdubbing or whatever."

The equipment lineup includes a Harrison model 3232 master recording console, Studer 24-track tape machine, Dolby and dbx noise reduction, an MCI 16-track machine, 16 and 35mm projection, as well as

complete instrument availability. The Harrison/Studer combination is believed to be the only one of its kind in the Midwest.

They have also added an Ampex AG440 mastering machine with 28 channels of noise reduction as well as four different monitoring systems—Altec, Electro-Voice, Auraltone and JBL.

The studio is also cultivating local talent and has recorded such area artists as Ken Chaney, Freeze, Thunder Funk Symphony, Shadrach, Dick Eastman, T.S. Henry Webb and Beverly McLin.

Mantra wants to handle recording, producing and publishing of artists in conjunction with major labels, according to Bennett.

Chuck Crane Swaps Console For New 45

LOS ANGELES—Chuck Crane is one musician/engineer who has come full circle.

After a number of years behind the console, he decided it was time to get "back on the other side of the glass."

Crane worked as an engineer for five years at Miami's Criteria Studios under the tutelage of owner Mack Emmerman. At the same time, however, he was playing guitar for a group he was in called Game, a popular local band before it eventually dissolved.

He headed West, continued to play gigs and even ran his own 2-track facility in Malibu, Calif., for several years.

Now, he's assembled a band called Crane which has just cut its first single for Capitol called "Oh Dancer" with an LP due in January co-produced by Crane, Stephen Goldberg and Capitol's Ben Edmonds.

The experience, according to Crane, has given him tremendous insight into the recording process and he says he can view it from the producer's, engineer's and musician's eye.

At Criteria he was the engineer on Derek & The Dominoes "Layla" album as well as LPs by the Allman Brothers and Delaney & Bonnie. He's also worked on projects with Aretha Franklin, Brook Benton and Petula Clark owning gold records for Franklin's "Don't Play That Song" and Benton's "Rainy Night In Georgia."

Crane describes his own particular music as rock, his main influences the Beatles, Eric Clapton and the Beach Boys. "You arrive at a point," says Crane, "after all the roles I've had where you know exactly what you want. Right now I'm very interested in getting a live sound in the studio and that's extremely difficult to get."

"I think it's beginning to come back in vogue, however." The group Crane has been cutting at Audio Arts as well as the Beach Boys' Brother Studios in suburban Santa Monica.

"You would be surprised at how many producers," adds Crane, "don't even know some basic engineering principles such as miking techniques. In fact, I think more musicians know more about those things than some well known producers or engineers."

JIM McCULLAUGH

Studio Track

LOS ANGELES—Rufus and Chaka Khan recording their next ABC album at Dawnbreaker Studios, the recently opened Seals & Crofts' 24-track facility in San Fernando, Calif.

At the busy ABC Studios, Leon Haywood in engineered by John Mills and Al Schmitt; Pleasure cutting tracks for Fantasy, Wayne Henderson producing and Reggie Dozier engineering; and Henderson, himself, cutting tracks for a solo Casablanca LP, producing himself with Dozier behind the console.

Producer David Kerschenbaum working on a new Ozark Mountain Daredevils LP for A&M at Producer's Workshop. He's also remixing Joan Baez's "Time Rag" for single release on CBS/Portrait with Mark Smith engineering.

In at One Step Up, David Rosner producing Larry Williams with Jim Quarles engineering; Marc Gordon producing Ron Mahonin, Kevin Kern at the board; and Norman Whitfield producing Masterpiece with Lee Jackson engineering.

Yvonne Elliman finishing her second RSO LP at Sunset Sound with Robert Appere producing.

Dick Wagner in at Wally Heider completing first solo effort for Atlantic with producers Bob Ezrin and Brian Christian. Harvey Mason, drummer in George Benson's band, cutting a solo LP at Larrabee.

Sea Level finishing mixing on a new Capricorn LP at Hollywood Sound Recorders, Stuart Levine producing.

Canadian artist Valerie Jeanne completed her first U.S. album at Paramount Studios, produced by George Leskay and engineered by Syc Mitchell. Lamont Dozier in at Kendon for ABC supervising the new Laurence Hilton-Jacobs LP, John Golden the mastering engineer. Hilton-Jacobs stars on "Welcome Back Kotter."

Out of town notes:

Producer David Rubinson extremely busy at his own Automatt Studios in San Francisco. He's just completed projects with Patti Labelle, Santana, Headhunters, a live Herbie Hancock effort called "VSOP-LIVE" and the Pointer Sisters. He's also got Formerly The Harlettes there working on an album. They were Bette Midler's backup vocalist trio.

Pat Gleason who owns Different Fur Studios in the Bay City will be absent from his facility for a few months. The synthesizer wizard has joined Stomu Yamashita's GO for a 10 week tour of the U.S. and Europe and is packing 1,500 pounds of electronic equipment. At the same time, Steve Mantoani joins the engineering staff at Different Fur while Brian Auger is cutting a new LP for Warner Bros. with Jim Price producing with

Mantoani behind the board. And Lenny Pickett of Tower Of Power finishing last mix on his own material for Columbia.

Lots of action at Miami's Criteria Recording Studios: Felix Pappalardi, former Cream producer and bassist for Mountain, mixing new Hot Tuna album. Alex Sadkin and Jack Nuber in production with Tyrone Davis, keyboardist with Bob Marley. The remote van cut Thad Jones/Mel Lewis Quartet at the Airliner Motel.

In the Fort Lauderdale area at recently opened Triad Recording, Neil Young was in producing himself while local artist Robert Benjamin was also in cutting tracks.

Wilson Pickett returning to Muscle Shoals Sound Studios, Sheffield, Ala., to complete a first LP on the Erva Record label. Clayton Ivey and Terry Woodford producing Sammy Jo and the Hagers on two different projects at Wishbone, Sheffield, Ala.

Larry Fast of Synergy recording next LP at House Of Music, West Orange, N.Y. Al Green recording at the Music Factory in Memphis, Tenn., for Cream-Hi.

Firefall did a live studio jam at Chicago's Mantra Studios. Bobby Womack, produced by Don Davis cutting at Detroit's United Sound Systems.

Joe English, drummer for Paul McCartney & Wings, doing some solo tracks with Nashville musicians at Capricorn Studios, Macon, Ga., Sam Whiteside at the board. In addition, Deke Richards producing a new Bonnie Bramlett LP there also.

Jazz violinist Michael Urbaniak at New York's Secret Sound Studios, where Broadway's Tammy Grimes is also cutting a new album. And Genya Raven, who recently completed the Dead Boys' LP on Sire, is back at Mediasound Studios coproducing the group Taxi with Harvey Goldberg (who mixed the Dead Boys). Raven, who sang with Ten Wheel Drive and started the all girl Goldie and the Gingerbreads in the early 1960s, will handle lead vocals for Taxi. Producer Michael Tachudis is at New York's Blue Rock Studios with singer/songwriter Jimmie Mack preparing Mack's debut LP on Big Tree Records. Mack was with the Earl Slick Band at one time.

Producer David Lucas back in Gotham after recording around the world with Columbia's Blue Oyster Cult and A&M's Alessi, adding tracks to BOC's latest at N.Y. Record Plant. Bell Sound in N.Y. was the scene of Jimmy Briscoe and the Beavers' single "Invitation To The World," written and produced there by Paul Kyser for the Wanderik label (TK).



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OCTOBER 15, 1977, BILLBOARD

Billboard's Disco Action

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National Disco Action Top 40

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ATLANTA

- This Week**
- 1 NATIVE NEW YORKER—Odyssey—RCA (12 inch)
 - 2 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
 - 3 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 4 COCOMOTION—El Coco—AVI (LP)
 - 5 BLOCK PARTY—Anthony White—Salsoul (12 inch)
 - 6 SPEAK WELL—Philly U.S.A.—West End (12 inch remix)
 - 7 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 8 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 9 YOUR LOVE—Diana Ross—Motown (LP)
 - 10 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 11 POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 12 JE TAIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 13 MUSIC—Montreal Sound—TK (12 inch)
 - 14 RUNNING AWAY/MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul
 - 15 AFRICAN QUEENS—Ritchie Family—Marlin (LP)

DALLAS/HOUSTON

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 3 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
 - 4 JE TAIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 5 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 6 COCOMOTION—El Coco—AVI (LP)
 - 7 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 8 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 9 IT'S ECSTASY WHEN YOU LAY DOWN BESIDE ME—Barry White—20th Century (12 inch/LP)
 - 10 RUN TO ME—Kelly Marie—Pye (import)
 - 11 BEST OF MY LOVE—Emotions—Columbia (12 inch)
 - 12 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 13 EROTIC SOUL—Larry Page Orchestra—London (12 inch remix)
 - 14 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12 inch)
 - 15 I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (12 inch/LP)

NEW ORLEANS

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 3 COCOMOTION—El Coco—AVI (LP)
 - 4 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 5 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 6 MUSIC—Montreal Sound—TK (12 inch)
 - 7 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
 - 8 GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 9 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - 10 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/I'M LEFT YOUR RIGHT SHE'S GONE—Giorgio—Casablanca (LP)
 - 11 WATCH OUT—Trax—Polydor (LP)
 - 12 HOLD TIGHT—Vickie Sue Robinson—RCA (12 inch)
 - 13 JE TAIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 14 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 15 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)

PITTSBURGH

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 3 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 4 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 5 POP COLLAGE (Medley)/LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12 inch)
 - 7 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 8 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch)
 - 9 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
 - 10 COCOMOTION—El Coco—AVI (LP)
 - 11 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 12 DISCO BLOOD—Vamps—Building (12 inch)
 - 13 BLOCK PARTY—Anthony White—Salsoul (12 inch)
 - 14 JE TAIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 15 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)

BALT./WASHINGTON D.C.

- This Week**
- 1 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
 - 2 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 3 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - 4 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 5 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 6 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 7 DISCO BLOOD—Vamps—Building (12 inch import)
 - 8 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 9 JE TAIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 10 WHAT I DID FOR LOVE/TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
 - 11 FROM HERE TO ETERNITY (Medley)/FIRST HAND EXPERIENCE IN SECOND HAND LOVE/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 12 THE BULL/BRAZILIAN LULLABY/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 13 BACK IN LOVE AGAIN—TD—A&M (LP)
 - 14 YOU'VE GOT MAGIC—Rico & Beans Orchestra—TK (12 inch)
 - 15 COME DOWN TO EARTH/TWO DIFFERENT WORLDS—Choice Four—RCA (12 inch)

DETROIT

- This Week**
- 1 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
 - 2 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 4 THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 5 NATIVE NEW YORKER—Odyssey—RCA (12 inch)
 - 6 COCOMOTION—El Coco—AVI (LP)
 - 7 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 8 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 9 DO YOUR DANCE—Rose Royce—Whitfield (LP)
 - 10 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 11 KEEP IT UP—Nightfall—RCA (12 inch)
 - 12 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 13 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 14 MUSIC—Montreal Sound—TK (12 inch)
 - 15 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)

NEW YORK

- This Week**
- 1 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 2 LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 3 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
 - 4 THE BULL/COSMIC WIND/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 5 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - 6 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 7 SPEAK WELL—Philly U.S.A.—West End (12 inch remix)
 - 8 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 9 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 10 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE/LOVE—Giorgio—Casablanca (LP)
 - 11 YOUR LOVE/TOP OF THE WORLD—Diana Ross—Motown (LP)
 - 12 LA VIE EN ROSE/SEND IN THE CLOWNS/WHAT I DID FOR LOVE—Grace Jones—Island (LP)
 - 13 YOU'VE GOT MAGIC—Rico & Beans Orchestra—TK (12 inch)
 - 14 WATCH OUT—Trax—Polydor (LP)
 - 15 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)

SAN FRANCISCO

- This Week**
- 1 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 2 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 3 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 4 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
 - 5 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - 6 THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 7 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 8 MUSIC—Montreal Sound—TK (12 inch)
 - 9 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
 - 10 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 11 PRIMITIVE MAN/VOYAGE OF NO RETURN/COCONUT RAIN—Silvetti—Salsoul (LP)
 - 12 FROM HERE TO ETERNITY (Medley)/I'M LEFT YOUR RIGHT SHE'S GONE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 13 COCOMOTION/GOT THAT FEELING—El Coco—AVI (LP)
 - 14 DO YOUR DANCE/IT MAKES YOU DANCE—Rose Royce—Whitfield (LP)
 - 15 HOW AM I TO KNOW—Tymes—RCA (12 inch)

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BOSTON

- This Week**
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 2 NATIVE NEW YORKER—Odyssey—RCA (12 inch)
 - 3 COCOMOTION—El Coco—AVI (LP)
 - 4 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 5 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 6 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (12 inch)
 - 7 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - 8 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
 - 9 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 10 MUSIC—Montreal Sound—TK (12 inch)
 - 11 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 12 JE TAIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 13 DO YOUR DANCE/IT MAKES YOU DANCE—Rose Royce—Whitfield (12 inch)
 - 14 WATCH OUT—Trax—Polydor (LP)
 - 15 COME DOWN TO EARTH/TWO DIFFERENT WORLDS—Choice Four—RCA (12 inch)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
 - 4 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 5 WATCH OUT—Trax—Polydor (LP)
 - 6 BLOCK PARTY—Anthony White—Salsoul (12 inch)
 - 7 COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 8 POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 9 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 10 JE TAIME/LA SYMPHONIE AFRICAINE—Saint Tropez—Butterfly (LP)
 - 11 COCOMOTION—El Coco—AVI (LP)
 - 12 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
 - 13 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 14 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 15 NATIVE NEW YORKER—Odyssey—RCA (LP)

PHILADELPHIA

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 3 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 4 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
 - 5 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 6 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 7 THE BULL/COSMIC WIND/AIN'T NOTHING TO IT—Mike Theodore Orchestra—Westbound (LP)
 - 8 COCOMOTION—El Coco—AVI (LP)
 - 9 SPEAK WELL—Philly U.S.A.—West End (12 inch remix)
 - 10 FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)
 - 11 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (12 inch)
 - 12 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 13 BLOCK PARTY—Anthony White—Salsoul (12 inch)
 - 14 JOHNNY JOHNNY/DANCING FEVER—Claudia Barry—London (LP import)
 - 15 HOLD TIGHT—Vickie Sue Robinson—RCA (12 inch)

SEATTLE/PORTLAND

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 HOLD TIGHT—Vickie Sue Robinson—RCA (12 inch)
 - 3 FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)
 - 4 MUSIC—Montreal Sound—TK (12 inch)
 - 5 COCOMOTION—El Coco—AVI (LP)
 - 6 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 7 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 8 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12 inch)
 - 9 WATCH OUT—Trax—Polydor (LP)
 - 10 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 11 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 12 LA VIE EN ROSE—Grace Jones—Island (LP)
 - 13 JE TAIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 14 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 15 DOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy (12 inch remix)

CHICAGO

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 COCOMOTION—El Coco—AVI (LP)
 - 3 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 4 THE BULL/COSMIC WIND/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 5 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 6 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 7 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (12 inch)
 - 8 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - 9 MUSIC—Montreal Sound—TK (12 inch)
 - 10 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
 - 11 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 12 DR. LOVE—First Choice—Gold Mind (12 inch/LP)
 - 13 FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)
 - 14 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 15 DO YOUR DANCE/IT MAKES YOU DANCE—Rose Royce—Whitfield (LP)

MIAMI

- This Week**
- 1 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 4 POP COLLAGE/LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 5 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 6 COCOMOTION—El Coco—AVI (LP)
 - 7 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 8 PRIMITIVE MAN/COCONUT RAIN/VOYAGE OF NO RETURN—Silvetti—Salsoul (LP)
 - 9 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 10 WATCH OUT—Trax—Polydor (LP)
 - 11 HOLD TIGHT—Vickie Sue Robinson—RCA (12 inch)
 - 12 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
 - 13 BLOCK PARTY—Anthony White—Salsoul (12 inch)
 - 14 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint Tropez—Butterfly (LP)
 - 15 THEME FROM "STAR WARS"—Meco—Millennium (LP)

PHOENIX

- This Week**
- 1 THE BULL/BELLY BOOGIE/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 2 JE TAIME/VIOLATION/LA SYMPHONIE AFRICAINE—Saint Tropez—Butterfly (LP)
 - 3 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 4 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
 - 5 MUSIC—Montreal Sound—TK (12 inch)
 - 6 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
 - 7 EROTIC SOUL—Larry Page Orchestra—London (12 inch remix)
 - 8 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 9 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 10 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 11 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 12 WATCH OUT—Trax—Polydor (LP)
 - 13 DR. MUSIC—Renee Harris—Epic (12 inch)
 - 14 HOLD TIGHT—Vickie Sue Robinson—RCA (12 inch)
 - 15 DO YOUR DANCE/IT MAKES YOU DANCE—Rose Royce—Whitfield (LP)

MONTREAL

- This Week**
- 1 OUI SONT LES FEMMES—Patrice Lavoie—Polydor (12 inch)
 - 2 DANCE ON DISCO DARING—Randy Rader—RCA (12 inch)
 - 3 MUSIC—Montreal Sound—TK (12 inch)
 - 4 RUN TO ME—Elaine Overholt/Kelly Marie—RCA/Downtown (12 inch)
 - 5 HELP HELP—Gilla—RCA (12 inch)
 - 6 HEY YOU SHOULD BE DANCING—Gene Farrow—RCA (12 inch)
 - 7 QUIET VILLAGE—Ritchie Family—London
 - 8 MA BAKER—Boney M—WEA
 - 9 PIPELINE—Bruce Johnston—CBS (12 inch)
 - 10 JOHNNY JOHNNY—Claudia Barry—London (12 inch)
 - 11 REALLY GOT ME—Eclipse—RCA (12 inch)
 - 12 ONCE UPON A TIME—Black Light Orchestra—RCA (LP)
 - 13 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 14 JE TAIME—Saint Tropez—Butterfly (LP)
 - 15 THE BULL—Mike Theodore Orchestra—WEA (LP)

Compiled from Top Audience Response Records in the 15 U.S. markets.

Compiled by telephone from Disco DJ Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

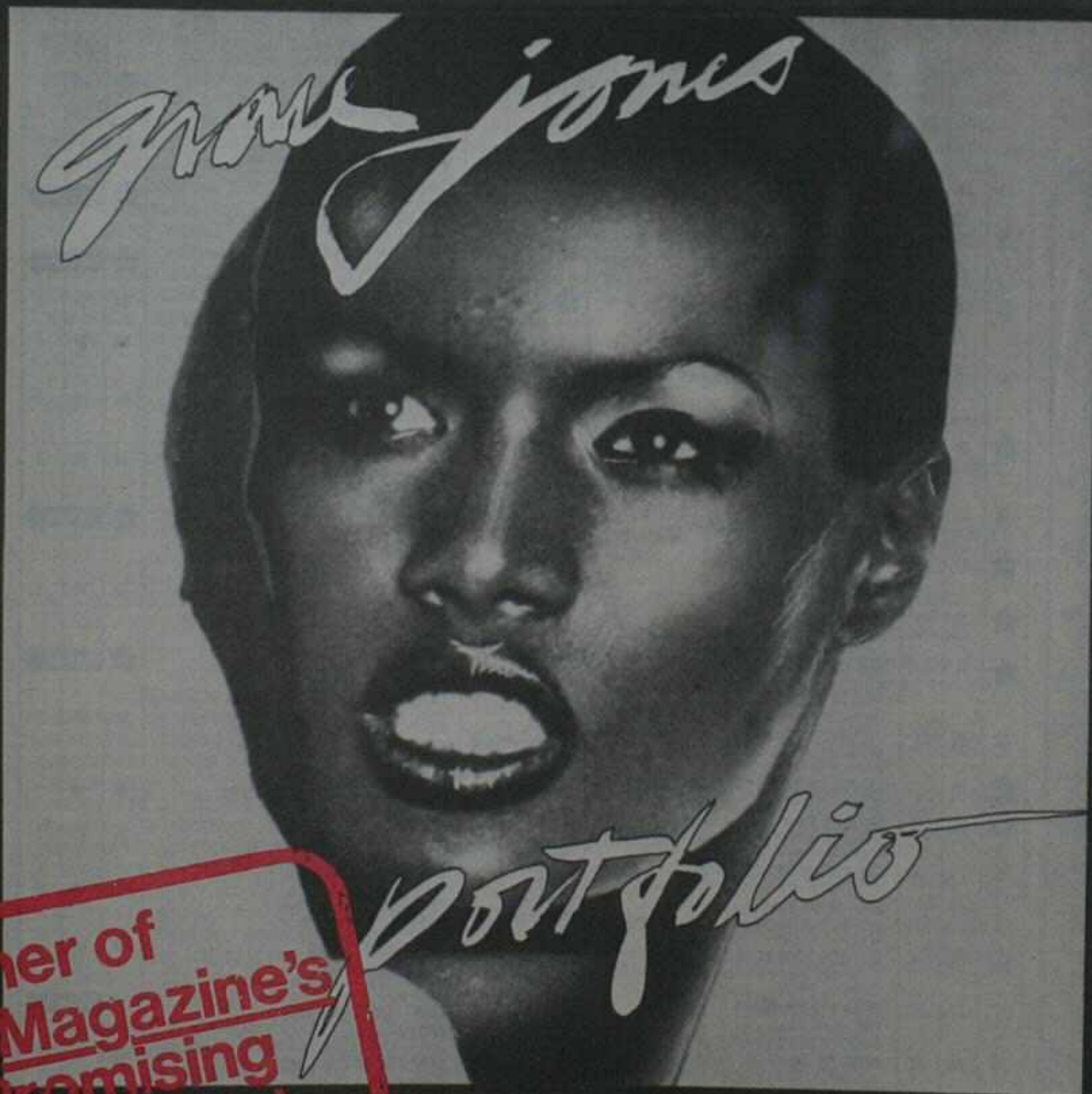
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Grace Jones' portfolio.

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Grace's PORTFOLIO,

her debut album on Island Records and Tapes.



Winner of
Billboard Magazine's
"Most Promising
New Disco Artist
of 1977" Award.



Soul Sauce

Workshop Showcases 40 In L.A.

By JEAN WILLIAMS

LOS ANGELES—The Quincy Jones Workshop in Los Angeles held its first showcase with 40 workshop members Friday (7) at the Wilshire-Ebell Theatre.

The cast of 40 singers, dancers, musicians and actors was showcased in the classical vaudeville style, directed by 70-year-old Leonard Reed, a former vaudeville performer.

A pop group of 15 voices performed as well as two self-contained bands with its vocal numbers ranging from jazz to funky r&b.

The workshop was formed almost two years ago to cater to the creative needs of area residents and to develop talents of those seeking careers in entertainment.

The workshop holds weekly meetings at the Inner City Cultural Center and Thursday (6) became a course at California State Univ. at Los Angeles.

Peter Long, director/administrator, has brought in industry representatives to lecture on their particular experiences. Billy Eckstine informed the class on how he has survived 30 years in the industry without a hit record.

Among other notable speakers have been Ewart Abner; Wendell Bates, MCA Records; Dr. Donald Byrd; the Blackbyrds; Jerry Butler; Quincy Jones; Alex Haley; John Levy, personal manager; Rod McGrew, KJLH, Los Angeles; Stan Lathan, television director; Billy Osborne, musician; Denise Williams; Harold Childs, A&M Records; Bob Fead, A&M Records; Lewis Grey, concert promoter; Harvey Fuqua, producer, Brenda Lee Eager; Billie Spencer, A&M Records, and Jerry Griffith, Columbia Records.

Unique Records, only a few months old, has come up with the idea of training classes to groom and develop its own staff in the areas of technical, management and performances. The label is training young blacks from the Los Angeles community to take on these duties.

Unique is holding six to eight week classes in vocal training, stage presence, background singing plus technical training in sound, stage management and lighting.

The training program, free to the students, is headed by James Lyles, who also instructs in vocal, stage presence and voice projection.

According to Sandy Yager, formerly of CBS' publicity department who now heads up Unique's p.r. division, "The idea is to get youngsters who are interested in the music industry both as artists and executives and train them our way. That way they will come fresh and are not set into their own way of doing things."

"This helps the company and it helps blacks in the community. They have somewhere to go to learn, with the possibility of later joining the company," Yager teaches public relations.

Vaughn Anderson is president of the firm with Melvin Carothers executive vice president. The label has already signed artists C.C. Neal, Melvin Lee, Gregory Jackson, Safona Santini and Floyd Sheed, former drummer with Three Dog Night who is currently putting a group together.

(Continued on page 67)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	10	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME —Barry White (N. Pflieger, E. Paris), 20th Century 3358 (Sa-Yelle, BMI)	44	5	3	I GOT TO HAVE YOUR LOVE —Fantastic Four (L. Perry, L. Egan, D. Coffey) Westbound 5540 (Atlantic) (Discoport, BMI)	79	3	3	I GOT TO HAVE YOUR LOVE —Fantastic Four (L. Perry, L. Egan, D. Coffey) Westbound 5540 (Atlantic) (Discoport, BMI)
★	2	8	DUSIC —Brick (K. Ransom, R. Hargis, J. Brown), Bang 234 (Wb-IV) (Capitol/Good High, ASCAP)	45	6	4	THE QUIET VILLAGE —The Ritchie Family (L. Baker), Merlin 3316 (TK) (Atlantic Music/Granson, BMI)	70	74	4	THE QUIET VILLAGE —The Ritchie Family (L. Baker), Merlin 3316 (TK) (Atlantic Music/Granson, BMI)
★	6	14	DO YA WANNA GET FUNKY WITH ME —Peter Brown (P. Brown, R. Rans), Drive 6258 (TK) (Sheryl/Disco, BMI)	36	12	12	SINCE I FELL FOR YOU/I'M FALLING IN LOVE —Hodges, James & Smith (H. Hodges/W. M. Stevenson), London 258 (Warner Bros., ASCAP/E. Pollock, BMI)	71	60	14	SINCE I FELL FOR YOU/I'M FALLING IN LOVE —Hodges, James & Smith (H. Hodges/W. M. Stevenson), London 258 (Warner Bros., ASCAP/E. Pollock, BMI)
★	8	7	DO YOU DANCE Pt. 1 —Rae Royce (N. Whitfield, D. Turner), Whitfield 8440 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	37	30	12	LOVING ARMS —Bo Kirkland & Ruth Davis (T. Jami), Dandige 427 (A&M, ASCAP)	72	72	5	LOVING ARMS —Bo Kirkland & Ruth Davis (T. Jami), Dandige 427 (A&M, ASCAP)
★	10	6	BACK IN LOVE AGAIN —L.T.D. (L.R. Hank, J. Gre), AAM 1974 (A&M, BMI)	38	36	9	I BELIEVE IN MUSIC —Mass Production (R. Williams), Cotillion 4422 (Atlantic) (Pepper, ASCAP)	72	72	5	LOVING ARMS —Bo Kirkland & Ruth Davis (T. Jami), Dandige 427 (A&M, ASCAP)
	6	4	BRICK HOUSE —Commodores (Commodores), Motown 1425 (Jubete, Commodores, ASCAP)	39	34	16	SUPER SEXY —Leon Haywood (L. Haywood), MCA 40793 (J&M EDD, BMI)	74	77	3	SUPER SEXY —Leon Haywood (L. Haywood), MCA 40793 (J&M EDD, BMI)
	7	3	KEEP IT COMIN' LOVE —K.C. & The Sunshine Band (H.W. Casey, R. Fack), TK 1023 (Sheryl/Harrick, BMI)	40	37	9	IT TOOK A WOMAN LIKE YOU —Mystique (I. Boyer), Curtom 0130 (Warner Bros.) (Song Takers, BMI)	75	75	3	IT TOOK A WOMAN LIKE YOU —Mystique (I. Boyer), Curtom 0130 (Warner Bros.) (Song Takers, BMI)
★	8	7	BOOGIE NIGHTS —Heatwave (R. Tompkins), Epic 8-50370 (Rendezvous/A&M, ASCAP)	41	39	16	I CAN'T UNDERSTAND —Meadows Brothers (W. Meadows), Kayvette 5132 (TK) (Kayvette, BMI)	76	81	4	I CAN'T UNDERSTAND —Meadows Brothers (W. Meadows), Kayvette 5132 (TK) (Kayvette, BMI)
★	11	9	SHAKE IT WELL —Dramatics (L. Robinson, D. Davis), ABC AB 12299 (Groovesville Music, BMI/Computer Music, ASCAP)	41	39	16	JOY TO HAVE YOUR LOVE —Patti LaBelle (R. Parker, J. Cohen, B. Ellison), Epic 83044 (Ravdin, ASCAP/Polygram/Gospel Bells, BMI)	77	87	2	JOY TO HAVE YOUR LOVE —Patti LaBelle (R. Parker, J. Cohen, B. Ellison), Epic 83044 (Ravdin, ASCAP/Polygram/Gospel Bells, BMI)
	10	5	FLOAT ON —Flowers (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC Dunhill/Wandsworth, BMI)	42	52	5	LET'S FOOL AROUND —General Johnson (G. Johnson), Arista 0264 (Music to General, BMI)	78	78	5	LET'S FOOL AROUND —General Johnson (G. Johnson), Arista 0264 (Music to General, BMI)
	11	9	I FEEL LOVE —Danna Summer (D. Summer, G. Morider, P. Billotte), Casablanca 884 (Fuchs, BMI)	43	53	5	LAY IT ON ME —Sylvia (S. Robinson, T. Keith, M. Moore, R. Tate), Vibron 570 (All Platinum) (Gambic, BMI)	78	78	5	LET'S FOOL AROUND —General Johnson (G. Johnson), Arista 0264 (Music to General, BMI)
	12	12	THE GREATEST LOVE OF ALL —George Benson (M. Massie, L. Creed), Arista 0251 (Columbia Pictures, BMI)	44	38	13	OH LET ME KNOW IT (Pt. 1) —Special Delivery (G. Parker, C. Fortune, R. Ross), Shields 6307 (TK) (Special Delivery/Sheryl, BMI)	79	89	2	LAY IT ON ME —Sylvia (S. Robinson, T. Keith, M. Moore, R. Tate), Vibron 570 (All Platinum) (Gambic, BMI)
★	13	13	LADY OF MAGIC —Mare Featuring Frankie Beverly (F. Beverly), Capitol 4436 (Pedic, BMI)	45	55	4	ONE STEP AT A TIME —Joe Simon (J. Raddatz), Spring 176 (Polydor) (Teddy Randazzo, BMI)	80	64	8	OH, BABY, BABY —Shalamar (W. Robinson, W. Moore), Soul Train 11045 (RCA) (Jubete, ASCAP)
★	24	7	STAR WARS THEME/CANTING BAND —Meco (J. Williams), Milestone 604 (Casablanca) (J&M Fanfare, BMI)	46	62	4	SEND IT —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8451 (New O Val, ASCAP)	81	NEW ENTRY		SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE —Controllers (D. Cannon), Janta 3414 (TK) (Every Night, BMI)
	15	14	WE NEVER DANCED TO A LOVE SONG —Manhattans (G. Alton, E. Berms), Columbia 3-10586 (Manhattans/Blackwood, BMI)	47	47	6	I'VE NEVER BEEN TO ME —Nancy Wilson (R. Miller, K. Herchel), Capitol 4475 (Stone Diamond, BMI)	82	NEW ENTRY		ANYWAY YOU WANT ME —Sylvers (L. Sylvers, E. Sylvers), Capitol 4483 (Roly, ASCAP)
★	16	18	THE WHOLE TOWN'S LAUGHING AT ME —Teddy Pendergrass (S. Marshall, T. Wortham), Philadelphia International 14390 (Epic) (Mighty Three, BMI)	48	58	6	IF IT DON'T FIT DON'T FORCE IT —Kelley Patterson (C. Johns, J. Tawson), Shadybrook 451041 (Gutten Miller) (Funks Bump, BMI)	83	91	2	LOVER JONES —Johnny Guitar Watson (J.G. Watson), GIM 1029 (Amherst) (R&J, BMI)
★	21	7	IF YOU'RE NOT BACK IN LOVE BY MONDAY —Willie Jackson (G. Martin, S. Brockmorton), Spring 175 (Phonogram) (Tree, BMI)	49	49	8	WE GONNA PARTY TONIGHT —Willie Hutch (W. Hutch), Motown 1471 (Stone Diamond, BMI)	84	84	4	HUNGRY FOR YOUR LOVE —Joe Tex (J. Tex, L. Johnson, J. King), Epic 850428 (CBS) (Tree, BMI)
★	18	20	ANOTHER STAR —Stevie Wonder (S. Wonder), Tamla 54286 (Motown) (Stone Diamond, Black Bull/ASCAP)	50	40	17	L.A. SUNSHINE —War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), Blue Note 1009 (United Artists) (Far Out, ASCAP)	85	85	2	THIS TIME WE'RE REALLY THROUGH —Eleanor Grant (J. Weaver), Columbia 310617 (Muscle Shoals, BMI)
★	23	10	I JUST WANT TO BE YOUR EVERYTHING —Andy Gibb (B. Gibb), RSO 872 (Sledge/Unichappel, BMI)	51	61	4	WAITING IN VAIN —Bob Marley & The Wailers (B. Marley), Island 092 (Bob Marley/A&M, ASCAP)	86	88	3	I'M AN OUTLAW —The Chicago Gangsters (Mac & Mac) Goldplate 1554 (Amherst) (Harem Jimi Mac, BMI)
★	26	7	FUNK, FUNK —Cameo (L. Blackmon), Chocolate City 011 (Casablanca) (Ritter Days, BMI)	52	42	11	BETCHA NEVER BEEN LOVED (Like This Before) —Doh (R. Kersay, A. Felder, P. Harris, R. Tyson), Mercury 7392 (Phonogram) (Six Strings, BMI)	87	NEW ENTRY		DO DO WAP IS STRONG IN HERE —Curtis Mayfield (C. Mayfield), Curtom 0131 (Warner Bros.) (Mayfield-Short Eyes, BMI)
★	28	7	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On) —High Energy (P. Sawyer, M. McLeod), Gordy 7155 (Motown) (Jubete, ASCAP)	53	59	6	I'M AT THE CROSSROADS —Vernon Garrett (F. Robertson, Z. Teer), RCA 003 (A&M, BMI)	88	90	3	BE MY LADY —Meters (A. Neville, C. Neville, J. Modeste, L. Noye, G. Porter, J. Warner Bros. 8434 (Cabbage Alley/Rhodeslander, BMI)
★	22	16	I BELIEVE YOU —Dorothy Moore (D. Adonis, D. Adonis), Malaco 1042 (TK) (Musicians/Flying Adonis, BMI)	54	41	19	DEVIL'S GUN —C.J. & Co. (B. Green, R. Baker, G. Shary), Westbound 5540 (Atlantic) (ATV, BMI)	88	90	3	BE MY LADY —Meters (A. Neville, C. Neville, J. Modeste, L. Noye, G. Porter, J. Warner Bros. 8434 (Cabbage Alley/Rhodeslander, BMI)
★	29	7	HEAVEN ON EARTH (So Fine) —Spinners (C. James), Atlantic 3425 (Mighty Three, BMI)	55	46	21	SUNSHINE —Enchantment (M. Stokes, B. Johnson), Rainbow 991 (United Artists) (Desert Moon/Willow Gal, BMI)	89	NEW ENTRY		GET INTO YOUR LIFE —Beloys (Beloys), 20th Century 2350 (Fant./20th Century, ASCAP)
★	31	7	RUNNING AWAY —Roy Ayers Ubiquity (R. Ayers, E. Berdangs), Polydor 4415 (Roy Ayers Ubiquity/Michale Bud, ASCAP)	56	48	9	CREAM CITY —A&M (A&M, Jerry Goldstein), Arista 45 0269 (Milwaukee Music, Inc. BMI/Far Out Music, Inc., ASCAP)	90	94	2	COULD HEAVEN EVER BE LIKE THIS —Ibisi Muhammad (D. Matthews), Kudu 939 (TK) (Warner Bros., ASCAP)
★	25	15	STRAWBERRY LETTER 23 —Brothers Johnson (S. O'Neil), AAM 1949 (A&M/Oh The Wall, BMI)	57	NEW ENTRY		SERPENTINE FIRE —Earth, Wind & Fire (M. White, V. White, S. Burke), Columbia 3 10625 (Sagittaire/Free Delivery, BMI)	91	96	2	TAKE FIVE —Al Jarreau (F. Despond), Warner Bros. 8441 (Derry, BMI)
★	26	22	BEST OF MY LOVE —Emotions (M. White, A. McKay), Columbia 3 10544 (Sagittaire, BMI/Steelchest, ASCAP)	58	50	17	LOVE IS SO GOOD WHEN YOU'RE STEALING IT —Z.Z. Hill (J. Lewis, F. Johnson), Columbia 3-10552 (J&W, BMI)	92	65	12	CHALK IT UP —Jerry Butler (F. Wilson), Motown 1471 (Stroman/Stone Diamond/Pederson/Potterfield, BMI)
★	35	7	JUST FOR YOUR LOVE —Memphis Horns (J. Gibson, C. McDonald, A. Abrahams), RCA 11064 (Penne Ford, ASCAP)	59	51	12	I CAN'T HELP IT —Michael Henderson (M. Henderson), Buddha 578 (Electroport, ASCAP) (RCA)	93	68	6	RIGHT PLACE, WRONG TIME —Bobby Patterson (B. Patterson), Arista 2371 (Gambic, BMI)
★	28	27	WHEN I THINK ABOUT YOU —Aretha Franklin (A. Franklin), Atlantic 3418 (Springtime, BMI)	61	57	10	THIS COULD BE THE NIGHT —R. B. Hudson (D. Daley), Atlantic 3413 (Unari/Sunshine Rabbit, BMI)	94	97	3	SKINNYDIPPIN' —Ramona Brooks (R. Schuckett, J. Slinger), Manhattan 1052 (United Artists) (Music of Kappelman/Bowder, ASCAP)
★	29	25	WORK ON ME —O'Jays (K. Gamble, L. Huff), Philadelphia International 3631 (Epic) (Mighty Three, BMI)	★	80	2	GOIN' PLACES (NO TIME GIVEN) —Jacksons (Gamble & Huff), Epic 850454 (Mighty Three, BMI)	95	NEW ENTRY		I'M HERE AGAIN —Thelma Houston (K. Wakefield, B. Sutton, M. Sutton), Tamla 54286 (Motown) (Jubete, ASCAP/Stone Diamond, BMI)
★	30	19	EVERLASTING LOVE —Rufus Featuring Chaka Khan (K. Murphy, D. Wolinski, D. Berfeld), ABC 12286 (American Broadcasting/Mother Pearl/Demo East, ASCAP)	63	69	5	GLAD YOU COULD MAKE IT —Archie Bell & The Drells (V. Castarphet), Philadelphia International 83622 (CBS) (Mighty Three, BMI)	96	70	12	I'M AFRAID TO LET YOU INTO MY LIFE —Freddie Waters (T. Jarett, R. Holmes, F. Waters), October 1011 (Anat, ASCAP/All Night, BMI)
★	31	16	LET'S CLEAN UP THE GHETTO —Philadelphia International All Stars (Lou Rawls, Billy Paul, Archie Bell, Teddy Pendergrass, O'Jays, Dee Dee Sharp, Gamble) (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3627 (Epic) (Mighty Three, BMI)	64	54	11	THE REAL THING —Sergio Mendes (S. Wonder), Elektra 45416 (Jubete/Black Bull, ASCAP)	97	NEW ENTRY		NATIVE NEW YORKER —Odyssey (S. Linzer, D. Randell), RCA 1129 (Featherbed/Disco/Unichappel, BMI)
★	32	32	DOCTOR LOVE —First Choice (N. Harris, A. Felder, R. Tyson), Gold Mind 4004 (Salsoul), (Lucy Three/Six Strings, BMI)	65	67	5	DEEPER —New Birth (J. Footman, F. Wilson, J. Weider), Warner Bros. 8422 (Screen Gems EM, BMI/Calgene EM, ASCAP)	98	100	2	THEME FROM STARKY & HUTCH —Rhythm Heritage (T.W. Scott), ABC 12273 (Sawlight, BMI)
★	43	7	SHOO DOO FU FU OOH —Lenny Williams (L. Williams, B. Thompson), ABC 12300 (Lee-Len, BMI)	66	56	15	I DON'T WANNA GO —Moments (B. Roberts, C. Sager), Stang 5073 (All Platinum) (Bignoni Melodies/Fedra, BMI)	99	71	8	GOTTA GET A HOLD ON ME —Margie Alexander (R. Tull, J. Tisdale, L. Summi), Ch Sound 1033 (ADPA, ASCAP/S&S, BMI)
				68	63	9	DON'T ASK MY NEIGHBORS —Emotions (S. Scarborough), Columbia 310622 (Unichappel, BMI)	100	76	4	DON'T TAKE HER FOR GRANTED —Ron Henderson & Choice of Colour (R. Henderson), Chiffon 3067 (People Pleaser, BMI)

OCTOBER 15, 1977, BILLBOARD

WEA Plans 'Aids' For Black Outlets

By JEAN WILLIAMS

LOS ANGELES—As the result of WEA's dealer meetings earlier this year, the firm is implementing programs which will make small retailers "major dealers," according to Oscar Fields, WEA's vice president for black music merchandising.

The firm will enter its second phase of dealer meetings the first of the year in approximately six markets and will also bring on additional local representatives.

Fields recently promoted Ron McLeod, former black music branch merchandising coordinator in New York to Eastern regional black music merchandising representative. McLeod and Fields are on a swing of the country setting up methods to train some of the local representatives.

A bone of contention with some dealers during phase one of the dealer meetings was not enough notice of price hikes. "We now have a setup where dealers will be informed of price increases by mailgrams. They will also be informed of cut-outs," says Fields.

The firm will institute this month a mailer called "Street Talk From WEA," which will advise dealers of new display materials available and anything else which will affect them.

"We're also zeroing in on educational programs for dealers and asking retailers to advise us of areas they need help in. We'll provide them with someone who is an expert in that area," notes Fields.

WEA has initiated a program for dealer artist autograph sessions. "We started with Rose Royce and, as opposed to taking them to the major outlets, took them to six small retail stores.

"We're going to do this across country in Cleveland, Detroit, Phila-

delphia, Baltimore, Washington, Atlanta, Dallas, Houston and other areas. We have already had sessions in Chicago."

To date, the firm has had Al Jarreau and Rose Royce out, but according to Fields, "We'll work with any groups available."

WEA's team is visiting the shops of some retailers who are new in the business, "and we're giving them ideas as to how they can beautify their shops to make them more competitive and offer better services.

"A lot of these shop owners are not record business people and don't know how or what to do. But some of the dealers who were at our meetings now have our four-by-four large displays of WEA artists.

"Our labels are getting more displays and tailoring them to the needs of the individual retailer. These mom and pop shops are also playing our LPs in-store."

Fields explains that WEA is becoming more cognizant of its customers' credit needs, which was another strong subject at the early dealer meetings.

"This is another area where we're tailoring programs to fit the individual customer's situation," he says. "No matter how small the account may be, even though it may not even be our own customer but a customer's customer, we're trying to give him the same benefits he would get if he were a major retailer.

"The idea is to help these retailers grow from one store to maybe five stores. These are the people whom we can run promotions with while they have only one store.

"If we can help them to build and open other stores, they will be able to cover other markets for us. So everybody wins."

Soul Sauce

Continued from page 66

Neal is presently recording at Timbre Sound Studio and H.B. Barnum Studio. Timber is owned by Michael Allsup, former Three Dog Night member.

The Temptations have gone to Sid Seidenberg for personal management. The Atlantic recording group's first LP on the label is "Here To Tempt You."

According to Seidenberg, who also manages the Pips and new group the Voltage Brothers, Atlantic is planning a major marketing program to accompany the LP, which will include among other things giant sized billboards, merchandising items, tours and personal appearances.

Warner Bros. group Rose Royce is changing its newest LP jacket, removing the female with the insignia of a rose.

Reports are that a Rolls Royce firm in England threatened to sue the label if it didn't change the cover of "In Full Bloom." It seems that in Rolls Royce commercials there's a lady and the Rolls insignia. Rose Royce's LP jacket was just a bit too close.

As part of Atlantic Record's national Soular System merchandising campaign, Ron Granger, West Coast director of r&b promotion,

has presented the program to retailers, one-stops and radio reps in Los Angeles and San Francisco.

Audio/visual effects are combined to highlight the fall lineup of label r&b and jazz product. Acts included in the presentation are Roberta Flack, Ray Charles, the Fantastic Four, Hot Chocolate, Phillippe Wynne, Ray Barretto, Narada Michael Walden, the Temptations, Mass Production, Sister Sledge and Hot.

Remember... we're in communications, so let's communicate.

Plan Tebet Honor

LOS ANGELES—David Tebet, senior vice president of NBC-TV, has been selected industry man of the year by the Conference of Personal Managers, West. He will be honored at a 21st annual awards dinner Oct. 20 at the Beverly Hills Hotel.

Previous recipients include Marvin Josephson, Norman Lear, John H. Mitchell, Lew Wasserman and Robert Weitman.

Crothers To Disks

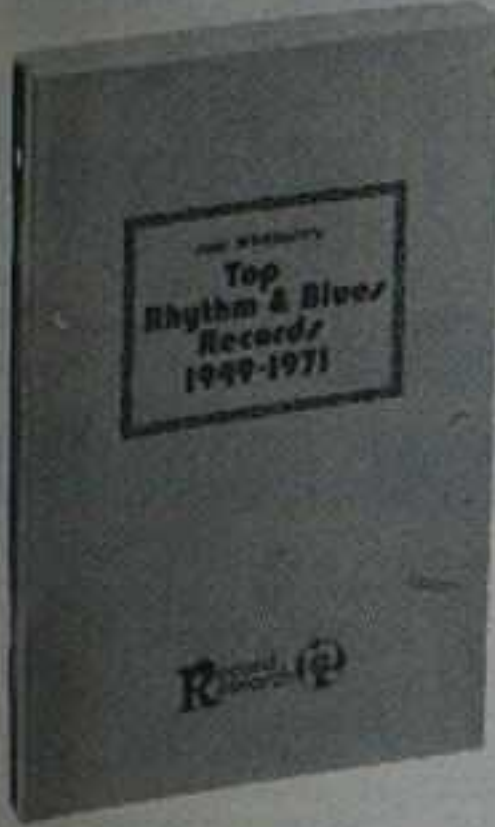
LOS ANGELES—Scatman Crothers will record the theme from the television situation comedy pilot, "Goin' Strong." Andrew Melzer will produce the song and a subsequent album.

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 TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 9	4	4	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543	31	30	18	ENCHANTMENT Roadshow RS LA682 G (United Artists)
2	3	6	BRICK Brick, Bang BLP 409 (WEA)	32	37	17	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 2B2 3052
3	1	12	SOMETHING TO LOVE LTD, A&M SP 4546	33	29	20	TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)
4	2	8	IN FULL BLOOM Rose Royce, Whitfield WH 3074	34	32	9	THE TWO OF US Marilyn McCoo & Billy Davis Jr. ABC 1026
5	4	16	REJOICE Emotions, Columbia PC 34752	★ 50	2	2	BABY IT'S ME Diana Ross, Motown M7 890R1
6	6	28	COMMODORES Motown M7 884R1	36	36	28	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla T7-352R2 (Motown)
7	5	17	FLOATERS ABC AB 1030	★ 47	3	3	SECRETS Con Funk Shun, Mercury SRM 1-1180
8	8	13	TOO HOT TO HANDLE Heatwave, Epic PE 34761	38	38	12	CHOOSING YOU Lenny Williams, ABC AB 1023
9	7	22	RIGHT ON TIME Brothers Johnson, A&M SP 4544	39	39	4	BLOW IT OUT Tom Scott, Ode PE 34704 (Epic)
★ 13	5	5	STAR WARS & OTHER GALACTIC FUNK Meco, Millennium MNLP 8001 (Casablanca)	40	43	18	HAVIN' A HOUSE PARTY Willie Hutch, Motown M6-87451
11	12	19	I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	★ NEW ENTRY			SENT IT Ashford & Simpson, Warner Bros. BS3088
★ 16	6	6	FEELIN' BITCHY Mollie Jackson, Spring SP166715 (Polydor)	42	40	8	BELIEVE Mass Production, Atlantic SD 9918
13	11	32	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	43	42	18	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
14	14	10	SHAKE IT WELL Dramatics, ABC AB 1010	44	44	11	DOROTHY MOORE Malaco 6353 (TK)
15	15	17	LIFELINE Ray Ayers Ubiquity, Polydor PD 1-5108	45	35	13	OPEN UP YOUR LOVE Whispers, Soul Train BVL1-2270 (RCA)
16	10	27	GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic)	46	45	10	INTO SOMETHING (Can't Shake Loose) O.V. Wright, Hi HLP 5001 (Cream)
17	17	24	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA230 H (United Artists)	47	46	29	ANGEL Ohio Players, Mercury SRM 1-3701 (Phonogram)
18	22	16	CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)	48	48	12	LIVE! LONNIE LISTON SMITH RCA APL1-2433
19	18	13	PLATINUM JAZZ War, Blue Note BN LA690 J2 (United Artists)	★ 59	2	2	EDDIE KENDRICKS Slick, Tamla T-356
20	20	10	GOIN' PLACES Michael Henderson, Buddah B05 5593 (RCA)	50	57	2	AALON Cream City, Arista AL 4127
21	26	21	TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34584 (Epic)	51	49	13	STORMIN' Braintstorm, Tabu BQ11-2048 (RCA)
22	19	18	SWEET PASSION Netha Franklin, Atlantic SD 19109	52	NEW ENTRY		ODYSSEY Odyssey, RCA APL1-2204
23	21	26	A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DILFA7 (Amherst)	53	53	10	BIG TIME/ORIGINAL MOTION PICTURE SOUNDTRACK Smiley Robinson, Tamla T6-35551 (Motown)
24	27	5	PATTI LABELLE Epic PE 34847 (Columbia)	54	52	13	FIRST LADY Shirley Caesar, Roadshow RS LA744 G (United Artists)
25	23	29	SLAVE Collin SD 9914 (Atlantic)	55	56	3	IN MY STRIDE David Ruffin, Motown 687951
26	24	16	DEVIL'S GUN C.I. & Co. Westbound WB 301 (Atlantic)	56	NEW ENTRY		COME GO WITH US Pockets, Columbia PCJ4879
27	25	12	BENNY AND US Average White Band & Ben E. King, Atlantic SD 19105	57	55	15	THE GREATEST/ORIGINAL MOTION PICTURE SOUNDTRACK George Benson, Maudell & Michael Masser, Arista AL 7000
28	28	31	TEDDY PENDERGRASS Philadelphia International PZ 34290 (Epic)	58	58	4	I'VE NEVER BEEN TO ME Nancy Wilson, Capitol ST 11659
29	31	3	POWER AND LOVE Manchild, United Artists CHLA 7656	59	60	2	STAPLES Family Tree, Warner Bros. BS 3064
★ 30	NEW ENTRY		ACTION Blackbyrds, Fantasy F9535	60	34	17	EXODUS Bob Marley & The Wailers, Island ILPS 9498

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Top Country	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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New Forms

• Continued from page 6

However, the Copyright Office says it is not sure that an author who has given up all rights in a work should be allowed to apply for a basic registration.

Exceptions allowing a second basic registry will be made in cases where additional copyrightable material adds up to a derivative work or compilation. Also, where the first registry was for an unpublished work, and the second is for the published edition or (distributed) recording.

A second application will be accepted when it claims that the first one was unauthorized or is illegal or invalid. The Copyright Office will accept the second registry without trying to ascertain which is right.

Other exceptions are when a co-author has been the first registrant, and the second author also wants to register, and when the work was made for hire.

Finally, the original author can if he wishes apply for a basic registration on a work, when the previous one names someone other than the author.

But the Copyright Office fears that courts might interpret this as requiring all authors to bear the expense of registry to enforce their rights.

Where a transferee or owner of a particular right in the work has made the basic registration, the author can make a supplementary registration, putting on the record whatever rights or interests he still holds in the copyright.

The Copyright Office says this frees the office from having to go through the "burdensome" business of having to record transfer documents.

Atlantic Markets Crossover Label

NEW YORK—Atlantic has picked up U.S. distribution rights for the Crossover label, which includes Ray Charles' new LP, "True To Life," marking his return to the Atlantic fold.

Charles owns Crossover, founded in 1973. He recorded first for Atlantic in 1964 and then switched to ABC/Paramount.

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PROMOTERS WORRIED

Overkill Gluts U.K. Concert Scene

• Continued from page 13

pick up after the students return, then we can all forget about having a successful Christmas buildup."

Goldsmith is highly critical of increasing moves by local corporations and councils to restrict activity at concert venues. The trend towards "more order" started in London and has now reached a peak in Birmingham where concertgoers at the Odeon there were given handbills on entry warning them that standing during a show could result in the theatre's live show license being suspended.

"The corporation balls, which used to be a joy to promote, are now becoming very difficult. They are clamping down so hard now that the kids are hardly allowed to clap at the end of a concert. Result is they are staying away from theatres and instead going to clubs," says Goldsmith.

"It is most likely we will change the way we tour acts. We're certainly looking very closely at the whole situation. Apart from everything else, the corporation ball run is becoming inordinately expensive to operate.

"Then there is the factor that a chart album is no longer any guarantee of a sellout tour. The money is spent either on the album or the con-

cert ticket, but not both, simply because no one has the spare cash any more.

"Things really are beginning to change. Some of the old and established acts might not do quite such good business in the future. I think promoters generally are waiting to see which way things are going to go as we go into 1978."

Goldsmith's remarks are echoed by Derek Block, who has Brothers Johnson, Bing Crosby and Donna Summer on the road, along with other U.S. acts, this fall.

He says: "I think we promoters are all sitting back and taking stock this year. There are a lot of nice new acts coming through to try and take advantage of the superstar groups being away looking after fans in other territories."

Danny Betesh, of Manchester-based Kennedy Street Entertainments, notes that many of the bigger names are on the road at the same time and doing their normal big business, but lack of spare cash inev-

itably meant that the emerging groups are suffering at the boxoffice.

But he says: "I'm not too worried overall. I do think there are too many clashes between concerts. For one example, I have Doctor Hook in at Belle Vue, Manchester, on a Thursday and over the road at the Free Trade Hall they have Dr. Feelgood and Mink de Ville.

"That sort of situation obviously makes it tough to fill both shows, even though the groups attract different audiences. There's just too much out at the moment.

"But I don't know what the answer is, because you tour what you think will do business. I think the only thing we can do is get together and somehow be more careful and selective."

At the same time, there are some leading U.K. agents, Neil Warnock (Bron) and John Sherry (NEMS) among them, who seem less worried. Both see new clubs and venues opening up to take the place of "shaky" concert hall venues.

\$5 MIL AT ISSUE

French Drop Demand For Back Taxes On Royalties

PARIS—The French government has abandoned its demand that SACEM, the country's royalty collection agency, collect past due value added taxes, estimated at \$5 million, from other rights agencies in some 40 countries.

After waiving these back taxes on foreign royalties that go back to 1971, it was announced that SACEM will be responsible for future collections.

Representatives of Britain's PRS and the United States EMI and ASCAP were among those who had joined SACEM in discussions with foreign diplomatic and French government officials to have the back levy dropped.

Reports of which country would have owed the most money, had the French claim been put through, ranged from \$500,000 for the PRS to \$1 million for ASCAP.

The reason the bill was out-

standing was because SACEM had not been a member of the European value added tax (TVA) system, which calls for direct collections of the tax from composers and authors.

SACEM and the French finance ministry are now preparing a formula for future collection of the tax on foreign royalties.

RCA AIMS 3 VERSIONS BY BOWIE

LONDON—An important innovation for RCA here is the simultaneous recording and release of single in three different languages.

The new David Bowie single "Heroes" has been recorded in French and German as well as in English, acknowledging the importance of the two biggest continental markets.

RCA hopes the language versions will be hits in their own rights in France and Germany although the English version will also be on sale in these territories as it will through the rest of Europe.

These cuts will appear as title tracks on the special French and German versions of the new Bowie album, the rest of the LP being in English.

PIRACY TOPS CURRENT PROBLEMS

Polygram Sees Bright Future For Industry In Latin America

By MARVIN FISHER

MEXICO CITY—Beleagued by problems of devaluation, inflation, piracy, and the more efficient interchange of masters and copyrights, the basic outlook by the Polydor-Phonogram group remains "very optimistic" for the future in Latin America.

At the combined organization's seventh annual Latin American Managers Meeting (LAMM) held in Caracas, Sept. 15-17, it was agreed by the nine participating member countries and top Polygram executive personnel from the U.S. and Europe that while the present might be troubled, "the horizon looks bright."

Meetings for the worldwide publishing groups of Intersong and Chappell were also held. Some 35-40 attended the three-day conferences.

When the companies first started these annual conclaves early in the decade, piracy was not considered of great importance. "But lately it has been a thorn in our sides, as well as for the global music industry," emphasizes Andre Toffel, who is Phonogram-Polydor's Latin American coordinator based here.

Toffel would not comment on the extent of losses sustained since that time, but he was quick to stress that the illegal copying of their product has emerged with striking regularity in many territories. Notable on the list are Portugal, Brazil, Colombia, Chile, Peru and Mexico.

Among recommendations passed on to managers and directors were to: "inform police immediately where national law provides for criminal sanctions; contact Interpol

Creole Serves Raw

LONDON—Raw Records, the Cambridge-based company specializing in new wave and collector's items, has set a three-year licensing deal here with Creole.

Prior to this, the label was run by dealer Lee Wood and his wife from their record shop, "Remember These Oldies," handling distribution from these premises.

(Billboard, Sept. 24) if the cases "pass the borders" of your respective countries; and to push for the ratification of the Rome and Geneva conventions in those territories where they are not recognized."

Pete Schellevis, president of Phonogram International, urged the group to seek help wherever possible—from the ranks of the composers, performers, producers, publishers, the industry-at-large—in order to combat the nemesis.

Another highlight at the recent LAMM was an emphasis on establishing more talent on an international or continental level.

Besides a big head start of extended promotion and tours for Demis Roussos, Yndio, Chespirito and Chilindrina (latter three from Mexico), a half-dozen more were included for an immediate push. They are: Erasmo Juan Mochi, Spain; Art Sullivan, Portugal; Sergio Denis, Argentina; Trigo Limpio, Spain; Valeria Lynch, Argentina; Sidney Magal, Brazil.

Toffel says a major point brought up at the meetings was to avoid "covering" hit material in countries of the same language. One example cited was how Yndio broke through with the Spanish version of Nazareth's "Love Hurts." The former Mexican combo sold around 80,000 units in Argentina, "but did even better with 100,000 sold in Chile."

France Girds Against Pirate Radio

PARIS—The 16 pirate radio stations in France, off the air during the summer holiday season, have prepared their programs for the fall and winter months. But the government is preparing new action against these stations.

Those tracked down will be prosecuted and persons in charge will become liable to a fine of \$700 to \$7,000, with possible imprisonment of one month to a year. The government accepts that it has problems in searching out stations which are highly mobile and which cannot be

So far, in Mexico the tally is around 150,000.

A "Polystar" package was recently prepared in Mexico for tv use, with more of the same to be done in Spain and Argentina in the future, according to Luis Baston, Polydor's general director here.

Baston comments that one way to overcome high tv advertising costs is to work out a percentage arrangement with television, such as was done recently in Argentina. "But this always is not practical, especially when some of the profits are given up in the process," he asides.

An average of eight artists per nation were showcased at talent presentations, a series of sessions which consumed almost an entire day. Discussions of their interchange and various phases of promotion for each followed.

Among the other key directors from the Polydor-Phonogram group who attended were: John Lear, Argentina; Antonio Coelho Ribeiro, Brazil; Jorge Undurraga, Chile; Alfonso Escobar, Colombia; Carlos Pinto, Portugal; Mariano de Zuniga, Spain; Harry Alex, Venezuela. One major independent licensee from Peru, Alejandro Parodi of El Virrey, also was there.

Among other top international representatives were: J. Dieter Bliesbach, Reinhard H. Klassen, Maria Engelgeer, and Stanley Steinhaus.

subjected to normal technical interference techniques.

Radio Fil Bleu, of Montpellier, which made no secret of its whereabouts, was raided and closed. Now there is a new association set up to keep the pirates going and it meets regularly.

The government, feeling that broadcasting on even a small scale is expensive, thinks most pirates will die a natural death because of lack of funds. Commercial advertising, one main financial prop, is unlikely to be forthcoming.

U.K. Launch For Big Spoken-Word Cassette 'Push'

• Continued from page 58

word cassettes, I knew the best way to get the project moving was to insure proper packaging."

In fact, the Listen For Pleasure packaging, manufactured by Garrard and Lofthouse, is seen as a breakthrough in the old problem of satisfactory cassette in-store display. It includes an album-style front cover, larger and more eye-catching than anything yet created. The releases are being treated as a prototype for later use in the Musicway regular cassette range.

Baldwyn adds: "This is the first time spoken word material has actually been put in front of the public, instead of them having to ask for such product. Others have experimented with similar projects but the only worthwhile test is one on the fullest possible scale.

"Trade reaction is already very good. Where we expected some initial battle for product exposure, we have found retailers only too happy to stock it. We are not aiming particularly at people who read books but obviously the two markets will overlap."

All cassettes are on sale or return. All are freshly recorded. And the first release batch will be backed by a big advertising campaign in the press.

Turner WEA Veep

NEW YORK—Paul Turner, managing director of WEA Records Pty. Ltd. in Australia, has been elevated to vice president, WEA International. Before joining WEA, the veteran record man held executive posts with Phonogram and Philips.

Baal Eyes Punk

LONDON—Baal Records, a company financed from the Far East and which has a U.K. operation via Pye, is building its release schedule and artist roster.

With pop and disco acts already contracted, it is moving into the new wave field with the soon-to-be-announced signing of two acts.

On the disco level, the company has a list of 400 venues which it services. New product here is from First Lady, an Australian duo, and AJL and Band. Other Baal acts include Agnes Strange (at one time with RCA) and Jeremiah Starr. The company also handles singles licensed from GRT Canada, including material from Isborn People, Ralph Murphy and Brutus.

Linberg Honored

TORONTO—International board members of IFPI presented Roger Linberg, president of the Finnish record association, with a sterling silver salver to mark his work for the federation since 1951.

The presentation, made by IFPI president Fraser Jamieson, came during a dinner for IFPI executives at the Hilton Harbour Castle here Sept. 26.

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TOUGH GETTING \$\$ OUT

West African Market Booms

• Continued from page 1

heavily involved, including Pye, Island, Creole, Caroline, EMI, Decca and Phonogram. And estimates of trade run as high as \$15 million a year.

Western businessmen moving into the new market are finding that trading in Africa can be almost as hazardous today as it was for pioneers more than a century ago.

It is just that today's dangers are not wild animals and fever, but political instability, rigid exchange control laws, rampant piracy and copyright violations from rip-off operators.

Despite the risks, trade can be profitable. Stylianou says he was "pig ignorant" of the potential size of the market when Caroline Records first started trading in the territory.

Three years ago he casually recruited a clothing salesman to try and sell records while he was in Nigeria. He was stunned when the man came back with orders for 32,000 albums.

Caroline's trade with the region has since grown dramatically, with Stylianou claiming fulfilled orders worth more than \$100,000 a month. Several other companies are intensifying sales drives.

The export boom is centered on Nigeria, where oil wealth is creating black Africa's first prosperous and sizable middle class. There are lesser markets opening up in other West African countries, notably Gambia, Sierra Leone and Liberia. In the former French colonies, U.K. firms share the markets with majors Sofrason and Sonet.

All these territories have long had thriving local record industries, with hits in tribal languages nearing the 500,000 sales mark. The reggae boom, however, has added a new dimension because sophisticated buyers spurn inferior local pressings of western music and look for imports, even though they retail as high as \$11.

"Roots" reggae such as U Roy and Peter Tosh dominates the market, followed by "whitewash" reggae from artists like Bob Marley and Jimmy Cliff.

Some soul and disco product sells well in what Stylianou insists on calling the "ritzier" markets, but black American music is paradoxically not widely popular.

Companies involved in the trade say they could boost takings astronomically if they accepted all orders from the region. But a situation has almost inevitably come up where they will trade only with trusted customers or on a cash-in-advance basis.

Stylianou says: "The big problem is getting cash out." He adds that most West African areas have exchange control laws designed to plug currency outflow, but he has a feeling that the law is sometimes used by confidence tricksters to hide the fact they have no intention of paying in the first place.

"Unlike the west, you can't simply issue a writ to claim money owed to you. In Nigeria, for example, the legal system has all but broken down since the civil war and if you aren't paid you generally have to write off the debt."

In one instance, he says, Caroline was hit for around \$20,000 by a Sierra Leone syndicate, and most other firms trading in West Africa have had similar problems. Bribery is one way of beating the cash flow

laws, and is often resorted to by local importers.

Another headache is the collection and repatriation of royalties on product pressed in West Africa.

W.W. Townsley, commercial director of Decca U.K., believes the royalty concept is foreign to the African way of thinking, and he cites the fact that local recording studio artists are paid studio fees but seldom collect royalties. Zaire recently acceded to the Berne Convention but most black African states have resisted pressure from IFPI to follow suit.

What royalties are collected by the three multi-nationals who control West Africa's pressing plants are currently trapped there. Informed sources say that Decca, EMI and Phonogram's West African subsidiaries are sitting on a royalty pool of dollars which run into hundreds of thousands.

Says Townsley: "We haven't even been able to make the Nigerians agree to allow pressing fees out of the country. Until they agree to let that money out, trade will stay small in relation to the potential market. Nobody is willing to trade for no return."

Another inhibiting factor on expansion and investment is the possibility of nationalization. The government seizure of Sofrason's entire operation in Zaire after independence and the ruination of once lucrative markets in Ghana and Uganda

by political turmoil are factors which help discourage long-term involvement in black Africa.

Now West Africa's record exports reach the outside world in suitcases, but there are some who believe the region will give birth to a brand of music as popular as Jamaica's reggae and become a major source of repertoire.

Chris Day, black music specialist journalist, says that black people in the west are increasingly looking to Africa for their roots. "There are millions in the U.K. and U.S. who are culturally and psychologically receptive to music from Africa," he says.

There are at least three West African artists whose rock-slanted style could win listeners in the "outside" world—Fela Ransome Kuti, Chief Commander Ebenezer Obey and Manu Dibango.

They are now virtually unknown outside their home territories, but Creole Records managing director Tony Cousins has vowed to make Fela Ransome Kuti an international star.

He plans to mount a big campaign behind the artist's forthcoming album "Zombies" if he can work a tie-in deal with Phonogram.

One other sign of growing faith in West Africa as a repertoire source is Decca West Africa's recent decision to take out world rights on the best product in its Nigerian catalog.

CBS Primes Largest Fall Album Salvo In U.K. Mart

LONDON—CBS U.K. is pushing ahead with the most extensive and wide-ranging album release schedule in its history. This follows the annual report from the parent company in the U.S. in which Britain is described as "fertile ground" for American recording artists.

It means new product from virtually all the big CBS names between now and Christmas. The release roster includes Neil Diamond, Johnny Mathis, Boz Scaggs, Santana, Art Garfunkel, the Jacksons and Deniece Williams.

Heading the schedule is the Emotions album "Rejoice;" the Isley Brothers "Forever Gold;" Boz Scaggs' "Hard Times;" Liza Minnelli's "Tropical Nights;" and the

Jacksons' "Goin' Places." Then comes album product from Sparks, on a debut album for CBS, Santana and Patti Labelle.

In November, there is material from Johnny Mathis, Deniece Williams, Dorothy Moore, Harry Belafonte, Art Garfunkel (on a set of Jimmy Webb songs), new Scottish band Cafe Jacques and the four Sutherland Brothers and Quiver albums deleted by Island.

The release spate continues in early December with records from Neil Diamond, Aerosmith, Leonard Cohen (produced by Phil Spector), Rick Nelson, Kansas, Phoebe Snow, Charlie Rich, Bobby Goldsboro and others.

From The Music Capitals Of The World

LONDON

The Songwriters Guild of Great Britain, which represents popular music composers, and the Composers Guild, representing light and serious music writers, have formed a joint committee, under the chairmanship of Richard Arnell, to help promote local music worldwide. Other members are Mike Batt, Stanley Glasser, Joseph Horowitz, Wilfred Josephs, Iain Sutherland, Ed Welch and guilds' general secretaries Bill Cochran and Elizabeth Yeoman.

Lightning Records now handling distribution of the Can't Eat label and the unnamed one-man outfit of Ron Geesin, who arranged some of Pink Floyd's "Atom Heart Mother." Free singles to be given away at upcoming Steve Hillage concerts by Virgin to promote his new album "Motivation Radio."

Robin Tyner, former lead singer with MC5, has recorded a one-off single with the Rods for Island, available only in the U.K. New Slade single 'A' side links two 20-year-old Arthur Crudup titles, "My Baby Left Me" and "That's Al-

right Mama," both recorded by Elvis Presley early in his career.

Friar Music Management, of Manchester, has taken an old farm to convert into 24-track recording studio to cope with "crying need" for extra facilities for the growing number of acts based in the north. Island Records fall sales campaign built round the slogan "More notes to the pound," emphasizing the company's decision not to increase LP or single prices this year.

New-wave new Arista signing, the four-piece group the Secret, revives Cliff Richard's oldie "The Young Ones" as debut single. Chrysalis has signed singer harpist Mary O'Hara to worldwide pact, the artist first achieving local fame 20 years ago before becoming a Benedictine nun for some years after the death of her husband. Leo Sayer's concert at the London Palladium called off because of illness.

Sue Fuller, former personal assistant to promoter/agent Arthur Howes, to work in the U.S. as p.a. to Barbra Streisand. Visiting in No-

(Continued on page 73)



IN SAFE HANDS—Geoffrey Bridge, director-general of BPI, center, receives answers to WEA's "Starspangled Namedropper" contest from label's Richard Robinson, seated. He will guard them in confidence until judging Jan. 16. Prizes will go to dealers and consumers: Bridge is flanked by WEA execs Bernard McDonald, left, and Mark Cellier.

RCA Wins Round In Fight To Bar 'Sun Years' Album

LONDON—Pye Records here has agreed not to press or distribute further copies of the Elvis Presley "Sun Years" compilation album, a chart entry, following pressure from RCA which claims copyright infringement.

The album is released by Charly Records but, by special arrangement with Shelby Singleton's Sun International Corp. of Nashville, it is on the Sun label.

Pye decided not to press or distribute after taking legal advice, but sleeves and labels have reverted to Charly.

Peter Bailey, RCA business affairs manager, says that Pye, which could be regarded in effect as an innocent party in the situation, is now no longer concerned with any dispute. But unless an undertaking is obtained from Charly that it would cease to issue the album, legal action would be taken against that company.

RCA complains that the excerpts from Presley's Sun recordings which are heard during the spoken commentary on the album infringe its copyright as it bought outright everything Presley recorded for Sun.

But the basis for any application in court will be the fact that the commentary, put together by Shelby Singleton, uses the wording of the sleeve notes from RCA's own album "The Sun Collection," as commissioned by RCA from writer Roy Carr.

Bailey says it is RCA's opinion that these grounds are "cut and dried" and so would make the application for an injunction against Charly a simpler matter than involvement in arguments over the copyright of the musical snippets.

Joop Visser, Charly managing director, stresses his company has no intention of giving such an undertaking to RCA. He confirms that Pye has stopped pressing and distributing the album but with stocks already exhausted he would not state definitely that he is looking elsewhere for a similar deal.

He says: "The Sun International Corp. has urged us to fight RCA in court and we shall do just that. They claim that the words in the commentary are those of Roy Carr's sleeve notes and it is true that phrases are very alike, but what is being said is common knowledge."

Stiff Partner Leaves Label

LONDON—Jake Riviera, controversial co-director of Stiff Records and influential in boosting the indie and prominence here this year, has resigned.

Though details of the split are sketchy, it appears that he will take over sole management of label artists Elvis Costello and Nick Lowe.

50,000 Attend Free Dutch Pop Festival

ROTTERDAM—U.K. group Van der Graaf Generator topped the bill at a free pop festival in a local park attended by around 50,000 Dutch fans.

The festival was set up by local promoter Bernd Lenstra, and also featured Alberto Y Los Tros Paraisos (U.K.), G.T. Moore and the Rhythm Tramps, Meal Ticket, Five-land Reel and the Tyla Gang, along with 10 Dutch bands. The acts worked on three separate stages.

The festival will become an annual event. It was sponsored by the municipality of Rotterdam and a local brewery.

Then came "New Rose" by the Damned, which made the Top 50 and was the first new-wave single by an independent label to gain chart status.

U.S. Label Fears Of Mexican Import Flood Premature

• Continued from page 1

ties created by the peso devaluation last year, would be able to increase their trickle of product to a flood.

But most of those same executives now agree that the problem has been controlled. In fact, most say that it never developed into the major proportions they had initially anticipated.

Their confidence is enhanced even further by the expected price hike which labels in Mexico are said to be planning within the next few weeks.

Valentin Velasco, Los Angeles branch manager of Musart/Peerless which was said to be the hardest hit label, reports that the parent firm in Mexico has already upped its prices to border clients who have traditionally enjoyed an approximate 20% cut because of the so-called free zone border market.

Velasco anticipates that an additional price boost will even out in difference between the border and the rest of Mexico. That would bring Musart's product throughout Mexico up to a level compatible with the U.S. operation, making the importation unprofitable.

Before the price moves, an importer could take advantage of a 50 cent cost difference between the two countries.

In the case of Caytronics, which does a massive share of its West Coast business with product originating on CBS and RCA in Mexico, there is no concern at all for front-line product, and only mild concern for budget lines.

West Coast operations director Joe Ramirez says promotion/sales staffer Tony Cortez was instructed to report on the import product problem during a recent California sales trip.

Says Ramirez: "The proof of the pudding is in the stores and we just didn't find it out there."

Jose A. Garcia, vice president of Latin International, confirms the same for his label. He says there were cases of some retailers trying to return Mexican product for credit.

Garcia makes an interesting point, however: "Whether there's a lot of product flow or not, the fact that it existed made some of our customers stop buying from us, thinking that they were going to be able to get it cheaper from Mexico."

There is a consensus among labels

here that California distributors exaggerated reports of finding imported product in the field and used the claim as leverage to get lower prices for themselves.

Says Musart's Velasco: "The distributors made more of a ruckus than was appropriate. They came here and threatened to pick up product at the border if I didn't lower my prices."

Adds Caytronics' Ramirez: "I think the distributors overreacted on the front-line initially, and as Valentin says, it was blown out of proportion. They did bring it (the price issue) to our attention, but I guess it's a natural human reaction."

Caytronics, Musart, Latin International as well as Raff Records all claim they refused to lower prices in the face of distributor pressure.

"It's the first time," says Latin's

Garcia, "that we all agreed on something."

Both Gas and Raff say that they

were never seriously affected by the imports, either on budget or front lines.

Latin Scene

MEXICO CITY

Guillermo Infante has been named new vice president of marketing for RCA De Mexico by RCA Records president, Louis Coultolenc. . . Infante just back from a South American trip, including the FLAPF convention in Santiago, Chile, was in NYC Sept. 22-23 for conferences with later executive re: expanded push of catalog in Mexico for final three calendar months of the year. . . EMI-Capitol general director Robert Ascott also in from swing through Chile, Argentina and Brazil. . . Enrique Guzman, a steady disk seller since the mid-1960s, has left Orfeon to form his own label, Discos Chapultepec.

It is reported that Nacho Morales' Discos Melody will distribute nationally. . . Ariola to give big promotional push to singer Jeanette of Spain. She will be in the Federal District for the first time, winding her stay in mid-October, according to label's international director, Armando Martinez. . . CBS's Leo Dan concluded an extended tour of Peru in late September. Following other stopovers in South America, he is slated to return here in October.

Third week results of OTI music festival found Eduardo Magallanes and Mario Arturo's "Asi To Amo" in first place with 65 points. Song was interpreted by Polydor's young female artist, Paulyna. . . Runnerups included CBS's new find, Yoshio, presenting Jose Rendon and Miguel Medina's "Tu primera vez," Arturo Castro y Sa Castro '78 offering "Te acordaras de mi" and Felipe Gil rendering his own "La escuela de la vida. . . Victor Yturbe "Piruli" held a press conference to announce he would not accept any personal appearance dates in the foreseeable future. The Polydor star claims, "I'm too busy here and I don't want to make any trips away from the country while being without a recent hit record" . . . RCA put out a special single on Enrique Borja, long-time America soccer star following his retirement Sept. 18. . . ANDA director Jaime Fernandez officially reports only he points separate himself from dissenting members for reunification of the actors' union (which includes all singers in the nation). Organization has been in turmoil since last spring because of claims of mis-management of funds.

MARY FISHER

NAME TO CHANGE

Musimex Returns With New Energy

By AGUSTIN GURZA

LOS ANGELES—After an extended period of recovery and restructuring, Musimex is back on the local record scene with new offices, new labels and a new approach.

Once among the more active labels doing Latin productions in this difficult local market, Musimex was

dealt a crippling blow last year by the Mexican peso devaluation. Its border trade, crucial to its Mexican ranchera product, dried up almost entirely.

The firm lost \$120,000, released most of its staff, was forced to close down its San Antonio office and stopped all production.

Eric Dominguez, president, denies the label ever contemplated bankruptcy, though the claim was highly rumored because of its decreased profile in the market.

Now, says Dominguez, the label is back in active production, this time from third-floor offices leased from Leonard Silver's American-Mex retail/distribution/one-stop operation at 2534 W. Pico Blvd.

The firm will abandon the Musimex corporate name for a new one to be announced, when registered.

Its first-line product now will be issued on Epsilon, which inherits 15 titles from the old Musimex catalog, and on DLV-USA, which will carry 35 titles from the Rovi catalog.

The top lines will have a \$4.98 list going to distributors at \$2.20. The Musimex and Rovi labels will remain as mid-range lines.

Though it has lost its major local talent to other companies during its recession period, the label is now banking on a few groups, especially Alpha, which has a currently successful single for its re-entry.

Dominguez says its catalog has kept selling all along, with Silver himself being one of his steadier accounts. Silver has major racks in town including Zody's.

Dominguez adds that the firm has pacted foreign licensing deals for the first time. DiscoModa will represent in Colombia and Disco de Moda in Venezuela. In Mexico, Ariola has picked up Alpha and Gamma will release other material, Dominguez says.

The firm will continue to manufacture 8-track tapes as before from its larger facility. Silver says the leased area is about 8,000 square feet.

Says Dominguez: "We're back in operation but not like before, where we were recording everyone in town. That just added to expenses we didn't need. We'll just be focusing on fewer acts."

The label will again have Luis Conte, assistant manager, and Tony Fernandez in sales and promotion.

OCTOBER 15, 1977, BILLBOARD

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Music Trend of Detroit—24611 Crestview Court, Farmington, Mich 48024
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Billboard SPECIAL SURVEY For Week Ending 10/15/77

Billboard Special Survey Hot Latin LPs

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CHICAGO (Pop)		MIAMI (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554	1	ALMA Alma, Alhambra 148
2	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	2	MIAMI SOUND MACHINE Renacer, Audifon 5426
3	LOS CADETES DE LINARES Dos Amigos, Ramex 1003	3	MARIO ECHEVERRIA En Este Momento Y A Estas Horas, Latin International 6036
4	LOS HUMILDES Besitos, Fama 560	4	CAMILO SESTO Rasgos, Pronto 1025
5	MIGUEL GALLARDO Hoy Tengo Ganas De Ti, Latin International 6904	5	TOMAS DE SAN JULIAN Pronto 1023
6	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	6	JULIO IGLESIAS America, Alhambra 27
7	JOSE LUIS GASCON Donde Estas, Latin International 5057	7	LOLITA Abrazame, Caytronics 1489
8	RIGO TOVAR NovaVox 318	8	LISSETTE Justo Yo, Boringuen 1306
9	ELIO ROCA Contigo Y Aqui, Mumi 5042	9	ROBERTO CARLOS En Espanol, Caytronics 1487
10	LOS TERRICOLAS En Mexico, Discolando 8240	10	JULIO IGLESIAS El Amor, Alhambra 23
11	RICARDO CERRATO Me Estoy Acostumbrando A Ti, Latin International 5042	11	NELSON NED El Romantico De America, West Side Latino 4114
12	LOS FELINOS Los Felinos, Musart 1701	12	CHIRINO Chorino 3, Grand Artists
13	ALDO MONGES El Trovador Romantico, Microfon 76004	13	HUGO BLANCO Si Te Vas, Te Vas, West Side Latino
14	YNDIO Herida De Amor, Miami 6165	14	CLAUDIA Claudia De Colombia, Vol. 7, Caliente 7718
15	COSTA CHICA Tapame, Fama 549	15	LOS SOBRINOS DEL JUEZ The Judge's Nephews, Audio Latino 5000
16	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202	16	LOS SOBRINOS DEL JUEZ The Judge's Nephews, Audio Latino 5000
17	CHELO La Voz Ranchera, Musart 10638	17	JULIO IGLESIAS A Mexico, Alhambra 21
18	JULIO IGLESIAS America, Alhambra 27	18	EYDIE GORME La Gorme, Gala 2001
19	MANOLO MUNOZ Llamada, Gas 4153	19	SOPHY Sophy, Velvet 1521
20	NAPOLEON Vive, Raff 9055	20	RAPHAEL Raphael Canta, Pronto 2017
21	MARIO QUINTERO Nomos Contigo, Orfeon 12-973	21	LISSETTE Quiereme, Boringuen 1302
22	LOS ANGELES NEGROS Bolerismo, International 911	22	PABLO ABRAIRA Gavilan O Paloma, Alhambra 4014
23	YOLANDA DEL RIO Mi Religion Gitana, Arcano 3373	23	TANIA Incredible, TH 2014
24	CARMELA Y RAFAEL Como Mexico No Hay Dos, Musart 1708	24	ROBERTO CARLOS Lo Mejor, Caytronics 132
25	LA TROPA CHICANA Tu Nuevo Carimto, Latin 50565	25	NYDIA VARO Nydia Caro, Alhambra 147

From The Music Capitals Of The World

Continued from page 71

venber for shows and tv, **Tony Bennett** will also open an exhibition of his paintings at the Milne-Henderson Gallery in London. ... Attending a concert by new signing **Fabulous Poodles**, Pye U.K. product manager **Eddie Foster** bitten by a dog, canine variety.

Donna Summer's producer **Giorgio Moroder** has his own single "From Here To Eternity" in the charts here. **Elton John** took over (Oct. 8) at start of short disk jockey series for BBC Radio 1 as temporary replacement for **Paul Gambaccini**. ... Five years ago Radio 1 aired a major series on **Elvis Presley** and now starts a new 13-week version, the story brought up to date.

The **Everly Brothers** out here (Warners) with "The New Album," comprising hitherto unreleased tracks recorded during the 1960s. ... Both **Bing Crosby** and **Paul Anka** to appear in the Royal Variety Performance at the London Palladium this year (Nov. 21). ... **Slim Whitman**, one of the biggest box office draws here, in the middle of a hectic 30-date tour of U.K.

Former chart topper **Dave Dee** (of **Dave Dee, Dozy, Beaky, Mick and Tich**) now appointed director of a&r at WEA here, and **Roger Holt** is general manager of Atlantic Records. ... **Ray Stevens**, en route for Germany for a tv spectacular, to play two shows (Oct. 30) at the London Palladium for **Jeffrey S. Kruger's** Ember Concert Division.

Linda Lewis hospitalized briefly after being in a coma following accidental mix of drink and sleeping tablets. ... **Dave Bowie** has set up a trust fund for **Rolan**, two-year-old son of **Marc Bolan**, killed in a car crash. ... **Trash**, four-piece band from Reading, first act signed to Sarabee Music, company set up by **Clive Selwood** and **Shurley Selwood**. ... **P. J. Proby** hit comeback trail by appearing as masked and anonymous contestant on **Hughie Green's** "Opportunity Knocks" show. **PETER JONES**

PARIS

Pathe-Marconi EMI has released a two-album set devoted to the great U.S. composers, including **Irving Berlin**, **George Gershwin**, **Cole Porter**, **Louise Kern** and **Richard Rodgers**, the songs interpreted by various artists including **Jackie Gleason**, **Stan Kenton**, **Lou Busch**, **Les Baxter** and **Laurindo Almeida**.

Six concerts of contemporary Canadian music being given here by the New Philharmonic Orchestra under the title "Musicana." ... Based on "Romeo And Juliet," **Tino Rossi** has recorded a song "Addido Julietta," penned by **Francoise** and **Patricia Carli** and produced by Rossi's son **Laurent** for distribution through EMI.

Sompresse has released a debut single by **Brigitte Aube**, who was Miss France 1977. ... "Aladdin's Lamp," a fantasy show on ice to be staged in the 8,000-seater Floral Pavilion (Dec. 1-Jan. 15) with 52 artists in a ballet. ... **Simon Waintrube**, producer of records by **Mike Brant**, **Anthony Quinn**, **Sylvia Kristal** and others, awarded the medal of the International Order of Arts and Artistic Education.

The Sixth Grand Prix International of song, planned for November, suddenly cancelled but should be revived for 1978. ... French singer **Patachou** has been made a Chevalier of the Legion of Honor. **HENRY KAHN**

MOSCOW

The Ethiopian National Ensemble of song and dance, led by **Gitcho Abdu**, completed its first tour of Russian cities with shows in Moscow. ... East Germany's Friedrichstrasspalece Music Hall presented its Revue 77 gala here with singers **Suzi Schuster**, **Michael Hansen**, **Nancies**, **Iwe Ensen** and **Dagmar Frederchik** featured.

Yugoslavian rock group **Akademik** and **Danushka** currently on tour here. ... The Krasnaya Shozdika (Scarlet Pink) international festival of political song staged in Sochi, Russia's largest resort, for the fifth time, with the grand prize going to Argentina's **Enrike Lippisa**, other winners being **Rositsa Bordghieva** (Bulgaria), **Jeanna Mzhdestvenskaya** (USSR), **Volf Branaski** (West Germany) and **Tomasz Berki** (Hungary).

West Germany's **Jazz Sextet** led by **Johan Krauzer** currently on extended Russian tour, including concerts in Leningrad and Moscow. ... A roster of pop acts recently booked into Russia includes the **Wismut** rock group from the German Democratic Republic, Hungarian group **Arvina**, and Czech singers **Helena Loubalova** and **Hanna Zagorova**.

The National Folklore Ensemble from Cuba, led by **Rojelio Fure**, visited Russia. ... Melodiya records has released a new classical album

called "The Bolshoi Theater Soloists Singing."

The package features **Tamara Milashkina**, **Yelena Obratsova**, **Vladimir Atlantov**, **Yevgeni Nesterenko**. ... The first recording of "Orpheus," a musical tragedy by **Yeygeny Fomin**, a Russian composer of the late 17th century, out via Melodiya, recordings made by the Television and Radio Symphony Orchestra and the Academic Choir under **A. Yurlov**.

First releases of quadrasonic records being prepared here by Melodiya, including music of **Aram Khachaturian's** ballet "Spartacus," **Rodion Schedrin's** "Carmen Suite" and product by local contemporary rock group **Ariel**. ... The first quadrasonic player has been developed and is being manufactured at the Lvov radio plant, the Feniks-002 Quad player's retail price fixed at around \$1600.

According to Sovetskaya Kultura bi-weekly, a discotheque has been opened in Bolshoi Kamen, a small township in the far eastern section, and the first program was dedicated to **Bob Dylan** and to contemporary Soviet songwriter **Tukhmanov**. ... Poland's **Mazowsze** song and dance ensemble currently playing here, with concerts in Moscow, Leningrad and Kiev.

An offbeat album from Melodiya is by girl singer **Yekaterina Plotnikova**, from Komi, a small nationality inhabiting the north of Russia, who is accompanied by a trio of Russian accordion, balalaika and Russian wooden spoons. ... Amsterdam Philharmonic, under **Anton Kersies**, giving concerts in Moscow, Tbilisi and Leningrad.

French pianist **Cecil Usse** playing solo concerts in Leningrad and Moscow. ... The Tokyo Metropolitan symphony orchestra, under **Akeo Watanabe**, visited Moscow. ... Bulgarian top pop singer **Emil Dimitrov** in for concert and tv dates. ... Leningrad-based **Kalinka** folk group back from its first tour of Yugoslavia.

International book fair opened here at the VDNKh exhibition site, with 1,500 publishers (including music publishers) from 65 countries represented. **Kurt Waldheim**, U.N. secretary-general, spoke at the opening ceremony. ... Two Soviet singers won prizes at the Sopot International Song Festival, **Roza Rymbayeva**, a young Kazakh girl singer, and **Vladimir Migulya**. ... For the first time, a contest for the best tv special was held within the Sopot festival, main prize going to Soviet Central TV show "Benefis," starring **Liudmila Golubkina**. **VADIM YURCHENKOV**

AMSTERDAM

Normall, Holland's first punk rock group, which "specializes" in sex, beer-drinking and violence, received a gold award for its debut album. ... Producer **Eddy Ouwens** who, as **Danny Mirror**, hit number one chart spot with "I Remember Elvis Presley," has set up his own production company, Happy Holland Sound.

U.S. artist **Bonnie Raitt** starred in first show of new weekly radio feature on progressive rock, Eldorado. ... **Memphis Slim** in as bill-topper in a blues, boogie and rock festival in northern city Alkmaar. ... **Cees van Leeuwen**, once manager of **Shocking Blue**, now handling Belgian trio **Trinity**.

Trumpeter **Ray Kaart** returned to the **Dutch Swing College Band**, replacing **Bert de Kort** who has started Jazzland, his own jazz club in the center of Amsterdam. ... Chart singer **Jack Jersey**, and his six-piece backing band **James, Jill, Jackson and Co.**, did a three-week tour of Indonesia, where he was born, and the AVRO network made a television special of it to link with his new album "Asian Dreams," out through EMI-Bovema.

Conamus, the local foundation which promotes Dutch music and musicians, presenting its annual Golden Harp awards to singer **Conny Vandebos**, singer/guitarist **Peter Koelewijn** and comedian **Andre van Duin**. ... Big farewell party for **Olaf Klijn**, EMI-Bovema press and promotion boss, now with EMI in New Zealand. ... U.K. executive **Gordon McKenzie**, previously with EMI London now label manager of EMI-Bovema, replacing **Herman van Limburg**, now with EMI Norway.

"Freddie Cole Sings," debut album of **Natalie Cole's** brother, signed worldwide last year by Dutch record company Basart, released in the U.S. on the Request label and his second LP, recorded at the London CTS Studio, is out here in November. ... Funk band **Rockaway Boulevard**, which hit the Top 10 with "Boogie Man," its debut single, has lost singer **Cathy Jackson**, seeking a solo career. ... Farewell double album of rock group **Alquin**, split after five years, is called "Crash." **WILLEM HOOS**

TWM & Three Hats Sign Deal For Production

NEW YORK—TWM Management Services here is moving into the Canadian market with agreements with two Canadian recording acts and the record producing team of Ian Guenther and Willi Morrison.

The agreement with Morrison and Guenther covers career management as well as recording and distribution deals for U.S. and worldwide for their company, Three Hats Productions. All disk product from the production company is covered by the agreement, including "Too Hot For Love" by the THP Orchestra which won a Juno Award this year and will be released in the U.S. on Butterfly Records.

The two acts penned to TWM are Thor and Gary (Weeks) & Dave (Beckett). For Thor, TWM has contracted for a co-management and merchandising agreement with band manager Bruce Wilson which gives worldwide rights outside of Canada to Morrison, Guenther, Wilson and TWM. In Canada, the debut LP, "Keep The Dogs Away," will be released through a production pact between Three Hats and RCA Records.

The other act, Gary & Dave, is signed to business and career management worldwide.

'Pringle Program' Gets Syndication

MONTREAL—A four hour weekly rock show, entitled "The Pringle Program," has been purchased by St. Clair Productions of Toronto for national syndication. The radio package is slugged for a January on-air date in all major markets, utilizing AM and FM stations across the country.

St. Clair purchased the program from Trans-Sound, owned and operated by former CHOM-FM station manager Dave Hammond. In the new deal, Trans-Sound is retained as an agency to establish new accounts for the show and secure advertising spots to be built around it.

Studio Chief Bows Change Records

TORONTO—Studio owner Jeff Smith has diversified his interests with the formation of Change Records in Canada. National distribution is to be handled by Polydor, which also holds the option on international deals.

Smith, who has already turned his studio, Sounds Interchange, into a lucrative business, has now lured former national promotion manager for MCA, Bob Johnston to Change to hold down the same position for the independent. Johnston is also responsible for marketing projects and is to oversee radio and retail promotions.

John Stewart is general manager and a&r director for the label. He has engineered album and single projects for top-line acts such as Elton John, the Bee Gees, among others in the past.

Rita Gall is to handle publishing administration, joining Change from Broadland and Quality Records. Working in liaison with Gall is Allen Shechtman who will also coordinate promotional activities.

Johnston plans on releasing a minimum of three singles and two albums before year-end. Currently signed to the roster are Myles (Cohen), formerly signed with CBS as



COUNTRY WINNERS—Dick Damron, voted top country male singer, and Carroll Baker, voted top country female singer, flank S. Campbell Ritchie, managing director of the Performing Rights Organization of Canada Ltd., after winning the annual Big Country Awards sponsored by RPM Magazine in Ontario.

LABOR OF LOVE Listening House Hears Jingle Of Cash In Folk

By DAVID FARRELL

TORONTO—What started off as a labor of love for folk music has turned into a full time business for Listening House folk agency owner, Joanne Smale.

Good timing and, above all, a nose for good music has enabled this cottage industry agency to move from the backwoods of Ontario into Toronto with solid financial and artistic success behind it.

Smale grew up in Florida and hitchhiked to Canada where she met her husband-to-be, John, a folk club owner then operating Smale's Place in London, Ont.

"At first it was difficult," Joanne Smale explains. "Folk clubs were closing across the country a few years back and the advent of disco didn't help matters any. I felt that there had to be others like John and I, however, who enjoyed listening to bluegrass, traditional and other forms of music that weren't necessarily 'commercial' in the industry sense."

Smale and associate in Listening House, Rick Major, have built the off-beat agency up to a national

level today with firm commitments from coast to coast.

Working with agencies in the maritimes and British Columbia, Smale and Major have been instrumental in breaking acts such as David Bradstreet, now signed to A&M; the Good Brothers, two albums on RCA; Brent Titcombe, who recently recorded an album on the one-shot Manohar label and is generating top 40 radio interest with his single, "I Still Wish the Very Best for You" which features Gordon Lightfoot on guitar and backup vocals; as well as national tour headliners as in the case of Valdy and Bim.

The bulk of Listening House revenue today is in universities which have almost universally opted to go either folk and soft-rock this year, or offer rock and folk in equal measure. With regular bookings guaranteed through these institutions, the agency is now working on building up a number of select clubs to book into, while at the same time offering the club owners an alternative to the everyday kind of attraction.

The first success was in booking the North Rosedale Ratepayers jazz band into the plush Ports Uptown Dine & Dance club. With other major clubs moving over into the disco field it was a gamble, but Monday through Saturday line-ups into the club prove that something different can work.

Another venue Listening House now books is Basin Street in Toronto which has floundered under a variety of music policies and is now rejuvenated with an interior face-lift (Billboard, Oct. 1, 1977) and a commitment to local talent such as David Wiffen.

"What we have tried to do is build up a touring ground for artists we represent," Smale says "and then work on building up venues that can be used as showcase spots for developing these artists." New expansion includes emphasizing areas such as tv and radio coverage as well as print media stories on artists, in conjunction with local appearances.

Major figures a 60% increase in the Listening House business over the past two years and attributes the success to mass acceptance of country-rock music.

"Folk music as a term has become passe," he says. "Essentially what has happened is that the same people who were labeled folk at one time have simply taken the bands used in the studio on the road with them. Look at Linda Ronstadt or even Murray McLauchlan."

OCTOBER 15, 1977, BILLBOARD

BILLBOARD IS BIG INTERNATIONALLY

Billboard Hits Of The World

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OCTOBER 15, 1977, BILLBOARD

BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Artist/Title
1	2	SILVER LADY—David Soul (Private Stock)—Macaulay/DJM (Tony Macaulay)
2	1	WAY DOWN—Elvis Presley (RCA)—ATV (Elvis Presley)
3	12	BLACK IS BLACK—La Belle Epoque (Harvest)—Robert Mellin (Prima Linea)
4	7	BEST OF MY LOVE—Emotions (CBS)—Carlin (Maurice White)
5	3	MAGIC FLY—Space (Vogue)—Heath Levy (J. Philippe Ilesco)
6	9	FROM NEW YORK TO L.A.—Patsy Gallant (EMI)—DJM (P. Gallant/I. Robertson)
7	16	WONDROUS STORIES—Yes (Atlantic)—Topographic/Warner Bros. (Yes)
8	11	I REMEMBER ELVIS PRESLEY—Danny Mirror (Sonet Stone)—(Olofson/Louvigny Marquee (E. Owens)
9	6	TELEPHONE MAN—Meri Wilson (Pye)—Campbell Connolly (B. Castleman/J. Rutledge)
10	5	DOWN DEEP INSIDE—Donna Summer (Casablanca)—Screen Gems/EMI (John Barry)
11	4	OXYGENE—Jean Michel Jarre (Polydor)—Black Noon (Jean Michel Jarre)
12	10	SUNSHINE AFTER THE RAIN—Elkie Brooks (A&M)—United Artists (Lieber/Stoller)
13	20	NO MORE HEROES—Stranglers (United Artists)—April/Albion (Martin Rushent)
14	24	YES SIR I CAN BOOGIE—Baccara (RCA)—Louvigny Marquee (Rolf Soja)
15	14	LOOKING AFTER NUMBER ONE—Boom Town Rats (Ensign)—Sewer Sair Hits (Robert John Lager)
16	18	BLACK BETTY—Ram Jam (Epic)—Kensington (Kasenz/Katz)
17	21	I REMEMBER YESTERDAY—Donna Summer (GTO)—Heath Levy (Say Yes Prod.)
18	15	DO ANYTHING YOU WANNA DO—Rods (Island)—Island/Rock (Ed Hollis)
19	13	I THINK I'M GONNA FALL IN LOVE WITH YOU—Dooleys (GTO)—Black Sheep/Heath Levy (Ben Findon)
20	8	NOBODY DOES IT BETTER—Carly Simon (Elektra)—United Artists (Richard Perry)
21	17	I CAN'T GET YOU OUTTA MY MIND—Yvonne Elliman (RSO)—ATV (Freddie Perren)
22	25	THUNDER IN MY HEART—Leo Sayer (Chrysalis)—Long Manor/Chrysalis/Rondor (Richard Perry)
23	27	COOL OUT TONIGHT—David Essex (CBS)—April/Rock On (David Essex)
24	44	STAR WARS THEME—Meco (RCA)—Chappell's Meco (Monardo/Wheeler/Bongiovi)
25	30	FROM HERE TO ETERNITY—Giorgio (Oasis)—Heath Levy (Moroder)
26	23	GARY GILMOUR'S EYES—Adverts (Anchor)—Anchor/Adverse Noise (Adverts/Larry Wallis)
27	28	WAITING IN VAIN—Bob Marley & the Wailers (Island)—Bob Marley/Rondor (Bob Marley & the Wailers)
28	—	COMPLETE CONTROL—Clash (CBS)—Copyright Control (Lee Perry/Mickay Foote)
29	34	THE GREATEST LOVE OF ALL—George Benson (Arista)—Screen Gems/EMI (Michael Masser)
30	35	DO YOUR DANCE—Rose Royce (Warner Bros.)—Warner Bros. (Norman Whitfield)
31	37	LOVE HURTS ETC.—Nazareth (Mountain)—Acuff-Rose (Manny Charlton)
32	—	ROCKIN' ALL OVER THE WORLD—Status Quo (Verlgo)—Intersong (Pip Williams)
33	32	ANOTHER STAR—Stevie Wonder (Motown)—Jobete (Stevie Wonder)
34	43	SHE'S A WINDUP—Dr. Feelgood (United Artists)—UA/Message Choice (Nick Lowe)
35	41	HOME IS WHERE THE HEART IS—Gladys Knight & The Pips (Buddah)—McCoy/Warner/Tamerlane (McCoy/Klips)
36	19	NIGHTS ON BROADWAY—Candi Staton (Warner Bros.)—Abigail/Flan (B. Monaco/Rampro)
37	26	DREAMER—Jacksons (Epic)—Carlin (Gamble/Huff)
38	49	HAPPY DAYS—Pratt & McClain (Reprise)—Chappell's (S. Barri/M. Omatian)
39	31	THAT'S WHAT FRIENDS ARE FOR—Deniece Williams (CBS)—VIP New Bag (M. White/C. Stepney/Kalimba)

40	40	DAYTIME FRIENDS—Kenny Rogers (United Artists)—Heath Levy (Larry Butler)
41	—	BRICK HOUSE—Commodores (Motown)—Jobete London (Carmichael/Commodores)
42	45	DANCING THE NIGHT WAY—Motors (Virgin)—Virgin (Robert John Lange)
43	29	TULANE—Steve Gibbons Band (Polydor)—Carlin (Kenny Laguna/Gold Hawk)
44	38	YOUR GENERATION—Generation X (Chrysalis)—Copyright Control (Phil Wainman)
45	—	ARIANA—Stardust (Satrii)—Satrii (H. Hadaway/P. Jenkins)
46	—	LIPSMACKIN' ROCK & ROLLIN'—Peter Blake (Pepper)—B.U. (Jonathan Hodge)
47	—	RADAR LOVE—Golden Earring (Polydor)—Louvigny Marquee (J. Kriek/Red Bullet)
48	—	ANGEL OF THE MORNING/ANY WAY YOU WANT IT—Mary Mason (Epic)—April (Micky Anthony)
49	—	CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters (A&M)—ATV (Richard Carpenter)
50	48	BEE STING—Camouflage (State)—State (Monardo/Bongiovi/Ellis)

LPs

This Week	Last Week	Artist/Title
1	1	20 GOLDEN GREATS—Diana Ross And The Supremes (Motown)
2	2	OXYGENE—Jean Michel Jarre (Polydor)
3	—	LOVE YOU LIVE—Rolling Stones (Rolling Stones)
4	22	BAD REPUTATION—Thin Lizzy (Verlgo)
5	3	MOODY BLUE—Elvis Presley (RCA)
6	—	AJA—Steely Dan (ABC)
7	5	RUMOURS—Fleetwood Mac (Warner Bros.)
8	—	NO MORE HEROES—Stranglers (United Artists)
9	4	A STAR IS BORN (Soundtrack) (CBS)
10	8	GOING FOR THE ONE—Yes (Atlantic)
11	7	THE BEST OF FRANKIE LAINE (Warwick)
12	9	20 ALL TIME GREATS—Connie Francis (Polydor)
13	11	MAGIC FLY—Space (Pye)
14	12	PLAYING TO AN AUDIENCE OF ONE—David Soul (Private Stock)
15	6	SHOW SOME EMOTION—Joan Armatrading (A&M)
16	19	TWO DAYS AWAY—Elkie Brooks (A&M)
17	16	I REMEMBER YESTERDAY—Donna Summer (GTO)
18	14	WELCOME TO MY WORLD—Elvis Presley (RCA)
19	10	EXODUS—Bob Marley & the Wailers (Island)
20	23	JOHNNY MATHIS COLLECTION (CBS)
21	21	THE BEST OF ROD STEWART (Mercury)
22	29	RAIN DANCES—Camel (Decca)
23	18	BOOMTOWN RATS (Ensign)
24	24	STRANGLERS IV (United Artists)
25	13	HOTEL CALIFORNIA—Eagles (Asylum)
26	17	ELVIS PRESLEY'S 40 GREATEST HITS (Arcade)
27	15	SIMPLE DREAMS—Linda Ronstadt (Asylum)
28	37	BLUE HAWAII—Elvis Presley (RCA)
29	—	GOLD & IVORY—David Essex (CBS)
30	30	GONE TO EARTH—Barclay James Harvest (Polydor)
31	—	THE SUN YEARS—Elvis Presley (Charley)
32	20	NEW WAVE—Various Artists (Philips)
33	27	ENDLESS FLIGHT—Leo Sayer (Chrysalis)
34	35	THEIR GREATEST HITS 1971-1975—Eagles (Asylum)
35	33	G.I. BLUES—Elvis Presley (RCA)
36	26	MY AIM IS TRUE—Elvis Costello (Stiff)
37	25	ARRIVAL—Abba (Epic)
38	—	PASSAGE—Carpenters (A&M)
39	31	FLOATERS (ABC)
40	42	LOVE AT THE GREEK—Neil Diamond (CBS)
41	39	HITS OF THE 70s—Elvis Presley (RCA)
42	46	GREATEST HITS—Abba (Epic)
43	40	FIRING ON ALL SIX—Lone Star (CBS)
44	32	A NEW WORLD RECORD—Electric Light Orch. (Jet)
45	60	20 GOLDEN GREATS—Shadows (EMI)
46	43	LIVING ON THE FAULT LINE—Doobie Brothers (Warner Bros.)
47	28	LUST FOR LIFE—Iggy Pop (RCA)
48	58	SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)
49	—	GREATEST HITS—Herman's Hermits (K-Tel)
50	38	DARK SIDE OF THE MOON—Pink Floyd (Harvest)
51	36	ELVIS' GOLD RECORDS, VOL. 1—Elvis Presley (RCA)

52	45	IN FLIGHT—George Benson (Warner Bros.)
53	47	ANYTIME, ANYWHERE—Rita Coolidge (A&M)
54	—	A FAREWELL TO KINGS—Rush (Mercury)
55	—	BE SEEING YOU—Dr. Feelgood (United Artists)
56	44	ELVIS PRESLEY SUN COLLECTION (Starcoll)
57	34	THAT'S THE WAY IT IS—Elvis Presley (RCA)
58	52	ELVIS IN DEMAND—Elvis Presley (RCA)
59	—	GREATEST HITS—Smokie (Rak)
60	—	SIMON & GARFUNKEL'S GREATEST HITS (CBS)

WEST GERMANY

(Courtesy of Der Musikmarkt)
As Of 10/5/77
SINGLES

This Week	Last Week	Artist/Title
1	—	DISCO FEVER—Diverse (K-tel)
2	—	ELVIS FOREVER—Elvis Presley (RCA)
3	—	HIT-TORNADO—Diverse (Arcade)
4	—	LOVE FOR SALE—Boney M. (Hansa Int.—Ariola)
5	—	GREATEST HITS—Smokie (RAK)—EMI Electrola
6	—	HOTEL CALIFORNIA—Eagles (Asylum)—WEA
7	—	I REMEMBER YESTERDAY—Donna Summer (GMG/Atlantic)—WEA
8	—	RUMOURS—Fleetwood Mac (Warner Bros.)—WEA
9	—	SUPER HITS ORIGINAL—Diverse (RCA)
10	—	MAGIC FLY—Space (Hansa Int.—Ariola)

This Week	Last Week	Artist/Title
1	—	AUF LAST GENT'S LOS—James Last (Polydor)—DGG
2	—	DAS WAR ALEXANDRA—Alexandra (Philips)—Phonogram
3	—	LIVE—Golden Earring (Polydor)—DGG
4	—	100 SUPER ROCKS—Elvis Presley (RCA)
5	—	LA DUSSELDORF—La Dusseldorf (Nova)—Teldec
6	—	MENSCHENJUNGES—Reinhard Mey (Intercord)
7	—	MINK DE VILLE—Mink De Ville (Capitol)—EMI Electrola
8	—	MOODY BLUE—Elvis Presley (RCA)
9	—	OXYGENE—Jean Michel Jarre (Polydor)—DGG
10	—	YEAR OF THE CAT—Al Stewart (RCA)

JAPAN

(Courtesy of Radio Television Hong Kong)
*Denotes local origin
As Of 10/1/77
SINGLES

This Week	Last Week	Artist/Title
1	—	ANGELO—Brotherhood of Man (Pye)
2	—	THE BIRD AND THE CHILD—Gracie Rivera (EMI)
3	—	SPACEMAN CAME TRAVELLING—Sam Hui (Polydor)
4	—	DON'T STOP—Fleetwood Mac (Warner Bros.)
5	—	MAKING IT—The Wynners (Philips)
6	—	JET AIRLINER—Steve Miller Band (Mercury)
7	—	BEST OF MY LOVE—Emotions (Columbia)
8	—	FOR A WHILE—Mary McGregor (Ariola)
9	—	SO YOU WIN AGAIN—Hot Chocolate (Big Tree)
10	—	DON'T TURN THE LIGHT OUT—Cliff Richard (EMI)
11	—	HANDY MAN—James Taylor (CBS/Sony)
12	—	SIGNED, SEALED, DELIVERED—Peter Frampton (A&M)
13	—	I DON'T KNOW WHY YOU LOVE ME—The Wynners (Philips)
14	—	COLD AS ICE—Foreigner (Atlantic)
15	—	MA BAKER—Boney M (Polydor)
16	—	YOU MAKE ME BELIEVE IN MAGIC—Bay City Rollers (Arista)
17	—	DON'T WORRY BABY—B.J. Thomas (MCA)
18	—	SAVE ME—Merrilee Rush (U-A)
19	—	FLOAT ON—The Floaters (ABC)
20	—	JUNGLE LOVE—Steve Miller Band (Mercury)

FRANCE

(Courtesy Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)
SINGLES

This Week	Last Week	Artist/Title
1	—	MA BAKER—Boney M (Carrere)
2	—	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips)
3	—	IL A NEIGE SUR YESTERDAY—Marie Laforet (Polydor)
4	—	LETTRE A FRANCE—Michel Polnareff (WEA)
5	—	10 ANS PLUS TOT—Michel Sardou (RCA/Trema)
6	—	ROCKCOLLECTION—Laurent Voulzy (RCA)
7	—	LOVE ME BABY—Sheila B. Devotion (Carrere)

8	—	OU SONT LES FEMMES?—Patrick Juvet (Barclay)
9	—	J'AIME—Michele Torr (Discodis/AZ)
10	—	L'OISEAU ET L'ENFANT—Marie Myriam (Polydor)
11	—	ET TU FERMES LES YEUX—Alain Barriere (Discodis/Albatros)
12	—	MAGIC FLY—Space (Vogue)
13	—	NOBODY BUT YOU—Ecstasy (Carrere/Formula 1)
14	—	YES SIR I CAN BOOGIE—Baccara (RCA)
15	—	UN AMI—Gerard Lenorman (Carrere)

ITALY

(Courtesy of Germano Ruscolto)
As Of 9/27/77
LPs

This Week	Last Week	Artist/Title
1	—	I REMEMBER YESTERDAY—Donna Summer (Durium)
2	—	BURATTINO SENZA FILI—Eduardo Bennato (Ricordi)
3	—	LOVE FOR SALE—Boney M. (Durium)
4	—	E' NELL'ARIA... TI AMO—Umberto Tozzi (CGD-MM)
5	—	ZODIAC LADY—Roberta Kelly (Durium)
6	—	XXIV RACCOLTA—Fausto Papetti (Durium)
7	—	CERRONE'S PARADISE—Cerrone (WEA-MM)
8	—	ZEROFobia—Renato Zero (RCA)
9	—	I'M A PHOTOGRAPH—Amanda Lear (Polydor)—Phonogram
10	—	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda Starring Leroy Gomez (Phillips)

HOLLAND

(Courtesy of Production Hugo van Gelderen)
As Of 9/29/77
SINGLES

This Week	Last Week	Artist/Title
1	—	I FEEL LOVE—Donna Summer (Basart)
2	—	SORRY I'M A LADY—Baccara (CHR)
3	—	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Phonogram)
4	—	I REMEMBER ELVIS—Danny Mirror (Basart)
5	—	WAY DOWN—Elvis Presley (Inelco)
6	—	MAGIC FLY—Space (VIP Rec.)
7	—	WOODENHEART—Elvis Presley (Inelco)
8	—	REMEMBER—Long Tall Ernie (Polydor)
9	—	FLOAT ON—Floaters (Ariola)
10	—	ANGELO—Brotherhood of Man (VIP Rec.)

SPAIN

(Courtesy of "El Gran Musical")
*Denotes local origin
As Of 10/1/77
SINGLES

This Week	Last Week	Artist/Title
1	—	ROCKCOLLECTION—Laurent Voulzy (RCA)
2	—	SON TUS PERJUENES, MUJER—Carlos Mejia Godoy y los de Palacaguina (CBS)—April Music
3	—	MA BAKER—Boney M (Ariola)—Clipper's
4	—	HOTEL CALIFORNIA—Eagles (Hispavox/WEA)
5	—	CUENTAME (Spanish)—Manhattan Transfer (Hispanavox)—Essex
6	—	THE YEAR OF THE CAT—Al Stewart (RCA)—Discorama
7	—	CISNE CUELLO NEGRO—Basilio (Zafiro)—Discorama
8	—	MORE THAN A FEELING—Boston (Epic/CBS)
9	—	ROCKY—Banda Original Pelicula (Ariola)
10	—	FIESTA (Spanish)—Raffaella Carra (CBS)—Sugar

This Week	Last Week	Artist/Title
1	—	LOVE FOR SALE—Boney M (Ariola)
2	—	EL SON NUESTRO DE CADA DIA—Carlos Mejia Godoy y los de Palacaguina (CBS)
3	—	HOTEL CALIFORNIA—Eagles (Hispanavox/WEA)
4	—	ROCKCOLLECTION—Laurent Voulzy (RCA)
5	—	THE YEAR OF THE CAT—Al Stewart (RCA)
6	—	COMING OUT—Manhattan Transfer (Hispanavox)
7	—	ANIMALS—Pink Floyd (EMI)
8	—	FIESTA—Raffaella Carra (CBS)
9	—	EVITA—Varios Interpretes (Fonogram)
10	—	RASGOS—Camilo Sesto (Ariola)

MEXICO

(Courtesy of Radio Mil)
As Of 9/23/77
SINGLES

This Week	Last Week	Artist/Title
1	—	GAVILAN O PALOMA—Jose Jose (Ariola)
2	—	PAJARILLO—Napoleon (Raff)
3	—	DILE—Fernando Allende (Orfeon)
4	—	MI BUEN AMOR—Camilo Sesto (Ariola)
5	—	SIEMPRE EN MI MENTE—Juan Gabriel (RCA)
6	—	QUEDATE—Los Joao (Musart)
7	—	A PESAR DE TODO—Nelson Ned (U.A.)
8	—	I FEEL LOVE—Donna Summer (RCA)
9	—	YOU'RE MY WORLD—Helen Reddy (Capitol)
10	—	ESPERANZA—Los Socios del Ritmo (Capitol)

SWITZERLAND

(Courtesy of Musikmarkt)
SINGLES

This Week	Last Week	Artist/Title
1	—	TI AMO—Umberto Tozzi (CBS)
2	—	MAGIC FLY—Space (Vogue)
3	—	SORRY I'M A LADY—Baccara (RCA)
4	—	YES SIR I CAN BOOGIE—Baccara (RCA)
5	—	I FEEL LOVE—Donna Summer (GMG/Atlantic)
6	—	ROCKCOLLECTION—Laurent Voulzy (RCA)
7	—	HOTEL CALIFORNIA—Eagles (Asylum)
8	—	LUCILLE—Kenny Rogers (United Artists/Ariola)
9	—	MA BAKER—Boney M (Hansa/Ariola)
10	—	LAIOLA—Donatella (Produttori Associati/Metronome)
11	—	IT'S YOUR LIFE—Smokie (Rak/EMI)
12	—	BALADE POUR ADELINE—Richard Clayderman (Telefunken)
13	—	BEAUTIFUL ROSE—George Baker Selection (Warners)
14	—	NIMM DEN NACHSTEN ZUG—Howard Cependale (EMI)
15	—	SIR DUKE—Stevie Wonder (Motown/EMI)

This Week	Last Week	Artist/Title
1	—	DISCO FEVER—Various Artists (K-Tel)
2	—	HOTEL CALIFORNIA—Eagles (Asylum)
3	—	LOVE FOR SALE—Boney M (Hansa/Ariola)
4	—	LA DOLCE VITA—Rumpelstilz (Schmoutz-Phonogram)
5	—	HIT TORNADO—Various Artists (Arcade)
6	—	40 GREATEST HITS—Elvis Presley (Arcade)
7	—	I REMEMBER YESTERDAY—Donna Summer (GMG/Atlantic)
8	—	CHE AND RAY LIVE—Che and Ray (EMI)
9	—	GREATEST HITS—Smokie (Rak/EMI)
10	—	IT'S A GAME—Bay City Rollers (Arista/EMI)

ARGENTINA

(Courtesy of Prensario)
As Of 9/22/77
SINGLES

This Week	Last Week	Artist/Title
1	—	DONDE ESTAN TUS OJOS NIGROS—Santabarbara (EMI)
2	—	EL RELOJ—Los Pasteles Verdes (Microfona)
3	—	CON EL VIENTO A TU FAVOR—Camilo Sesto (RCA)
4	—	QUE TENDRAS EN ESOS OJOS—Juan Eduardo (RCA)
5	—	MORIR AL LADO DE MI AMOR—Demis Roussos (Philips)
6	—	OJOS SIN LUZ—Pomada (RCA)
7	—	Y TE AMARE—Ana & Johnny (CBS)
8	—	QUERO TU VIDA—Luciana (EMI)
9	—	SOY UN TONTO SIN TU AMOR—Diego Vemdaguer (Music Hall)
10	—	SI ME DEJAS AHORA—Chicago (CPS)

This Week	Last Week	Artist/Title
1	—	RUIDOS EN ESPANOL VOL. 2—Selection (Philips)
2	—	MUSICA PODEROSA—Selection (EMI)
3	—	MUSICA CINCO—Selection (RCA)
4	—	LOS DISCOS DE ORO—Elvis Presley (RCA)
5	—	TRILOGIA DE AMOR—Donna Summer (Microfona)
6	—	LOVE IN C MINOR—Carrone (Music

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Key Music Role In Pilot Cable

• Continued from page 1

ranging from Frank Zappa, the Beatles, punk rockers the Deaf School, KC & the Sunshine Band and Johnny Mathis, to ballet, opera and symphony orchestra concerts.

• Five channels of FM stereo music, for a one-time \$10 fee, will play 24 hours a day, seven days a week—with no commercials, covering mellow rock, beautiful music, country, golden oldies and classical formats.

• Contemporary artists will be featured in two series: "Cafe Manhattan," with the first taped at Reno Sweeney, and "CBGB's," the original Manhattan punk rock venue. Both will be part of fare on a "special performance" channel, with original programs produced by Kleiman, who was responsible for the Bette Midler Special while at Home Box Office, another cable programming service.

• First run movies will include such hit musical soundtracks as "A Star Is Born" with Barbra Streisand and Kris Kristofferson, at local box-office prices.

• A "better living" channel will offer educational classes and how-to courses, such as "Fundamentals Of The Guitar" at \$50 for 10 hour lessons.

Much of the musical entertainment will be simulcast, particularly the classical fare, with anything originally taped in stereo a candidate for playback through the viewer's FM stereo receiver.

Initial programming set for FM stereo simulcast includes the kickoff "Cafe Manhattan" segment at Reno Sweeney, featuring Sally Kellerman of "Mash," RCA's Helen Schneider, Cissy Houston of Broadway's "Annie," "The Governor (Lester Maddox) & The Dishwasher," comic Greg Fleeman and ventriloquist Waylon Flowers, a 90-minute special for \$2.

Also taped at Sweeney's is the first U.S. video appearance of the Deaf School, a new WB theatrical punk rock group from the U.K., in a 45-minute show for \$1.50.

Among simulcast classical fare is a Boston Symphony performance with Leonard Bernstein conducting the Brahms Symphonies Nos. 2 and 4.

Other initial music programming includes the "CBGB's" series, debuting with a 75-minute program for \$1, featuring Orchestra Luna, the Shirts and Steve Forbert; a Roberta Flack concert taped several years ago at the Montreux Jazz Festival (75 minutes, \$1.50) and the "Johnny Mathis Christmas 1977" special featuring Diahann Carroll.

A Beatles' New Year's Day special will offer four of their top films:

"Magical Mystery Tour," "Yellow Submarine," "Let It Be" and "A Hard Day's Night," at \$1.50 each, with the latter to be offered the rest of January.

On the classical side are operas such as "Madame Butterfly" and "The Marriage Of Figaro;" the "Sleeping Beauty" and "Swan Lake" ballets, and Bach's "Christmas Oratorio."

The five FM stereo channels, which are hooked up to the viewer's own tuner, are just the tip of a bonanza iceberg for syndicators. Drake-Chenault is providing the "Great American Country" and "Golden Oldies" programming, with Bonneville doing the "Mellow Rock" and "Beautiful Music" segments. Classical will come from one of several sources now under consideration, notes Castell.

Basic costs are a \$9.95 hookup for current cable subscribers or \$19.95 for new viewers, then \$10.95 monthly for access to the 30 channels including the current 10. As noted previously, the five FM channels are available at a \$10 one-time fee with varying charges for other programs from \$1 up.

The initial mailing of 34-page QUBE information brochures and 40-page program guides is going now to the 100,000 potential households, with a base of 27,000 current Warner Cable subscribers.

Kleiman, Castell and other Warner executives are aware the programming must be innovative and unique to encourage subscribers to "push the button."

The instant feedback on viewer preferences should help give the first clues to what may sell in the pre-recorded home videotape/videodisk market as well.



LISTENING SESSION—Bill Conti, center, listens to one of his new works with Mike Stewart, president of Interworld Music, right, and Ed Lambert, Interworld's professional manager. Conti has been signed to the publisher. He's currently working on the score to the new Sylvester Stallone film "Fists."

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EA Works 2 Ronstadt 45s

• Continued from page 4

stops on both singles to show them that we do want both."

Maglia notes that E/A's goal is to get stations to play both records and to get both into the top 10. "If the records continue to move at the same pace they are now," he notes,

"they'll probably both make the top 10 at the same time."

At this point Maglia reports that almost 500,000 copies of "Blue Bayou" and around 300,000 copies of "It's So Easy" are into the branches.

As to whether this move will open a door to more acts having two singles in release simultaneously, Maglia states, "A lot of people will definitely be watching what happens here. And we're not suffering."

The dual singles situation has certainly aided the sales of Ronstadt's "Simple Dreams" album, which is now in its third week at number two and is closing the gap between it and Fleetwood Mac's best selling "Rumours."

Another effect of the phenomenon has been to return Ronstadt as a viable singles force. Her last big single was "That'll Be The Day" which made number 11 last October. The followups both missed the Top 40, with "Someone To Lay Down Beside Me" peaking at 42 in January and "Lose Again" making 76 in June.

A number of radio stations are listing both of the new Ronstadt singles. Maglia reports that WIXY in Atlanta is unique in that it is listing them like one double-sided hit, according to them the same chart number.

Billboard chart research shows that major stations charting both records include KIJJ, Los Angeles; KTNQ, Los Angeles; KAFY, Bakersfield, Calif.; KENO, Las Vegas; KTKT, Tucson; KQEO, Albuquerque; WZGC, Atlanta; WQXI, Atlanta and WORD, Spartanburg, S.C.

Closeup

LES BROWN AND HIS BAND OF RENOWN—Goes Direct To Disk, The Great American Gramophone Company, GADD1010.

Interest in this LP, the first to be marketed by a new label owned by Keyser Century in California, will revolve around its sound quality as much its music.

Brown's band needs no introduction. It was born on the Duke Univ. campus in North Carolina 40 years ago and has maintained an auspicious standard through the decades despite gradual personnel changes.

Nor is direct-to-disk recording instant news these days. Entries in this technical medium are fast becoming commonplace.

But the combination of Brown's big band sounds and the direct-to-disk process makes this debut album a winner.

Attractively packaged in a double jacket with annotation by Irving Townsend and four-color halftones by Hal James and Ray Avery, "Goes Direct To Disk" spins on one's turntable felicitously, spewing great masses of pristine ensemble sound gloriously through the speakers. No music is more rewarding than a clean, swinging, enthusiastic big band of Brown's caliber and both sides of this disk reaffirm the validity of combining five trumpets with five reeds, four trombones, four rhythm and Vic Feldman's understated vibes as a bonus.

Brown's concert comprises nine instrumentals. And because direct-to-disk technique mandates cutting each LP side without an interruption, the pressure on the musicians and technicians is intense. One clinker and an entire side must be re-recorded again.

The sound is first rate, though the drums of Jerry McKenzie don't have the natural presence of the reeds and brass. One notices the absence of limiters in the booth, allowing the full and undistorted blast and bite of the trumpets to pop through the speakers as they sound on the bandstand.

The performance as a whole, in fact, is oddly reminiscent of the pre-1948 era when some of us were privileged to sit in a booth producing 78 r.p.m. singles (they were "sides" in those days, not tracks, not cuts) and hoping a bum note or a dropped mute or a stuffed cue by the engineer wouldn't spoil a precious master. There was no tape. Intercuts hadn't yet been conceived. To can four sides in the three-hour AFM allotment was an achievement of sorts.

The Brownmen open side one with "On Green Dolphin Street," an MGM movie tune of the '50s (from 1974 as the notes say) which has worn itself thin by too many performances. Glen Garrett's baritone sax and Bill Mattison's trumpet are spotted. "Laura" is better music and more characteristic of the Brown style, virtually all ensemble with Feldman's light vibes blending well and an unexpected key change enhancing the chart.

"Poor Butterfly" flits along with the trombone choir and McKenzie's drums spicing a danceable, melodic arrangement. "Alone Again (Naturally)" has the brass in tight mates another lovely key change, a solo Mattison trumpet bit and muted brass.

"Sir Duke" from the wondrous Wonder catalog opens with an almost military intro, unison saxophones, adequate alto and tenor solos by Fred Cooper and Lou Clinton and a humorous siren wail—three times it's heard. One guesses Les and his arranger J. Hill had their tongues well within their cheeks when "Alone Again" were chosen for the session.

Side two opens with Lester Young's "Tickle Toe" of 35 years back, Feldman's vibes and Clifton's tenor pipe rating solos along with McKenzie's drums.

"Stin Doll" spots unison sax, Rich Aronson's piano and excellent solo trumpet by Mattison along with another Clifton solo contribution. And while it comes off as no match for the Ellington original of 1952, it's still attractive, and so is the Basie styled ending.

"Fly Me To The Moon" moves briskly, Hill voicing vibes with the sax section in unison. Tenor, trumpet (open) and alto also are heard solo, but again inveterate Brown fans may wonder why so little of the music sounds like the "band of the now." It's precise and warm and never less than all-around good, but only sporadically does it come off as Brown-style. "Gonna Fly Now," the theme from the recent "Rocky" flicker from Bill Conti's pen, updates the program with an unbelievably hokey rock guitar burlesque. But then the dull melody descends no better.

Tayne, Nash, Clarkson, Higgins—their are the sounds that are missing within the Brown band today. Perhaps only old-timers will notice. Mixing engineers Wally Heider and Hugh Davies achieve superb balances for producer Glen Gledhill. DAVE DEXTER

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Upcoming Broadway Season Luring Top Music Talent

• Continued from page 1

tray Paul Robeson in a musical of that late singer's life. Eartha Kitt and Melba Moore are teamed in "Timbuktu," the all-black remake of "Kismet" to be directed by Geoffrey Holder; Liza Minnelli will star in the Kander & Ebb remake of "Shine It On," retitled "The Act," and Victor Borge has just opened in his "Comedy With Music" at the Imperial Theatre.

Broadway producers and directors have also been shopping around in the music industry for key talent to collaborate with them on music and lyrics for upcoming shows.

So far they have snared James Taylor who is working with Stephen

Schwartz on a musical titled, "Working," which deals with Americans and their attitudes to their jobs.

Kirk Nuroc, the avant-garde writer/producer, will lend his talents to the revival of "Hair." And negotiations are underway to rope Jimmy Cliff, the Jamaican reggae artist, to lend his talents to "Reggae" a Broadway bound musical celebrating Jamaican rastafarians.

Although many of the new shows are actually revivals, like "Hello Dolly," "Oh Kay," "Hair," "Hit The Deck," "Man Of La Mancha," "The Act," and "Stop The World," some innovative new twists have been added.

For instance, Holder, the creative force behind the success of the Tony-Award winning "The Wiz," is involved with the all-black remake of the Luther Davis/Charles Lederer 1953 hit, "Kismet."

The title of the show has been changed to "Timbuktu," and it has been learned that four new songs incorporating authentic African folk themes have been added. The original score which was based on the music of Borodin, has been reorchestrated with a primitive African beat.

The new and original shows span a wide range of themes. Among the foremost is "Josephine" featuring Shirley Bassey. It features a score of Baker's key songs. Then there is "Never Jam Today," an all-black version of Lewis Carroll's "Alice In Wonderland." The cast for this show has not been named, but it will be produced by Vinette Carroll with songs by Micki Grant, of "Don't Bother Me I Can't Cope," fame.

"Lost In A Dream" with Blood, Sweat & Tears, is described as a contemporary soft rock opera with dance. It is based on "Iphigenia In Aulis," the Euripides tragedy, and features 32 songs by Peter Link. Even Victor Hugo's immortal classic, "The Hunchback Of Notre Dame" has been set to music, and is scheduled to arrive on Broadway as "Quasimodo" with music by Larry Grossman and lyrics by Hal Hackaday. The producers are still working on whipping this script into shape, and a cast of performers is still to be named.

Meanwhile "Elvis Lives," a tribute to the late rock 'n' roll star, is scheduled to come to Broadway later in the season. The plan is to alternate three performers in the lead role, but a cast has not yet been named.

Also headed for Broadway are "Joley," based on the music of Al Jolson; "Spotlight" about a famous rock star suffering pangs of conscience because he feels he had neglected his family; and "Becky," based on Thackeray's "Vanity Fair"

with book by Melvin Van Peebles and lyrics by Mildren Kayden.

There is also an upcoming musical titled "Rum And Coca-Cola" by a Trinidadian writer, and based on the calypso music of that island. It is scheduled for an Oct. 18 opening.

The recent successes enjoyed by black musicals on Broadway have triggered the barrage of new all-black shows. In addition to "Timbuktu," "Josephine," "Never Jam Today," and "Reggae," there are "Paul Robeson," a one man show featuring James Earl Jones, and based on the life of the late controversial singer/political activist; "Adam," a musical comedy based on the life of the late New York congressman, Adam Clayton Powell.

A lead performer for this show is still to be named. "The Last Minstrel Show" with Vinette Carroll directing, deals with a 1926 incident revolving around an appearance of the last black touring minstrel show in Cincinnati; it will star Della Reese. "The Only World In Town," starring Cab Calloway, was formerly titled "Ziggy," and is described as a revue.

"The All Night Strut," described as a musical tour of Harlem in the 1930s and 1940s, will feature Michael Davis, Nedra Dixon, Barbara Heumas and Anthony White. The "tour" will also include such popular night spots of that era as Stage Door Canteen, The Cotton Club, El Morocco, and the 21 Club.

The recording industry is usually slow to move on the acquisition of

Broadway musical properties, but with the upcoming barrage of musical artillery, and the fact that many Broadway tunes enjoyed chart success last season, many are already into negotiations with producers for their products.

Recording labels like Columbia Records with Liza Minnelli and Blood, Sweat & Tears; United Artists with Shirley Bassey; and Budah with Melba Moore have firm refusal to the original cast album of the shows in which their artist appears.

Additionally, the recording rights to shows like "Timbuktu," "Hello Dolly," "The Act," "Stop The World," and "Reggae," are already in negotiations. In the case of "Reggae," which may feature some of the music of people like Jimmy Cliff and Bob Marley & the Wailers, and the acting and singing talents of Roberta Flack, the producers plan to jump the recording labels' guns and produce a concept album which will be made commercially available prior to the show's opening on Broadway.

Other shows that are being closely watched by record labels as possible original cast album prospects include, "Elvis Lives" (RCA Records admits having its eyes on it); the revival of "Oh Kay" with a cast that is still to be set; "Nefertiti," with Andrea Marcovicci, Robert LuPone, Michael Nouri, Marilyn Cooper and others; "Hit The Deck" with Robert Manzari, Virginia Capers, Susan Bigelow and others; "The All-Night Strut," and "Joley."

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Licensing Advances In Church Music

• Continued from page 1

cal Commission, Chicago, the group within the church which oversees church music, and that group's board chairman, Fr. Thomas Faucher, Boise, Idaho; and Fr. Robert Doppler, Toledo, are conferring in Albuquerque, N.M., with the publishers.

"Concerned that justice be done, we are trying to work out amicably a process where parishes can best abide by the copyright laws," Fr. Last states. The conference between the commission executives and publishers like Pauluch/World Library Publications Chicago; FEL Publications, Los Angeles; Gregorian Institute, Phoenix, and smaller firms marks the first discussion between ecclesiastical music publishers and churchmen.

A spokesman for the Roman Catholic group states they totally agree to responsible payment for music use.

An ideal situation would be one where each of the 163 individual dioceses in the U.S. pays a single central collection agency for music used in church services and school instruction. Historically individual Catholic parishes have always operated autonomously in paying for materials and services.

And talks with executives of major music publishers of Catholic church music indicate there is lack of agreement there as to how such annual fees could be collectively administered. James Boyd, an executive of FEL, told a meeting of the Assn. of Independent Music Publishers in Los Angeles last week that his organization represents a group of sacred music publishers.

He encouraged its members who might have copyrights such as "Bridge Over Troubled Waters" and other material of a religious bent to consider having FEL represent them in negotiating with "Christian

churches, primarily Roman Catholic."

Boyd, when contacted, said he will probably have a concrete program, involving perhaps six other sacred publishers, all of whom have less copyrights than FEL, which he would pitch to churches and schools early next year. They would seek a \$150 annual license.

Boyd told the indie publishers here that FEL reckons it has annual \$100 licenses with about 15% of the 60% of the between 20,000 and 30,000 Catholic churches and schools which use largely the more contemporary folk-flavored liturgical music which these music publishers represent.

If these contemporary sacred music publishers are able to negotiate a collection method with U.S. Catholic institutions, undercurrent is that their next target will be the estimated 40,000 to 60,000 Protestant schools and churches, many of which use this more avant-garde music.

The meeting between central church officials and the publishers stems in part from the pending Federal District Court litigation in Chicago, where FEL is suing the Archdiocese alleging infringement of

Marks Catalog Rights

• Continued from page 3

Roger Cook, whose Cookaway firm, formed with Roger Greenaway, was purchased by James one year ago.

James has been in the States visiting his offices in New York and Los Angeles, the latter presently unstaffed.

Johnny "Guitar" Watson, who records for DJM Records, is presently working on his third LP. James points out James' publishing goliath also handles Watson's material for the world excluding the U.S. and Canada.

copyrights by parish churches there (Billboard, Oct. 2 and 16, 1978). FEL accused the churches of printing their own hymnals without license. In its brief, FEL claimed lost \$29.4 million over the past 10 years and \$3,059,044 in 1975 alone because of church pirating.

Talks with Catholic clergy indicate that the U.S. Conference of American Bishops is also aware of the impending Jan. 1, 1978, liability for payment of royalties for music performance for the individual churches.

It's understood that they are conferring to figure out a way in which parishes can most easily pay royalties for dances, musicals and other rare recitals, for which admission is charged.

Wallich Debts

• Continued from page 6

were not feeding the kitty with current inventory.

The creditors' committee attorney David Blonder, was resisting legal attempt by Westinghouse Creditors a secured creditor, to get its money. In two separate filings representing a cumulative 197 creditors owing aggregate \$694,897, Blonder registered these creditors' beef over a proposed plan to pay off Westinghouse a secured creditor.

Blonder asked the court to adjudicate the concept to provide financial relief for the bulk of the creditors.

The court file on Wallich's showed that Blonder had filed an estimated fees bill to the court for representing the creditors of approximately \$30,000.

Tomato Rolls

NEW YORK—The Tomato Music Company has relocated to Broadway, 10012. The new phone number is (212) 477-2400.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 10/15/77

Number of LPs reviewed this week **57** Last week **61**



Pop

JOAN ARMATRADING—Show Some Emotion, A&M SP4663. Produced by Glyn Johns. The artist's last album garnered her a lot of press, media and a modest following. On her fourth outing here, Armatrading takes her unique multi-dimensional vocals, striking guitar riffs and evocative lyrics a step further. Combining a funky rock-based sound with contemporary jazz flavored overtones, Armatrading produces a musically energetic and lyrically sound collection of gems. Backing Armatrading, who has a few chances to showcase her guitar talents, are some of the most renowned English and American session musicians. And producer Johns, again manages to maximize Armatrading's effective delivery.

Best cuts: "Opportunity," "Show Some Emotion," "Kissin' And A Huggin'," "Woncha Come Home," "Willow."

Dealers: Artist's last LP made the top half of the album chart.

DOLLY PARTON—Here You Come Again, RCA APL12544. Produced by Gary Klein. This is by far Parton's most accessible pop crossover attempt. The material she chooses to work with, some by noted authors, others self-penned, is delivered in Parton's little girl-sounding vocals. Her sweet-flowing voice becomes more and more likeable on each cut, emitting a warm innocence. The delicate string and horn accompaniment adds to the breezy, more subtle country effect. And the strong guitar work, pedal steel included, doesn't distract from Parton's vocals. Parton's title track single, which she sang on the Rock Awards television broadcast, is a sure bet to crack the Hot 100.

Best cuts: "Here You Come Again," "Two Doors Down," "It's All Wrong, But It's All Right," "Baby Come Out Tonight," "Sweet Music Man."

Dealers: Label is pushing this pop all the way.

STEVE HILLAGE—Motivation Radio, Atlantic SD19144. Produced by Malcolm Cecil. Guitarist Hillage's third album is a further extension of his unique rock vision consisting of electronic galactic-seeming mind excursions filled with heavy synthesizer and a philosophy built around ancient Eastern culture. This fusing of disparate elements produces a startling overall spacy mood. Hillage's powerful guitar powers its way through each cut as the synthesizer evokes the hypnotics. Hillage wrote and arranged all tunes.

Best cuts: "Radio," "Motivation," "Searching For The Spark," "Saucer Surfing."

Dealers: A U.S. tour last year cultivated many fans.

TOM WAITS—Foreign Affairs, Asylum 7E1117. Produced by Bones Howe. In his fifth LP, Waits continues to paint vivid pictures and moods through the off-beat imagery that his delivery and powerful lyrical content evokes. Mixing his usual down and out forlornism with a spark of rejuvenation, Waits reflectively explores bleak and stale settings, new and old love prospects, old friends and skid row informers, while his gruff voice and character is at its best in terms of control. But the polish of richer instrumentation at times cramps Waits' free flowing style.

Best cuts: "Muniel," "I Never Talk To Strangers," "Potters Field."

Dealers: Waits' appeal has increased with each album.

NILS LOFGREN—Night After Night, A&M SP3707. Produced by David Briggs, Nils Lofgren. This is a two-pocket live set cut in London, Scotland and Los Angeles that tingles with pure rock 'n' roll excitement. Lofgren is a flashy guitarist and he shows his stuff here working in tandem with band members Tom Lofgren, Wornell Jones, David Platshon and Patrick Henderson who cook on drums, organ, piano, and bass. Lots of hot licks and the ex-Grim member delivers gritty, soulful vocals.

Best cuts: "Take You To The Movies," "Back It Up," "Cry Tough," "It's Not A Crime," "Moon Tears," "Rock And Roll Crook," "Incidentally... It's Over," "I Came To Dance."

Dealers: Lofgren gathers momentum with each effort.

BRAND X—Livestock, Passport PB9824. Produced by Brand X. Brand X is billed as Britain's first all-star, rock-jazz fusion band, and if this live album is any indication of the band's talents, Brand X may be a monster. It is a five-man instrumental group whose members include Phil Collins of Genesis on drums, Robin Lumley on keyboards, formerly of Spiders From Mars, and percussionist Morris Pert, who has collaborated with Stomu Yamashta. Its music is rich spacey rock, done slowly and inexorably, with fast instrumental trills on top. The whole sounds like a fluid Pink Floyd.

Best cuts: "Euthanasia Waltz," "Nightmare Patrol."

Dealers: There is a big publicity push for this band.



Soul

JOE SIMON—A Bad Case Of Love, Spring SP16716 (Polydor). Produced by Teddy Randazzo. This is a tasty selection of songs, mostly written by producer Randazzo. The music comes over mellow and warm, yet moving with a good beat. A basic rock band here is tastefully filled out by strings, but the emphasis is rightly on SIMON'S DISTINCTIVE VOICE. The result is a lush array of love songs and uptempo rockers. While a few of the songs here can be played at discos, the producer has not buried the album with a disco mix.

Best cuts: "Coming Down With A Bad Case Of Love," "One Step At A Time," "A Trace Of Your Love."

Dealers: Spring is treating this as its major release.

Spotlight



ELTON JOHN—Greatest Hits Volume II, MCA MCA 3027. Produced by Gus Dudgeon. This may well be the hottest item of the holiday buying period. The label plans on merchandising and promoting it well into the new year. The huge success of the first volume attests to the demand for Elton composites. The 10 songs offered here always will remain Elton classics, both artistically and commercially and representing his essence at various intervals of his career. Each of the tunes, three never previously released on an LP, significantly contributed to his meteoric rise to the top of rock superstardom and portray Elton at his ballad and get-down rocking best. Various lineups of musicians that comprised his backup band supply the driving power. A booklet of photos, lyrics and illustrations is nicely packaged in.

Best cuts: Pick your choice of favorites.

Dealers: The label is supporting this with an extensive merchandising campaign. It also coincides with the release of book about John, written by Bernie Taupin.



KANSAS—Point Of Know Return, Kirshner J234929 (CBS). Produced by Jeff Glizman. This six-man rock outfit that broke through with its last LP "Leftoverture," a top five album, and hit single "Carry On, Wayward Son," follow up with a much tighter and consistent effort. The instrumental interludes and backing showcases the talents of each member. The generous use of percussion, strings, organ, synthesizer and vibes all fuse together to create a well-conceived, sophisticated, almost surrealistic, rock work. Tempos change from high energy rockers in the manner of "Wayward Son" to lyrical ballads to some lushly orchestrated instrumentals. The vocals remain tight throughout and a bit more disciplined.

Best cuts: "Point Of Know Return," "Hopelessly Human," "Dust In The Wind," "Portrait (He Knew)," "Nobody's Home."

Dealers: Group has amassed a steady following since its last album.

ELVIS PRESLEY—Elvis In Concert, RCA APL22587. Executive producer Felton Jarvis. This two-record live set contains the original soundtrack from the CBS TV special that aired last week. While those tunes (and dialog from Elvis fans) is found on sides A and B, the second record is comprised of songs recorded at various stops during Elvis' final tour in June. Included are his last versions of "Hound Dog," "Jailhouse Rock," "Teddy Bear/Don't Be Cruel" and other standards, all sparkling with the intensity found in live performances. No doubt the millions of Elvis fans who gobbled up the King's albums soon after his death will want this one for the collection.

Best cuts: For Elvis fans, any cut will do.

Dealers: The television show will create a demand for this.



love, with a couple of novelty type songs such as "Roll Your Own" and "Plastic Girl" adding a light-hearted dimension to his first Capitol LP. Solid bass lines throughout the album set the groundwork for enhancement by steel, acoustic and electric guitars, and a string section made up of violins, violas and cello. McDaniel's low, gutsy and smooth vocals are a perfect balance for the romantic lyrics included in this LP.

Best cuts: "Gentle To Your Senses, Easy On Your Mind," "I'll Just Take It Out In Love," "T.J.'s Last Ride," "Soul Of A Honky Tonk Woman," "Reachin' High For Rainbows."

Dealers: Containing the title cut, which was a Top 20 record, and his current single which is a starred 36 on this week's Hot Country Singles chart, should make this a high seller.



Jazz

CHUCK MANGIONE—Feels So Good, A&M SP4658. Produced by Chuck Mangione. Mangione and his magical flugelhorn paint musical passages that come to life via his light and breezy orchestrations. Chris Vadala's various sax, flute and piccolo accompaniment and the spicy use of percussion heightens the effectiveness of Mangione's dazzling horn and

piano. The overall tone is a mellow one as a melancholic, back feeling of contentment premeates. The dreamy orchestrations are peacefully delivered.

Best cuts: "Feels So Good," "Last Dance," "Mau-Wau-Wau."

Dealers: Mangione's following increases with each LP on tour.

GATO BARBIERI—Ruby, Ruby, A&M SP4655. Produced by Herb Alpert. An excellent followup to this Latin jazzman's release which achieved perhaps unexpected pop success. Wisely, the same powerhouse talent combination is retained here, with Alpert producing. Jay Chattaway arranging/producing and top-notch musicians used throughout. Cuts are instrumentals with lyrics replaced by Barbieri's tenor sax which speaks eloquently and drippingly on its own. His sax are couched in a rhythmic tapestry weaved with the help of some time salsa sidemen Eddy Martinez (keyboards), Carmelo Maldonado (percussion), and Eddie Guagua (bass on tour).

Best cuts: "Ruby, Ruby," "Nostalgia," "Sunnde."

Dealers: Barbieri has a wider commercial appeal than before.

KEITH JARRETT—The Survivors' Suite, ECM 11085. Produced by Manfred Eicher. This is a 49-minute composition by Jarrett which explores the range of moods and dynamics. Jarrett's acoustic piano playing remains controlled yet full of fire, which is just the way Dewey Redman's tenor saxophone sounds. This is intense, probing music played by this quartet of understanding musicians which includes bassist Charlie Haden and drummer Paul Motian. The charts allow ample room for wide open dissections, with Haden's bass filling round, gaping space while Redman's tenor is the perfect support for Jarrett's playing.

Best cut: "The Survivors' Suite Beginning."

Dealers: Jarrett maintains a solid following among the date jazz buffs.



First Time Around

TOM POWERS—Love And Learn, Big Tree BT89523 (Atlantic). Produced by Kyle Lehning. This 29-year old artist, currently on the Hot 100 with his first single release, specializes in the same sort of lowkey, warmly personal pop as Engel Dan & John Ford Coley and Parker McGee, two other Big Tree acts produced by Lehning. This has more uptempo, sprightly selections, though with lively tenor sax solos and jazzy breaks adding color. Big horn and string sections augment the basic band.

Best cuts: "It Ain't Love" (the single), "Rise And Shine," "Willie," "Music."

Dealers: Tie-in to charted single.

NETWORK—Epic PE34979 (CBS). Produced by Bob Galuten and Karl Richardson. This seven-man rock band plays mainstream music in the style of such other new winners Boston, Foreigner and Kansas. The playing is very professional, and the tunes are all well structured, re-making the band's smooth harmonies. All that is missing is a distinctive personality to the band, and that hint of madness that makes for truly inspired rock 'n' roll.

Best cuts: They are all about the same.

Dealers: This band is the first product of Tommy Mottola's new deal with CBS.

EDDIE MONEY—Columbia PC34909. Produced by Bruce Botnick. With much of the same urgency, Money stands perhaps a lighter but still gutsy voiced Bruce Springsteen performance dictates a certain authenticity and more rock without seeming derivative or repetitious. Part of credit goes to his backing—a tight and sizzling but not basic rock force of musicians that support Money's tenor sax and keyboards.

Best cuts: "You've Really Got A Hold On Me," "Wanted A Rock 'N' Roll Star," "Got To Get Another Girl."

Dealers: Artist's name is not easy to forget.



Billboard's Recommended LPs

pop

THE CHARLIE DANIELS BAND—Midnight Wind, Epic 3414 (CBS). Produced by Paul Hornsby. An intricate mix of proven group. The band departs into folk, Southern and Mexican flavored ballads and country flavored rock. Instrumentation is rich with guitar, fiddle, keyboards and bass with some string arrangements. **Best cuts:** "Midnight Wind," "Sugar Hill Saturday Night," "Gypsy Wrath," "Ode To Smokey."

(Continued on page 81)

Spotlight—The most outstanding new product of the week and that with the greatest potential for top of the chart placement; **pick—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Bob Williams, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Kohn, Paul Guzza, Roman Kozak, Dick Nusser, Jim McCullough, Hank Ed Kelleher.

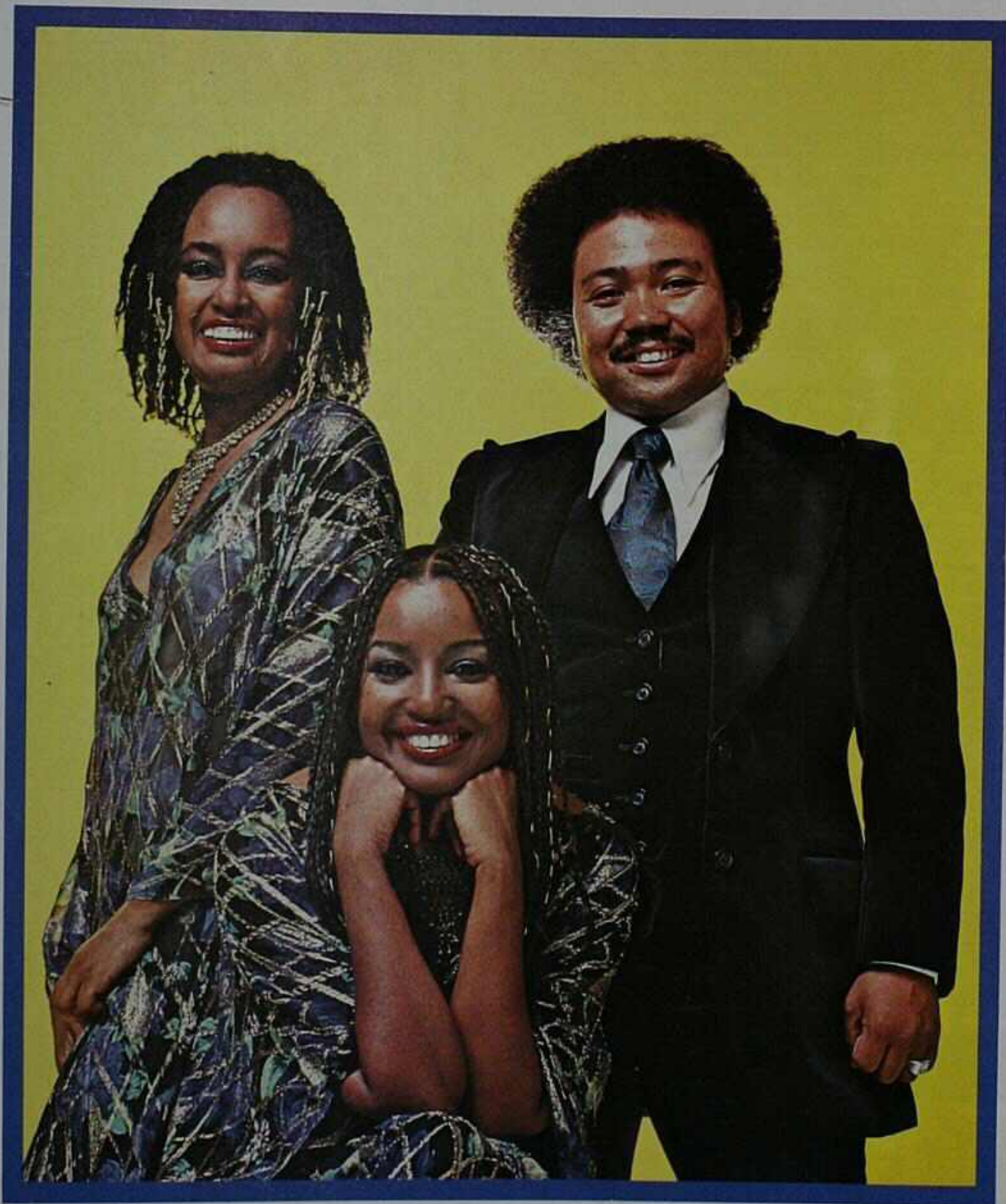
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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 10/15/77
Number of singles reviewed
this week 107 Last week 123

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Pop

BOZ SCAGGS—Hard Times (3:50); producer: Joe Wissert; writer: B. Scaggs, publisher: Boz Scaggs, ASCAP, Columbia 310606. The eagerly awaited single from Scaggs' forthcoming album is a midtempo r&b flavored rocker that is built around lushly arranged rhythms. Scaggs' smooth and textured vocals are backed by a steady percussive beat and sparing use of background harmonies that helps induce a dreamy mood.

EARTH, WIND & FIRE—Serpentine Fire (3:42); producer: Maurice White; writers: M. White, V. White, S. Burke; publishers: Saggfire/Free Delivery, BMI, Columbia 310625. This is more raucous and r&b oriented than most recent EWF singles, even evoking the novel, funky, percussive sound that has characterized some of War's biggest hits. Despite the tilt to a somewhat harder, less slickly pop approach here, there is still enough of the group's trademarked smooth harmonies to please all fans.

STEVE MILLER BAND—Swingtown (3:27); producer: Steve Miller; writers: S. Miller, C. McCarty; publisher: Sailor, ASCAP, Capitol P4496. Third single from the group's "Book Of Dreams" LP begins with a momentum building guitar/drum instrumental and jets into high energy, rock 'n' roll boogie. Miller's vocal is irresistibly ethereal and the tunes wind down again with a free flowing instrumental passage.

PAUL SIMON—Slip Slidin' Away (4:43); producers: Paul Simon, Phil Ramone; writer: P. Simon; publisher: Paul Simon, BMI, Columbia 310630. The gentle acoustic musical backup provides a subtle foundation for Simon's distinctive, appealing lead vocal. Lyrics, as usual, are sensitive, thoughtful, melancholic and evocative. A muted vocal chorus adds tasteful support to this catchy tune that will appear as the only new song on a forthcoming greatest hits LP.

AEROSMITH—Draw The Line (3:17); producers: Jack Douglas, Aerosmith; writers: S. Tyler, J. Perry; publisher: Daksel/Vindaloo/Song & Dance, BMI, Columbia 310637. This hard rock outfit's single from a forthcoming album is a high energy, driving rocker that maintains its peak energy level throughout. The charged guitar and bass riffs are delivered in a fast-paced flurry while Steve Tyler's vocals soar through the heavy instrumentation.

OUTLAWS—Hearin' My Heart Talkin' (3:30); producer: Ed Maszah; writers: Walt Meskell, Tim Martin; publisher: Irving, BMI, Arista AS0282. From the solid, ear-grabbing guitar and drums opening, this is a driving, uptempo single along the lines of some of the Eagles' better country-rockers. The group's harmonies are still a major hook on this bold but melodic track.

recommended

BROTHERS JOHNSON—Runnin' For Your Lovin' (3:44); producer: Quincy Jones; writers: George Johnson, Louis Johnson; publishers: Kidada/Goulgris, BMI, A&M 19825

PHOEBE SNOW—Never Letting Go (3:08); producer: Phil Ramone; writer: S. Bishop; publisher: Stephen Bishop, BMI, Columbia 310626

COMMANDER CODY—Seven-Eleven (3:29); producer: John Alcock; writer: George Frayne; publisher: Lagoon, BMI, Arista AS0271

BILL WITHERS—Lovely Day (3:46); producers: Bill Withers, Clarence McDonald; writers: B. Withers, S. Scarborough; publishers: Golden Withers/Chappell, BMI, Columbia 310627

MAXINE NIGHTINGALE—Didn't I (Blow Your Mind This Time) (3:00); producer: Denny Diante; writers: W. Hart, T. Bell; publishers: Bellboy/Nickel Shoe, BMI, United Artists UAXW1086

STARBUCK—One Of These Mornings (3:23); producers: Bruce Blackman, Mike Clark; writer: Bruce Blackman; publisher: Brother Bill's, ASCAP, Private Stock PS45173

DONOVAN—Dare To Be Different (3:28); producer: Mickie Most; writer: Donovan Leitch; publisher: Small Smiles/Peer International, BMI, Arista AS0280

ARTE STILLWATER—Mind Bender (3:40); producer: Buddy Buie; writers: Rob Walker, Buddy Buie; publisher: No Exit/Low Sat, BMI, Capricorn CPS0280 (Phonodisc)

STANKY BROWN GROUP—Confident Man (3:14); producers: Hank Medress, Dave Appell; writer: James Brown; publishers: Frankly Stanky/Bleu Disque/Apple Cider/Music of the Times, ASCAP, Sire SRE1007 (Warner Bros.)

VEHICLE—Mr. Love (3:16); producer: John Dee Driscoll; writer: Wall; publisher: Old Shanty, ASCAP, Roadshow RSXW1089 (United Artists)

RORY BLOCK—Help Me Baby (3:40); producers: Roger Watson, Rory Block; writer: Rory Block; publisher: Brown Foot, BMI, Chrysalis CHS2176

RABBITT—Hold On To Love (3:10); producers: Patric van Blerk, Trevor Rabin; writers: van Blerk, Rabin; publisher: No Exit, BMI, Capricorn CPS0281 (Phonodisc)

EDDIE PHILLIPS—City Woman (3:26); producer: Shel Talmy; writer: Eddie Phillips; publishers: R&M/Artie Wayne, ASCAP, Casablanca NB898

FLOWER—Run To Me (3:20); producers: Stuart Alan Love, David Chackler; writers: B. Gibb, M. Gibb, R. Gibb; publishers: Casserole (Unichappell)/Front Wheel, BMI, United Artists UAXW1092

TOMMY ROE—Your Love Will See Me Through (3:17); producer: Fred Foster; writer: Jim Oliver; publisher: Lowery, BMI, Monument 45228

RONNIE TURSO—I Want Your Love (3:02); producers: Joe Saraceno, Heyward Collins; writers: R. Tourso, J. Esposito; publisher: Tri-Song, ASCAP, Calliope CALS 8007

Soul

JOHNNY GUITAR WATSON—Lover Jones (3:30); producer: Johnny Guitar Watson; writer: Johnny Guitar Watson; publisher: Vr. Jon, BMI, DJM DJUS1029 (Amherst). A solid bluesy number with lead vocal handled in a half-talking manner. A short break spotlights Watson's guitar while a strong horn section punctuates throughout.

recommended

FLOATERS—You Don't Have To Say You Love Me (3:15); producer: Woody Wilson; writers: Vicki Wickham, Simon Napier-Bell; publisher: Miller, ASCAP, ABC AB12314

JOHNNIE TAYLOR—Heaven Bless This Home (4:02); producer: Don Davis; writer: Clyde Wilson; publisher: Groovesville, BMI, RCA JB11137

HODGES, JAMES & SMITH—Don't Take Away Your Love (3:09); producer: Wm. Mickey Stevenson; writers: H.B. Barnum, J. Clay; publisher: El Patricio, BMI, London 5N260

Billboard's Recommended LPs

• Continued from page 80

ORIGINAL SOUNDTRACK—You Light Up My Life, Arista AB4159. Produced by Joseph Brooks. Although the title cut is not sung on the soundtrack by Debby Boone, who has the current hit version, although the rendition here, does credit to the hauntingly beautiful tune. Overall, a lushly orchestrated, romantic collection, most of which is eclipsed by the title cut which is repeated three times. **Best cuts:** "You Light Up My Life," "Morning Of My Life," "Phone Call."

NEW RIDERS OF THE PURPLE SAGE—Marin County Line, MCA MCA2307. Produced by Jim Ed Norman. Second LP on this label for this San Francisco-based quintet. It's a polished mix of upbeat, country tinged rock with some ballads here and there. Plenty of guitar, harmonica, pedal steel, drums, some bango and fiddle and a contribution from Tower Of Power horns. **Best cuts:** "Jasper," "Twenty Good Men," "Echoes," "Green Eyes A Flashing," "Take A Red."

MARK FARNER—Atlantic SD18232. Produced by Dick Wagner. The former lead singer of Grand Funk Railroad strikes out on his own for the first time with a mediocre collection of rockers and ballads. All 10 songs are Farner originals, and though vibrant in places, there is a lack of the youthful energetic Grand Funk drive and spirit. Farner's guitar fronts a sound band of session players. **Best cuts:** "Dear Miss Lucy," "You And Me Baby," "Easy Breezes," "Street Fight"

BILL QUATEMAN—Shot In The Dark, RCA APL12434. Produced by Barry Mraz. Quatemán's latest is another exercise

in mainstream blues-oriented rock. He showcases his multi-abilities on piano, synthesizer and guitar while Caleb Quayle backs on rhythm guitar and David Sanborn plays sax on the title cut. The vocals and lyrics appear to be among Quatemán's strongest. **Best cuts:** "Shot In The Dark," "Wait Until Tomorrow," "It Won't Matter Tonight," "They All Think She's Crazy."

HOT CHOCOLATE—10 Greatest Hits, Big Tree BT76002 (Atlantic). Produced by Mickie Most. This five-man group has had hits with both sprightly pop disco songs ("You Sexy Thing," "Disco Queen") and slow ballad melodramas ("Emma"). Effective guitar/keyboards/drums instrumentation backs the often sly, teasing vocals. **Best cuts:** above titles plus "So You Win Again," "Rumours."

DAVE LOGGINS—One Way Ticket To Paradise, Epic PE34713. Produced by Brent Maher. An almost haunting collection of pretty love ballads and light but effective pop. Instrumentation is rich with keyboards, bass, percussion, slide and acoustic guitar with a dash of fiddle and tenor sax. The blend is a tranquil one with Loggins' vocals as sensitive as the subjects he's singing about. **Best cuts:** "Please Remember Me," "Don't Treat Me Like A Stranger," "Crowd Of Lonely People," "Three Little Words."

THE STRANGLERS—No More Heroes, A&M SP4659. Produced by Martin Rushent. Second release by this four-piece new wave English band reflects much of the same urgency and diabolical quality found in its initial release, *The Doors*.

SHARON PAIGE—I Wanna Know Your Name (4:19); producer: Harold Melvin; writers: Gamble, Huff; publisher: Mighty Three, BMI, ABC AB12311

MAVIS STAPLES—A Piece Of The Action (3:26); producer: Curtis Mayfield; writer: Curtis Mayfield; publishers: Mayfield/Primus Artists/Verdon, BMI, Cutrom CMS0132

AL GREEN—Belle (3:58); producer: Al Green; writers: A. Green, F. Jordan, R. Fairfax; publishers: Jec/Al Green/BMI, Hi H77505 (Cream)

WHISPERS—I'm Gonna Make You My Wife (3:19); producers: Don Cornelius, Dick Griffey, Whispers; publisher: Spectrum VII, ASCAP, Soul Train JB11139 (RCA)

DETROIT EMERALDS—Set It Out (2:55); producer: Abram Tilmon; writers: A. Tilmon, B. Baine, L. Crane; publisher: Bridgeport, BMI, Westbound WB55404 (Atlantic)

KENI BURKE—Shuffle (3:36); producer: Keni Burke; writers: Burke, Askey; publisher: Ganga, BMI, Dark Horse DRC8474 (Warner Bros.)

Country

KENNY ROGERS—Sweet Music Man (4:17); producers: Larry Butler-Kenny Rogers; writer: Kenny Rogers; publisher: Jolly Rogers, ASCAP, United Artists UAXW1095. A first rate singing job from Rogers and pop oriented production should ensure the chances of this song to register in both country and pop markets. Excellent guitar work, cascading strings and Rogers' vocal ability help the song build to a pleasing climax.

GARY STEWART—Quits (3:15); producer: Roy Dea; writer: Danny O'Keefe; publishers: Road Canon, Warner-Tamerlane, BMI, RCA JH11131. Stewart's vibrato voice wraps itself around the lyrics of this country song. Bright production emphasizes his voice over guitar, steel and piano.

MARTY ROBBINS—Don't Let Me Touch You (2:48); producer: Billy Sherrill; writers: Marty Robbins/Billy Sherrill; publisher: Mariposa, BMI, Columbia 310629. Robbins renders this love song effectively, backed by Sherrill's production. Robbins and Sherrill co-wrote this number about a man's temptation with a former lover.

VERN GOSDIN—Mother Country Music (2:52); producer: Gary S. Paxton; writer: Joe Nixon; publisher: ATV Music, BMI, Elektra E45436A. An ode to country music is produced with enough guitar, steel and harmonic background voices to ensure it stays country. It's strengthened by a haunting melody and simple lyrics.

SONNY JAMES—Ablene (2:15); producer: George Richey; writers: J.D. Loudermilk/L. Brown/B. Gibson; publisher: Acuff-Rose, BMI, Columbia 310628. Loud upfront guitar chords provide the intro for this record cut behind prison walls. James formed his "Tennessee State Prison Band" and achieves a good, full sound with it. This is a cut from his "In Prison In Person" LP.

JOHNNY LEE—Dear Alice (3:00); producer: Nelson Larkin; writer: Lewis Anderson; publishers: Big Heart/Harmony and Grits Music, BMI, GRT 137. A smooth and softly produced number with a strong story line. Lee gives the ballad a good reading supported by strings, piano, drum and crisp background voices.

LITTLE DAVID WILKINS—Agree To Disagree (2:58); producer: Eddie Kilroy; writers: R. Hughes-T. Vernon; publisher: Little David, BMI, Playboy ZS58822. Wilkins' debut with Play-

boy is a beautiful ballad enhanced by a catchy refrain drenched with more strings than previous Wilkins efforts. His performance is self assured and winning.

recommended

NAT STUCKEY—I'm Coming Home To Face The Music (2:30); producer: Snuffy Miller; writers: Don Goodman-Mark Davis; publisher: Highball, BMI, MCA MCA40808

LA COSTA—Jessie And The Light (2:52); producer: Doug Moore; writers: B. Russell-B. Cason; publishers: Par-Russ-Cason, ASCAP, Capitol P4495

BEN REECE—The Hand That Rocks The Cradle (3:58); producer: Walter Haynes; writer: Ted Harris; publisher: Columbia, SESAC, Polydor PD14430

GEOF MORGAN—She's Out There Dancin' Alone (3:14); producer: Tom Collins; writer: Geoffrey Morgan; publisher: Gem, BMI, MCA MCA40803

Disco

recommended

EDDIE DRENNON—Would You Dance To My Music (3:20); producers: Eddie Drennon, Joe Bana; writer: Eddie Drennon; publisher: Damit, BMI, Casablanca NB899

GARY TOMS—Turn It Out (Tear This Building Down) (3:20); producers: Bill Stahl, Peter Richards; writer: Gary Toms; publishers: Happy Endings/High Flush, ASCAP, MCA MCA1390

LASO—LaSo Square (Are You Ready) (9:55); producer: Bataan; writer: Joe Bataan; publishers: Unichappell/Las Scheer/Bataan, BMI, MCA MCA13900

CHIC—Dance, Dance, Dance (3:42); producers: Nile Rodgers, Kenny Lehman, Bernard Edwards; writers: K. Lehman, B. Edwards, N. Rodgers; publishers: Cotillion/Kreimers, BM Atlantic 3435

First Time Around

BROOKLYN DREAMS—Sad Eyes (3:55); producer: Konte; writers: Sudano, Esposito, Hokenson; publishers: Bama, BMI, Millennium MN606 (Casablanca). A strong, sensitive beat and standout guitar fronts tight harmonies in new trio. The midtempo beat remains steady throughout while the exceptionally strong lead vocal expressively pounds on a sensitive love theme.

ROSETTA STONE—Sunshine Of Your Love (3:24); producer: Roger Greenaway; writers: P. Brown, J. Bruce, L. Ton; publisher: Casserole, BMI, Private Stock PS45173. A solid rendition of the old Cream song with ex-Bay City Rollers Ian Mitchell on guitar. Flashy guitar riffs are dominated by a hard driving back beat and energetic vocal.

Picks—a top 30 chart tune in the opinion of the review panel. Voted for the selections released this week; recommended—predicted to land on the Hot 100 between 31 and 100. Review by Ed Harrison.

sounding keyboards keep thumping away as the guitar and bass supply the rhythmic drive. The lyrics are on the offensive side although there is more solid and viable material here than on most other new wave LPs. The raw guitar vocals are defiantly delivered. **Best cuts:** "No More Heroes," "I Feel Like A Wog," "Dead Ringer," "English Towns."

ALAN PRICE—Jet JTLA809G (United Artists). Produced by Alan Price. Ex-Animal turns in a fine solo effort here using his soulful, r&b-like voice to good effect. Lots of various keyboards dominate the basic uptempo rock instrumentation with some brass interspersed for a jazzy underpinning. There are also some ballads and a few tunes with a ragtime feel. **Best cuts:** "Rainbow's End," "I've Been Hurt," "I Wanna Dance," "I'm A Gambler," "The Thrill."

MEAT LOAF—Bat Out Of Hell, Epic PE34974. Produced by Todd Rundgren. This debut album has mixed commercial potential. Some driving rock cuts, if shortened some, have enough pop appeal to gain AM airplay. But the LP also contains some lengthy tunes that are complex in arrangement and slightly forbidding. Producer Rundgren also contributes guitar work. **Best cuts:** "You Took The Words Right Out Of My Mouth," "All Revved Up With No Place To Go," "Two Out Of Three Ain't Bad."

APRIL WINE—Live At The El Mocambo, London PS699. Produced by Eddie Kramer, Myles Goodwyn. This four-man group deals in solid, mainstream rock, with the instrumental attack dominated by guitar, bass and drums. This single-pocket live

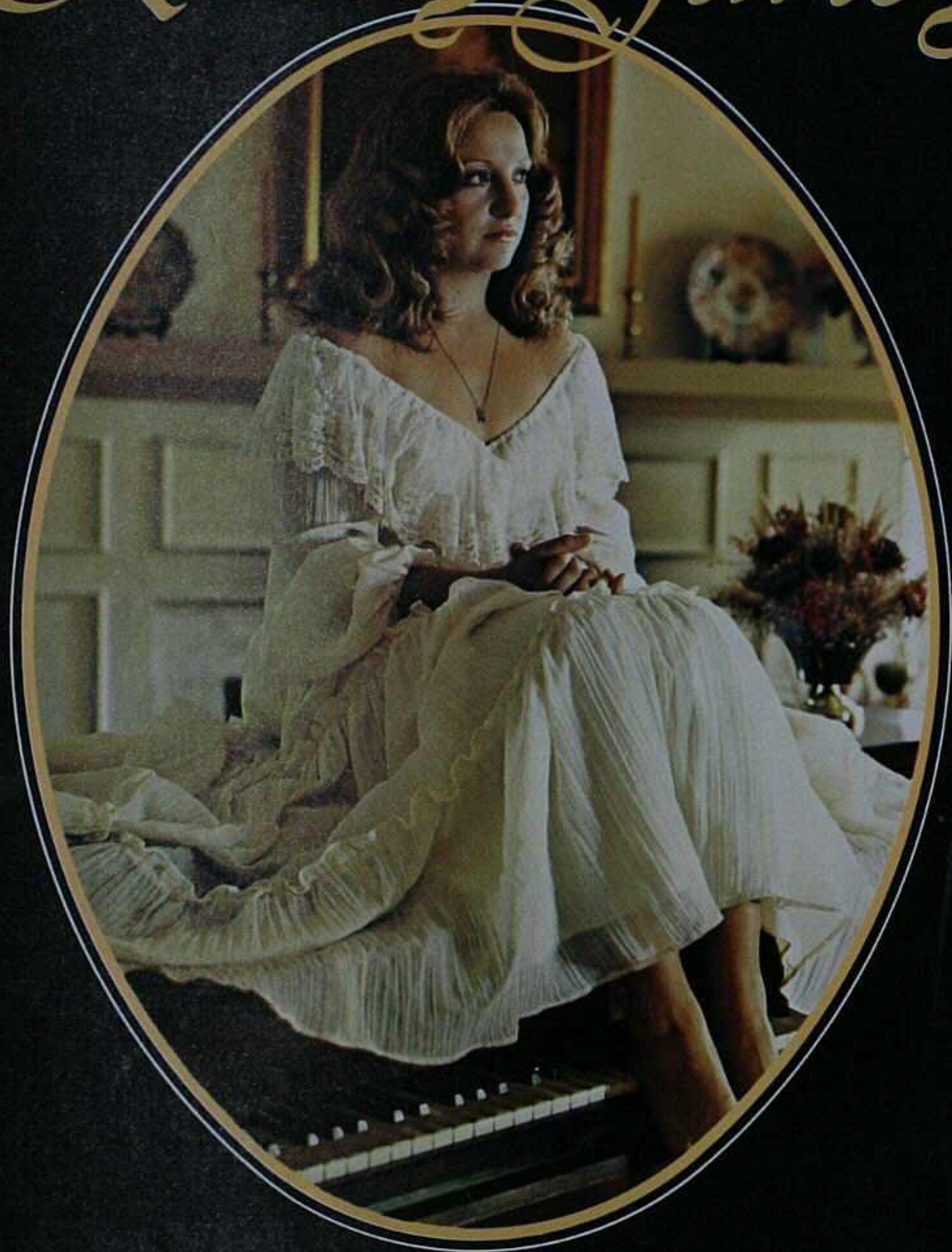
set is from April Wine's opening stint last March for the Rolling Stones' first club date since the mid-1960s. **Best cuts:** "You Could Have Been A Lady," "Oowatanite," "Dance With Me."

PAUL DAVIS—Bang BLP410. Produced by Phil Barlow, Paul Davis. This mellow LP has coupled excellent lyrics with equally impressive vocals. Also on hand are easy coming background vocals. String instruments are used sparingly, however, all instruments, while mostly soft and blended. **Best cuts:** "I Go Crazy," "I Never Heard The Way All," "Sweet Life," "You're Not Just A Rose."

CAMEL—Rain Dances, Janus JXS7035. Produced by and Rhett Davis. Progressive English quartet relives a lengthy rock/jazz instrumental excursion to create a what sophisticated futuristic sound. Mel Collins' saxophone present as is the synthesizer and various brass. Sparse used vocals change the pace and gives the album more commercial viability. **Best cuts:** "First Light," "One Of Those," "I'll Get An Early Night," "Rain Dances," "Highways To The Sun."

PEARL—London PS692. Produced by John Lombardi, Leslie Pearl. Sister combo of Debbie and Leslie Pearl's pretty collection of ballads and soft pop, paced by the mellow, sweet vocals. The writing is sensitive with the men contributing to guitar, drums, bass, pedal steel and keyboards. **Best cuts:** "Nobody Home," "Two's A Party (The Crowd)," "Everybody Needs Somebody," "You're Special."

Randy Gurley



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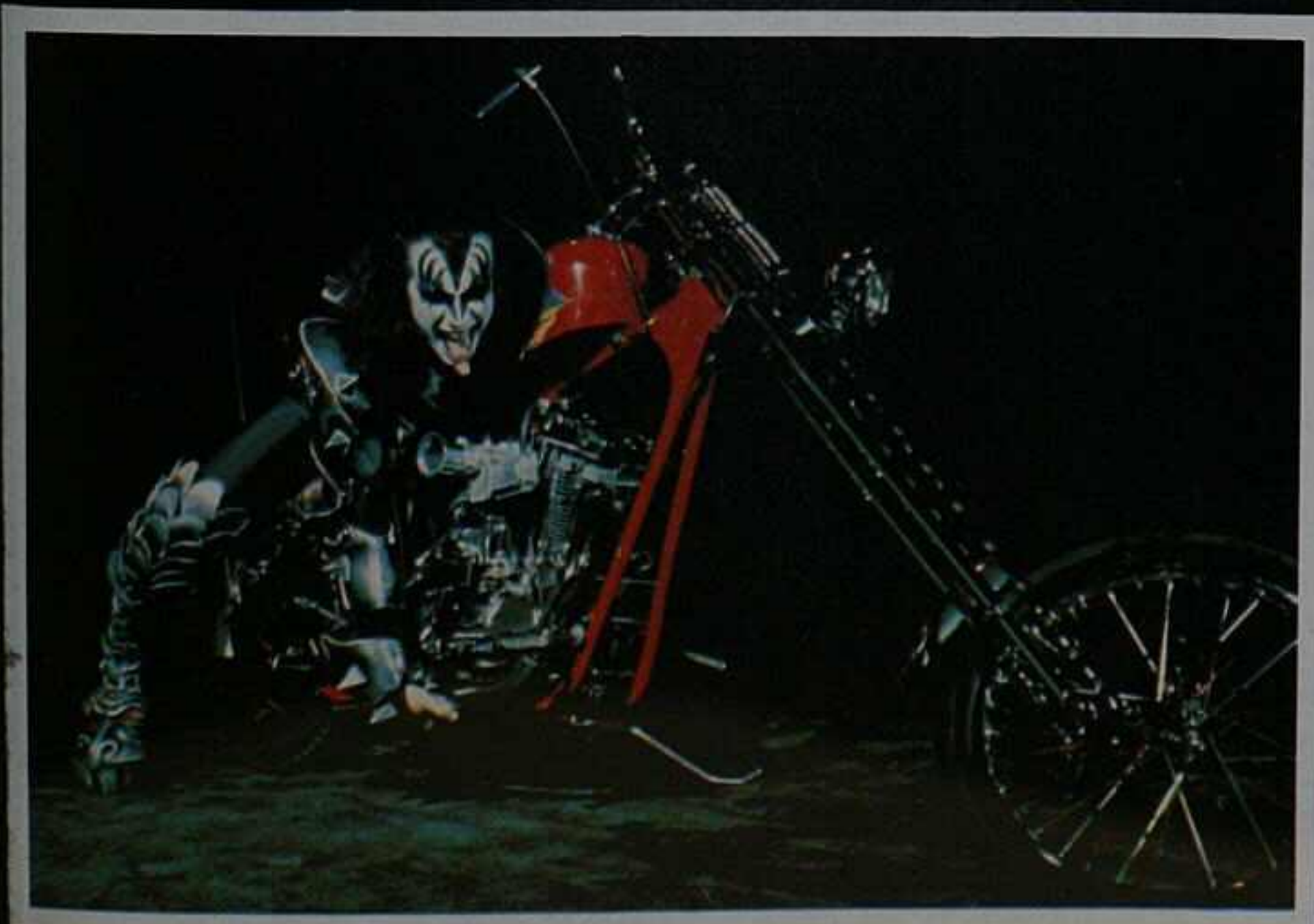
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New LP/Tape Releases

POPULAR ARTISTS

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; QL—quadraphonic album; Q8 quadraphonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

OCTOBER 15, 1977, BILLBOARD

ANDERSON, BILL & MARY LOU TURNER
 Billy Boy & Mary Lou
 LP MCA MCA-2398 16.98
 BT MCAT-2398 17.98
 CA MCAC-2398 17.98

ANDERSON, LYNN
 I Love What Love Is Doing To Me /
 He Ain't You
 LP Columbia PC34871 16.98

AUTOMATIC MAN VISITORS
 LP Island ILPS9429 17.98

BARRETTO, RAY
 Eye Of The Beholder
 LP Atlantic SD19140 17.98
 BT TP19140 17.98
 CA CS19140 17.98

BELL, ARCHIE, & THE DRELLS
 Hard Not To Like It
 LP Philadelphia Int 1 PZ34855 16.98

BELLO, LISA DAL
 Lisa Dal Bello
 LP MCA MCA-2249 16.98
 BT MCAT-2249 17.98
 CA MCAC-2249 17.98

BONOFF, KARLA
 Karla Bonoff
 LP Columbia PC34672 16.98

BOONE, PAT
 The Country Side Of Pat Boone
 LP MC Recs. MC6-50151 16.98

BOYLAN, TERRANCE
 Terrance Boylan
 LP Asylum 7E1081 16.98

BRIAN & BRENDA
 Supersonic Lover
 LP Rocket PIG-2291 16.98
 BT MCAT-2291 17.98

BRICK
 Brick
 LP Bang BLP409 17.98

CALDERA
 Sky Islands
 LP Capitol ST11658 16.98

CARPENTERS
 Passage
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 BT ST-4703 17.98
 CA CS-4703 17.98

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 The Hits Of Tammy Wynette
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CASHMAN, TERRY
 Terry Cashman
 LP Lifesong PZ34999 16.98
 BT PZA34999 17.98
 CA PZT34999 17.98

CASON, BUZZ
 Buzz
 LP DJM DJKPA8 16.98

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 Dance Band On The Titanic
 LP Elektra 9E301 16.98

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 True To Life
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 BT TP19142 17.98
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 China
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 BT CAT-2292 17.98

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 We're All In This Together
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 Disco Bill
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Crack The Sky
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CRAWLER
 Crawler
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CREACH, PAPA JOHN
 The Cat & The Fiddle
 LP DJM DJLPA11 16.98

DANIELS, CHARLIE, BAND
 Midnight Wind
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 BT PEA34970 17.98
 CA PET34970 17.98

DARCUS
 Darcus
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 LP Atlantic SD19113 16.98

SMITH, CONNIE
 The Greatest Hits Of Connie Smith
 LP Columbia C34877 14.98
 BT 18C34877 15.98

Pure Connie Smith
 LP Monument MG7609 16.98

SMOTHERMAN, MICHAEL
 Michael Smotherman
 LP Windsong BHL1-2416 16.98
 BT BHS1-2416 17.95
 CA BHK1-2416 17.95

SNOW, PHOEBE
 Never Letting Go
 LP Columbia JC34875 16.98
 BT JCA34875 17.98
 CA JCT34875 17.98

SOMMER, BERT
 Bert Sommer
 LP Capitol ST11684 16.98

SOUL, DAVID
 Playing To An Audience Of One
 LP Private Stock PS7001 17.98

SPARKS
 Introducing Sparks
 LP Columbia PC34901 16.98
 BT PCA34901 17.98
 CA PCT34901 17.98

SPLINTER
 Two Man Band
 LP Dark Horse DH3073 16.98
 BT M83073 17.97
 CA M53073 17.97

STREET, MEL
 Mel Street
 LP Polydor PD16114 16.98

TAYLOR, JOHNNY
 Reflection
 LP RCA APL1-2527 16.98

TEMPTATIONS
 Here To Tempt You
 LP Atlantic SD19143 17.98
 BT TP19143 17.98
 CA CS19143 17.98

TENNESSEE FARM BAND
 Communion
 LP Farm Recs. 1013 16.98

THEODORE, MIKE, ORCH.

Cosmic Wind
 LP Westbound WB305 16.98

THIN LIZZY
 Bad Reputation
 LP Mercury SRM11186 16.98

THOROGOOD, GEORGE, & THE DESTROYERS
 George Thorogood & The Destroyers
 LP Rounder 3013 16.98

TILLIS, MEL & THE STATESIDERS
 24 Great Hits
 LP MGM MG24503 (2) 16.98

TOMLINSON, MALCOLM
 Coming Outta Nowhere
 LP A&M SP-4649 17.98
 BT BT-4649 17.98
 CA CS-4649 17.98

TOPAZ
 Topaz
 LP Columbia PC34934 16.98
 BT PCA34934 17.98
 CA PCT34934 17.98

TOULOUSE
 Image
 LP IM 304 16.98

TOWNSHEND, PETE, & RONNIE LANE
 Rough Mix
 LP MCA MCA-2295 16.98
 BT MCAT-2295 17.98
 CA MCAC-2295 17.98

TRAUM, ARTIE
 Life On Earth
 LP Rounder 3014 16.98

TROSCLAIR, ANGELLE
 Angelle
 LP Epic PE34836 16.98
 BT PEA34836 17.98

TROWER, ROBIN
 In City Dreams
 LP Chrysalis CHR1148 16.98

TUFANO & GIAMMERESE
 The Other Side
 LP Epic PE34969 16.98
 BT PEA34969 17.98

TURNER, MARY LOU, see Bill Anderson

UNICORN
 One More Tomorrow
 LP Capitol ST11692 16.98

VARIATIONS featuring SAMAKI
 The Variations featuring Samaki
 LP Amour AMRA7777 15.98
 BT AMRA7777 17.98

VARIOUS ARTISTS
 County Comes To Carnegie Hall
 LP ABC / Dot DQ2087 / 2 (2)

VARIOUS ARTISTS
 Redneck Mothers
 LP RCA APL1-2438 16.98
 BT APS1-2438 17.95
 CA APK1-2438 17.95

VELEZ, MARTHA
 American Heartbeat
 LP Sire SR6040 16.98

WADE, ADAM
 Adam Wade
 LP Kirshner PZ34919 16.98
 BT PZA34919 17.98
 CA PZT34919 17.98

WAGONER, PORTER
 Porter
 LP RCA APL1-2432 16.98
 BT APS1-2432 17.95
 CA APK1-2432 17.95

WAITS, TOM
 Foreign Affairs
 LP Elektra 7E-1117 16.98
 BT ET-1117 17.98
 CA TC-1117 17.98

WALDEN, MARADA MICHAEL
 I Cry, I Smile
 LP Atlantic SD19141 17.98
 BT TP19141 17.98
 CA CS19141 17.98

WALKER, SAMMY
 Blue Ridge Mountain Skyline
 LP Warner Bros. B53080 16.98

WELCH, BOB
 French Kiss
 LP Capitol ST11663 16.98

WELLS, JUNIOR
 Blues Hit Big Town
 LP Delmar DL640 16.98

WEST, RICKY & NORTH SOUTH EAST
 Ricky West & North South East
 LP MCA MCA-2272 16.98
 BT MCAT-2272 17.98

WEST, TOMMY
 Hometown Frolics
 LP Lifesong PZ34996 16.98
 BT PZA34996 17.98
 CA PZT34996 17.98

WHITE, BARRY
 Sings For Someone You Love
 LP 20th Century 1543 16.98

WHITE HORSE
 White Horse
 LP Capitol ST11687 16.98

WILSON, DENNIS
 Pacific Ocean Blue
 LP Caribou PZ34354 16.98

WITHERS, BILL
 Menagerie
 LP Columbia PC34903 16.98
 BT PCA34903 17.98
 CA PCT34903 17.98

WOOD, BRENTON
 Come Softly
 LP Cream CR1106 16.98

WYNN, PHILIPPE
 Starting All Over
 LP Cotillion SD9920 16.98
 BT TP9920 17.98
 CA CS9920 17.98

YAMASHTA, STOMU
 Go Too
 LP Arista AB4138 16.98

ZEMAREL, ZIM
 Evergreen
 LP Columbia C34943 16.98
 BT 18C34943 17.98

JAZZ

ARMSTRONG, LOUIS
At Pasadena Civic Auditorium
LP GNP-Crescendo GNP51101 (2)

BAREFIELD, EDDIE
The Indestructible E. B.
LP Famous Door HL113

BLUESTONE, HARRY
Ariesty In Jazz
LP Dubs DR1011

BORRARO, CHIVO
Buenos Aires Blues
LP Catalyst Int'l CAT7917
BT CAT7917

BRAXTON, ANTHONY
3 Compositions Of New Jazz
LP Dilmark DS415

BUNCH, JOHN, QUINTET
John's Other Bunch
LP Famous Door HL114

BYRD, CHARLIE
Charlie Byrd
LP Crystal Clear CCS8002

CARTER, RON
Piccolo
LP Milestone M-5504
BT M-5504
CA S-5504

COLTRANE, ALICE
Transcendence
LP Warner Bros. BS3077
BT BS3077
CA M53077

ODGE, BILL, & HIS ALL-STAR ORCH.
Swinging '34
LP Melodisc MLP7328

LUKE, GEORGE
Reach For It
LP Epic JE34883
BT JE34883
CA JE34883

WVIN, BOOKER
Lament For Booker Ervin
LP Inner City 3006

HANCOCK, HERBIE
Herbie Hancock/The Quintet
LP Columbia 34976
BT C2A34976
CA C2T34976

HARRIS, GENE
Tone Tantrum
LP Blue Note BNLA760H

HINES, EARL
Live At The New School
LP Chiaroscuro CR157

HOOPER, LES
Dorian Blue
LP Churchil 67234

HUBBARD, FREDDIE
Bundle Of Joy
LP Columbia PC34902
BT PCA34902
CA PCT34902

HUTCHERSON, BOBBY
Knucklebean
LP Blue Note BNLA789H

JARRETT, KEITH
Byablu
LP ABC/Impulse AS9331

JORDAN, DUKE
Flight To Denmark
LP Inner City 2011

KEYS, CALVIN
Criss Cross
LP Ovation OV1804

KIKUCHI, MASABUMI, SEXTET
Matrix
LP Catalyst Int'l CAT7915
BT CAT7915

LACY, STEVE
Raps
LP Adelphi AD5004

LISTEN featuring MEL MARTIN
Listen featuring Mel Martin
LP Inner City IC1025

MANN, HERBIE, & FIRE ISLAND
Herbie Mann & Fire Island
LP Atlantic SD19112

MARIANO, CHARLIE
Reflections
LP Catalyst Int'l CAT7915

MATTHEWS, DAVID
Dune
LP CFI 75005

MERRILL, HELEN
Autumn Love
LP Catalyst Int'l CAT7912
BT CAT7912

PEACOCK, GARY
Tales Of Another
LP ECM 11101

RHODES, SONNY
San Francisco Blues Man
LP Amigo AMLP821

STEELE, RON
Everbody's Baby
LP Ovation OV1717

STREETDANCER
Rising
LP Dharma DH807

TAYLOR, CECIL
The Great Concert Of Cecil Taylor
LP Prestige P-34003 (3)

TOAN, DANNY
First Serve
LP Embryo SD535

WALLER, FATS
Parlor Piano Solos
LP Biograph BLP1002Q

WEBB, ART
Love Eyes
LP Atlantic SD18226

THEATRE/FILMS/TV

FOR THE LOVE OF BENJI
Original Soundtrack
LP Columbia KSE34867
BT SKA34867

A PIECE OF THE ACTION
Original Soundtrack
LP Curton CU5019
BT M85019
CA M55019

SHORT EYES

Original Soundtrack
LP Curton CU5017
BT M85017
CA M55107

SMOKEY & THE BANDIT
Original Soundtrack
LP MCA MCA2099

BACH, JOHANN SEBASTIAN
Cantatas No. 105 & 45
Ansermet, L'Orchestre de la Suisse Romande
LP Treasury SR33227

BARTOK, BELA
The Six String Quartets
Guarnier Quartet
LP RCA Red Seal ARL3-2413 (3)

BEETHOVEN, LUDWIG VAN
Concerto No. 5 In E-Flat, Op. 73
Rubinstein, Barenboim, London Philh. Orch.
LP RCA Red Seal ARL1-1420

BERLIOZ, HECTOR
Harold In Italy
Zukerman; Orchestre de Paris; Barenboim
LP Columbia M34541
CA MT34541

BRAMHS, JOHANNES
Ein Deutsches Requiem & Alto Rhapsody
New Philharmonia Orch. & Chorus, Maazel
LP Columbia M234583

DONIZETTI, GAETANO
L'Elisir D'Amore
Orch. Of The Maggio Musicale Fiorentino, Molinari-Pradelli
LP Treasury SR33231

GLINKA, MIKHAIL
A Life For The Tsar
Orch. Of The National Opera, Belgrade; Danon
LP Treasury SR563523 (3)

GRIEG, EDVARD

CLASSICAL

Song Cycle
Flagstad, McArthur; Sinding; Four Songs
LP Treasury R23242

JANACEK, LEOS
Katya Kabanova
Sonderstroem; Vienna Philh. Orch., Mackerras
LP London OSA12109
CA OSA5-12109

MOZART, WOLFGANG AMADEUS
Mozart Requiem in d; K. 626
Vienna Hofmusikkapelle, Krips
LP Treasury R23246

PONCHIELLI, AMILCARE
La Gioconda
Milanov; Santa Cecilia Academy
Orch. Previtali
LP London OSA13123 (3)

RAVEL, MAURICE
L'Heure Espagnole
L'Orchestre de la Suisse Romande, Ansermet
LP Treasury R23249

SCHOENBERG, ARNOLD
The Complete String Quartets
Juilliard Quartet
LP Columbia M334581

SCHUMANN, ROBERT
Perahia Plays Schumann
Perahia
LP Columbia M34539
CA MT34539

STRAVINSKY, IGOR
Tashi Plays Stravinsky
Tashi
LP RCA Red Seal ARL1-2449
BT ARS1-2449
CA ARK1-2449

VERDI, GIUSEPPE
La Forza Del Destino
Previtali, Santa Cecilia Academy
Orch.
LP London OSA13122 (3)

Il Trovatore
Pavarotti, Sutherland, Horne; Nat'l Philh. Orch., Bonyng
LP London OSA13124 (3)

Requiem
Chicago Symp. Orch., Solti
LP RCA Red Seal ARL2-2476 (2)
BT ARS2-2476
CA ARK2-2476

CLASSICAL COLLECTIONS

ARAGALL, GIACOMO
Italian Opera Arias
LP London OS26499

ASPINALL, MICHAEL
The Surprising Soprano
LP London OS26537

BJOERLING, JUSSI
The Voice Of Jussi Bjoerling
LP Treasury SR33254

DANZI QUINTET
Pieces For Flute-Clock
LP ABC/Classics AB67016

LUXON, BENJAMIN
Give Me A Ticket To Heaven
LP Argo ZFB 95/6 (2)

PHILHARMONIA VIRTUOSI OF NEW YORK
The Greatest Hits Of 1720
Kapp
LP Columbia MX34544
BT MXA34544
CA MXT34544

SUPERVIA, CONCHITA
Opera Arias & Songs
LP Seraphim 60251

WHITE, ROBERT
I Hear You Calling Me
LP RCA Red Seal ARL1-2450
BT ARS1-2450
CA ARK1-2450

SPOKEN WORD

BOMBECK, ERMA
The Family That Plays Together
LP Warner Bros. BSK 3082
BT M83082
CA M53082

General News

FEYLINE FEY FETE

Denver Party Attracts 900 Artists And Execs

By JEAN WILLIAMS

DENVER—Major labels paid tribute to rock concert promoter Jerry Fey at Fey's weekend Feyline 10th anniversary celebration here Sept. 30 and Oct. 1.

Feyline, one of the strongest rock concert firms in the Midwest, played host to more than 900 guests during the weekend.

On hand were label executives, concert promoters, artists, artist managers, booking agents, concert publicity managers, radio representatives, retailers, friends and family, along with strong government representation headed by Congressman Pat Schroeder.

Athena; Jeff Franklin, ATI; Hal Lazareff and Tom Ross, ICM, and William Morris agents Peter Golden, Dick Allen and Carol Sidlow.

Also; managers Neil Reshen, Bill Ham, Michael John Bowen and Steve Gold with artists Tanya Tucker, Willie Nelson, Jerry Corbetta, Katie Moffatt and Michael Klefner of Atlantic; Don Hotz, facility manager of the Univ. of Oklahoma Center and Earl Duryea of Ringling Brothers.

Representatives from stations KSAN in San Francisco and KYOS in Kansas City were in attendance along with local stations KAZY, KFML, KTLK, KYSN, KERE, KADE, KIMN, KYKX, KTCL, KHOW and KLAK.

Other major concert promoters paying tribute to Fey were Larry Magid, Philadelphia; Bruce Capp & Zane Breslaf, Chicago; Herb Palmer, Kansas City; John and Ivy Bauer, Seattle, and Jim McNeil, Salt Lake City.

Fey set aside Sept. 30 for a giant party drawing more than 700 to the Auditorium Arena. This facility, where the firm promotes most local concerts, was decorated with colored lights, Fey photos around the walls and non-stop fountains of champagne and punch, along with tables for five hours.

Fey turned the tables the following evening with a dinner party for 100 people at the Town Club.

CBS Records presented the honor with a glass-enclosed statue.

Jack Craig, CBS vice president/general manager, was on hand along with Columbia's Don Dempsy, vice president, marketing; Arma Andon, president, artist development; Nathan Coffino, director of artist relations; Frank Shargo, director of artist development; Del Costello, West Coast regional vice president; Ron Oberman, director of product management, and product managers Bill Freston, Ken Sasano and Tony Zetland.

Among other key people were Hunter of Playboy Records and Nat Weiss of Nempior Records and agents Ron Rainey and Stan Weinstein, Magna; George Carroll,

Heart Manager Charges Album Rip-Off

By ROMAN KOZAK

NEW YORK—While a million copies of "Magazine" by Heart on the Mushroom label gather dust in warehouses pending resolution by the courts, Ken Kinnear, manager of the beleaguered band, says that "Magazine" is a rip-off not only businesswise, but artistically.

On Aug. 26 a Federal District Court judge issued a restraining order preventing Mushroom from distributing or promoting the "Magazine" LP pending a final decision on the case (Billboard, Sept. 17, 1977).

Early promotional copies of the LP that were sent out before the order are reportedly selling for as much as \$50 each.

The dispute arose after Heart left Mushroom Records last year and signed to CBS' Portrait Records. The label jump has resulted in lawsuits totaling tens of millions of dollars.

The first Heart LP, "Dreamboat Annie," has reportedly sold more than two million units, and the second, "Little Queen" is approaching the double platinum mark. Both LPs are still strong in the album chart.

Kinnear claims the "Magazine" album is not representative of Heart today. He further contends that at least five songs on the album are not complete, and that two tracks were recorded in a tavern in 1975 and

were to be only used for radio promotion, not on an LP.

Kinnear also contends that on some cuts additional musicians are used to alter the work of the band. He says that nowhere on the album are people advised that there may be unfinished tracks, live recordings or additional musicians.

Kinnear, a concert promoter in the Northwest, says he was a fan of the band's for more than two years before taking over its management in early 1976.

He says that as a promoter he was better able to break a new act, since when he had entered the promoting business he had to work with new bands and he was aware of their problems.

He explains that he started to break Heart on a regional basis. Before he had the band play on concert dates in the states he had it on a 40-date tour of Canada, to learn how to make the transition from a club band to a concert attraction.

First success came to Heart in the Northwest, followed by the Midwest, which Kinnear calls "the rock'n'roll belt." He says that from April 1976 Heart was on a nonstop concert tour making about 170 appearances, ending with a tour of Europe.

BIP LP Art Mirrors Draw Sales

Continued from page 6

company also markets 14 x 22-inch poster mirrors of Janis Joplin, Jimi Hendrix, Led Zeppelin, Kiss and the Rolling Stones.

To get permission to use the album artwork, BIP signs contracts with artists, record labels and, in certain cases, photographers or designers. Todate, according to Imhoff, virtually all artists approached have given go-aheads.

Record companies have seen the possibilities of the mirrors in terms of promotion. Earlier this month, Chrysalis distributed autographed mirrors featuring artwork of the

Babys' debut LP to select distributors and radio station personnel.

Lampoon In Label Move

NEW YORK—The National Lampoon now has its own record label and that's no joke.

After five previously successful albums on Blue Thumb and Epic, three of which won Grammy nominations (all five hit Billboard's Top LP chart), Lampoon publisher Matty Simmons "decided to start our own."

"We control an enormous amount of promotional space with our magazines and other activities," he says, pointing to 21st Century Communications' involvement with the Lampoon, Heavy Metal (a hot new sci-fi mag), about a dozen paperback books featuring Lampoon material, a radio show and the Lampoon's touring musical comedy shows.

Debut LP on Label 21, as it will be called, is due out late this month. Jem Distributors is handling the shipping, Hub Servall is pressing, and 21st Century will be marketing and promoting.

The first release will feature the current Lampoon road show, fronted by Simmons' son, Michael, and his progressive country band called Slewfoot. Among the cuts will be material from past Lampoon shows such as "Loomings," as well as new material written by Lampoon editors.

"The album release is tied to the tour, of course," Simmons notes, "as well as the new Lampoon 'True Facts' radio show, which starts on about 200 stations Oct. 17."

Vogue Backup Deal

LOS ANGELES—Danny Flowers and David Williamson, country star Don Williams' backup musicians, have signed exclusive writers' agreements with Vogue Music, Inc.

OCTOBER 15, 1977, BILLBOARD

Billboard Hot 100 Chart

Main Billboard Hot 100 chart table with columns for This Week, Last Week, and Title-Artist. Includes entries like 'YOU LIGHT UP MY LIFE' and 'BABY, WHAT A BIG SURPRISE'.

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 8 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; MSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

Hot 100 A-Z - (Publisher-Licensee) index table listing song titles and their corresponding chart positions and publishers/licenses.

A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

THERE'S STRENGTH IN NUMBERS.

- ★³⁴ "We Just Disagree" / Dave Mason 3-10575
- ★³⁵ "Baby, What a Big Surprise" / Chicago[®] 3-10620
- ★⁶³ "Your Smiling Face" / James Taylor 3-10602
- ★⁷⁷ "She's Not There" / Santana 3-10616
- ★⁸¹ "Slip Slidin' Away" / Paul Simon 3-10630
- ★⁸⁴ "Hard Times" / Boz Scaggs 3-10606

**OUR STRENGTH BUILDS YOUR NUMBERS, TOO
(A.R.B. AND BOTTOM-LINE SALES)
ON COLUMBIA RECORDS.**

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																	
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL										
★	1	34	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲		▲		▲	7.98	7.98	7.98	8.95	★	40	4	RUSH A Farewell To Kings Mercury 58M 11184	▲		▲		▲	5.98	7.98	7.98	71	71	6	ELVIS' GOLDEN RECORDS VOL. 1 RCA LSP 1707	▲		▲		▲	6.98	6.98	6.98			
★	2	4	LINDA RONSTADT Simple Dreams Aylum 4E 104	●		●		●	7.98	7.97	7.97		★	77	2	STEVE MARTIN Let's Get Small Warner Bros. BSK 2090	●		●		●	7.98	7.98	7.98	★	84	6	PURE PRAIRIE LEAGUE Live, Takin' The Stage RCA CPL 2-2404	▲		▲		▲	5.98	9.98	9.98			
	3	17	SHAUN CASSIDY Warner/Curb BS 2067	▲		▲		▲	6.98	7.97	7.97			38	38	8	ELVIN BISHOP Raisin' Hell Capricorn ZCP 0185	●		●		●	5.98	9.98	9.98	★	83	5	ELVIS PRESLEY Welcome To My World RCA APL 1-2274	▲		▲		▲	6.98	7.95	7.95		
	4	5	ELVIS PRESLEY Moody Blue RCA APL 1-2478	▲		▲		▲	7.98	7.98	7.98		★	41	6	RAM JAM Epic PE 34885	●		●		●	6.98	7.98	7.98		74	75	49	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	▲		▲		▲	6.98	7.98	7.98		
★	6	30	FOREIGNER Atlantic SD 13109	●		●		●	7.98	7.97	7.97			40	17	17	FLOATERS ABC AB 1030	●		●		●	6.98	7.95	7.95		75	69	8	MICHAEL HENDERSON Goin' Places Buddah BDS-5683 (RCA)	●		●		●	6.98	6.98	6.98	
★	7	29	RITA COOLIDGE Anytime... Anywhere AAM SP 6616	▲		▲		▲	6.98	7.98	7.98			41	48	9	FIREBALL Luna Sea Atlantic SD 19101	●		●		●	7.98	7.97	7.97		76	67	9	BE BOP DELUXE Live! In The Air Age Harvest SRB 11666 (Capitol)	▲		▲		▲	7.98	7.98	7.98	
	7	4	STAR WARS/SOUNDTRACK 20th Century 2T 541	▲		▲		▲	8.98	8.98	8.98		★	62	2	DIANA ROSS Baby, It's Me Motown M 78081	●		●		●	7.98	7.98	7.98		★	87	4	CHEAP TRICK In Color Epic PE 34884	▲		▲		▲	6.98	7.98	7.98		
	8	9	JAMES TAYLOR JT Columbia JC 34811	▲		▲		▲	7.98	7.98	7.98			43	54	7	CRYSTAL GAYLE We Must Believe in Magic United Artists UA LA771-G	●		●		●	6.98	7.98	7.98		★	98	2	BLACKBYRDS Action Fantasy F 9525	▲		▲		▲	7.98	7.98	7.98	
★	10	14	ALAN PARSONS PROJECT I Robot Arista AB 2002	●		●		●	7.98	7.98	7.98			44	46	11	JUDY COLLINS So Early In The Spring—The First 15 Years Elektra SE 6002	●		●		●	9.98	9.98	9.98		79	51	80	HEART Dreamboat Annie Mushroom MRS 5005	▲		▲		▲	7.98	7.98	7.98	
★	11	6	DOOBIE BROTHERS Livin' On The Fault Line Warner Bros. BSK 3045	▲		▲		▲	7.98	7.98	7.98			45	47	17	PETER FRAMPTON I'm In You A&M 4704	▲		▲		▲	7.98	7.98	7.98		80	73	85	EAGLES Their Greatest Hits 1971-1975 Aylum TE 1852	▲		▲		▲	7.98	7.97	7.97	
★	42	2	ROLLING STONES Love You Live Rolling Stone COC 29061 (Atlantic)	●		●		●	11.98	11.98	11.98			46	24	22	STEVE MILLER BAND Book Of Dreams Capitol SD 11630	▲		▲		▲	7.98	7.98	7.98		81	43	36	JIMMY BUFFETT Changes In Latitudes— Changes In Attitudes ABC AB 590	●		●		●	6.98	7.95	7.95	
★	13	21	HEART Little Queen Portrait/CBS W 34799	▲		▲		▲	7.98	7.98	7.98			47	32	51	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists/Jan UA LA679-G	▲		▲		▲	7.98	7.98	7.98		82	44	14	STEVE WINWOOD Island ILPS 9494	▲		▲		▲	7.98	7.98	7.98	
★	14	11	MECO Star Wars & Other Galactic Funk Milan/World MNL 8051 (Casablanca)	●		●		●	6.98	7.98	7.98		★	61	3	ROBIN TROWER In City Dreams Chrysalis CHR 1148	●		●		●	7.98	7.98	7.98		83	79	10	SANFORD & TOWNSEND Warner Bros. BS 2566	▲		▲		▲	6.98	7.97	7.97		
★	15	6	FOGHAT Live Bearsville BRK 0571 (Warner Bros.)	●		●		●	7.98	7.98	7.98			49	49	26	SUPERTRAMP Even In The Quietest Moments A&M SP 4834	●		●		●	7.98	7.98	7.98		★	95	4	UTOPIA Oops! Wrong Planet Bearsville BR 6570 (WB)	▲		▲		▲	6.98	7.98	7.98	
★	26	3	CHICAGO XI Chicago XI Columbia JC 34860	●		●		●	7.98	7.98	7.98			50	45	6	ERIC CARMEN Boats Against The Current Arista AB 4124	●		●		●	7.98	7.98	7.98		85	89	5	ELVIS PRESLEY World Wide 50 Gold Awards Volume 1 RCA LPM 6401	▲		▲		▲	28.98	19.95	19.95	
	16	16	29	COMMODORES Motown M7 8642	▲		▲		7.98	7.98	7.98			51	52	16	BARBRA STREISAND Superman Columbia JC 34830	▲		▲		▲	7.98	7.98	7.98		86	88	6	STANLEY TURRENTINE Nightwings Fantasy F 9534	▲		▲		▲	7.98	7.98	7.98	
	17	18	15	CROSBY, STILLS & NASH CSN Atlantic SD 19104	▲		▲		7.98	7.98	7.98			52	53	44	LINDA RONSTADT Greatest Hits Aylum TE 1092	▲		▲		▲	7.98	7.97	7.97		87	91	24	KENNY LOGGINS Celebrate Me Home Columbia PC 34655	●		●		●	6.98	7.98	7.98	
★	20	8	ROSE ROYCE In Full Bloom Whitfield WH 3074 (Warner Bros.)	●		●		●	6.98	7.98	6.98		★	63	4	THIN LIZZY Bad Reputation Mercury 58M 11186	●		●		●	6.98	7.98	7.98		88	96	6	CRAWLER Epic PE 34990	▲		▲		▲	6.98	7.98	7.98		
	19	19	16	ANDY GIBB Flowing Rivers RSO RS 1-3019 (Polybor)	▲		▲		▲	6.98	7.98	7.98			54	59	116	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	●		●		●	7.98	7.97	7.97		89	97	6	TOM SCOTT Blow It Out Dole PE 34966 (Epic)	▲		▲		▲	6.98	7.98	7.98
★	22	11	HEATWAVE Too Hot To Handle Epic PE 34783	▲		▲		▲	6.98	7.98	7.98			55	55	10	L.T.O. Something To Love A&M SP 4644	●		●		●	7.98	7.98	7.98		★	181	2	BILLY JOEL The Stranger Columbia JC 34987	▲		▲		▲	7.98	7.98	7.98	
★	28	5	BARRY WHITE Songs For Someone You Love 20th Century T 543	●		●		●	7.98	7.98	7.98			56	56	43	EAGLES Hotel California Aylum TE 103	▲		▲		▲	7.98	7.98	7.98		91	82	10	DRAMATICS Shake It Well ABC AB 1010	▲		▲		▲	6.98	7.95	7.95	
★	22	8	12	YES Going For The One Atlantic SD 19106	▲		▲		7.98	7.98	7.98			57	57	20	DAN FOGELBERG Nether Lands Full Moon/Epic PE 34185	●		●		●	6.98	7.98	7.98		★	NEW ENTRY	→	KANSAS Point Of No Return Kirtland Epic 12 34929	▲		▲		▲	7.98	7.98	7.98	
★	25	20	DONNA SUMMER I Remember Yesterday Casablanca NBLP 7056	●		●		●	7.98	7.98	7.98			58	23	19	U.F.O. Lights Out Chrysalis 1127	●		●		●	7.98	7.98	7.98		93	93	34	MAZE Featuring FRANKIE BEVERLY Capitol ST 11607	●		●		●	6.98	7.98	7.98	
	24	21	17	EMOTIONS Rejoice Columbia PC 34762	▲		▲		6.98	7.98	7.98			59	39	52	K.C. & THE SUNSHINE BAND Part 3 TK 605	▲		▲		▲	7.98	7.98	7.98		94	94	83	BOZ SCAGGS Silk Degrees Columbia JC 33920	▲		▲		▲	7.98	7.98	7.98	
★	27	17	TED NUGENT Cat Scratch Fever Epic JE 84790	▲		▲		▲	7.98	7.98	7.98			60	50	15	KISS Love Gun Casablanca NBLP 7057	▲		▲		▲	7.98	7.98	7.98		95	85	53	STEVIE WONDER Songs In The Key Of Life Tambora T13 34027 (Motown)	▲		▲		▲	13.98	15.98	15.98	
★	—	1	STEELY DAN Aja ABC AB 1066	●		●		●	6.98	7.95	7.95			★	72	3	JEAN-LUC PONTY Enigmatic Ocean Atlantic SD 19110	●		●		●	7.98	7.98	7.98		★	106	6	DENNIS WILSON Pacific Ocean Blue Epic PE 34354	▲		▲		▲	6.98	7.98	7.98	
★	29	6	BRICK Bang BLP 409 (Web TV)	●		●		●	7.98	7.98	7.98			62	64	15	C.J. & CO. Devil's Gun Westbound WB 301 (Atlantic)	▲		▲		▲	6.98	7.97	6.97		★	97	103	6	RONNIE MILSAP It Was Almost Like A Song RCA APL 1-2439	▲		▲		▲	6.98	7.95	7.95
★	30	12	STYX The Grand Illusion A&M SP 4637	▲		▲		▲	7.98	7.98	7.98			63	65	17	LITTLE RIVER BAND Diamantina Cocktail Capitol SW 11645	▲		▲		▲	7.98	7.98	7.98		★	108	9	LAKE Columbia PC 34763	▲		▲		▲	6.98	7.98	7.98	
★	31	33	PABLO CRUISE A Place In The Sun A&M SP 4625	▲		▲		▲	7.98	7.98	7.98			★	80	8	SPY WHO LOVED ME/ SOUNDTRACK United Artists UA LA774-H	▲		▲		▲	7.98	7.98	7.98		99	99	19	BOB MARLEY & THE WAILERS Exodus Island ILPS 9498	▲		▲		▲	7.98	7.98	7.98	
★	35	21	BARRY MANILOW Live Arista AL 8500	▲		▲		▲	11.98	11.98	11.98			★	78	5	ELVIS PRESLEY Legendary Performer Volume 1 RCA CPL 1-0341	▲		▲		▲	7.98	8.95	8.95		100	123	3	KARLA BONOFF Columbia PC 34152	▲		▲		▲	7.98	7.98	7.98	
★	33	5	DARYL HALL & JOHN OATES Beauty On A Back Street RCA APL 1-2390	●		●		●	7.98	7.98	7.98			★	76	22	WAYLON JENNINGS Ol' Waylon RCA APL 1-2317	▲		▲		▲	6.98	7.98	7.98		★	121	5	MANDRE Motown MG 88651	▲		▲		▲	6.98	7.98	7.98	
★	34	22	BROTHERS JOHNSON Right On Time A&M SP 4644	▲		▲		▲	7.98	7.98	7.98			★	NEW ENTRY	→	PETE TOWNSHEND WITH RONNIE LANE Rough Mix MCA 2295	▲		▲		▲	6.98	7.98	7.98		102	104	11	LENNY WILLIAMS Choosing You ABC AB 1003	▲		▲		▲	6.98	7.95	7.95	
★	33	12	20	BEE GEES Here At Last... Live RSO RS 2-2901 (Polybor)	●		●		●	11.98	12.98	12.98			68	68	6	ELVIS' GOLDEN RECORDS VOL. 3 RCA LSP 2765	●		●		●	6.98	6.98	6.98		★	186	2	BOB WELCH French Kiss Capitol ST 11663	▲		▲		▲	6.98	7.98	7.98
★	3																																						

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THE OPPOSITE PAGE
AND SEE WHAT THE
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LIKE REAL SOON.

Produced by Bob Potter



Graham Parker and the Rumour's
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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-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
19		7	DAVE MASON Let It Flow Columbia PC 34481	6.98		7.98	7.98		
107	112	31	REO SPEEDWAGON Live (You Get What You Play For) Epic PEC 34494	7.98		7.98	7.98		
108	110	9	TIM WEISBERG BAND TWB United Artists UA-LA773 G	6.98		7.98	7.98		
109	109	7	ALAN O'DAY Appetizers Pacific (Atlantic) Atlantic PC 4396	7.98		7.98	7.98		
110	90	8	ANDY PRATT Shiver In The Night Newport/Atlantic NC 443	6.98		7.98	7.98		
111	66	9	GRATEFUL DEAD Terrapin Station Arista AL 3001	7.98		7.98	7.98		
112	116	45	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia CS 34483	7.98	8.98	8.98	8.98		
113	60	9	KENNY ROGERS Daytime Friends United Artists UA-LA754 G	6.98		7.98	7.98		
			NEW ENTRY KLAATU Hope Capitol ST 11633	7.98		7.98	7.98		
			NEW ENTRY GENTLE GIANT The Missing Piece Capitol ST 11636	7.98		7.98	7.98		
			NEW ENTRY ASHFORD & SIMPSON Send It Ressette BS 3068 (Warner Bros.)	7.98		7.98	7.98		
117	117	19	FIREBALL Atlantic SD 29109	7.98		7.98	7.98		
118	118	27	LOU RAWLS Unmistakably Lou Philadelphia International PZ 34488 (Epic)	6.98		7.98	7.98		
189	2	2	ODYSSEY NCA NPL 3 2204	6.98		7.95	7.95		
120	125	16	ROY AYERS UBIQUITY Lifeline Polydor PD 3 6108	6.98		7.98	7.98		
131	3	3	KEITH JARRETT Byablee ABC/Impulse AD 9111	6.98		7.95	7.95		
122	124	11	DOROTHY MOORE Makers 6252 (TK)	6.98		7.98	7.98		
166	2	2	DWIGHT TWILLEY BAND Twilley Don't Mind Arista AR 4140	7.98	8.98	8.98	8.98		
124	127	27	ISLEY BROTHERS Go For Your Guns T-Neck PE 34432 (Epic)	6.98	7.98	7.98	7.98	7.98	
125	105	17	SALSOUL ORCHESTRA Magic Journey Sausal 525 5555	6.98		7.98	7.98		
126	126	75	KISS Destroyer Casablanca NBLP 7025	7.98		7.98	7.98		
127	81	9	SERGIO MENDES & BRASIL '77 Dixtra TE 1102	6.98		7.97	7.97		
138	3	3	FIRST CHOICE Delusions Gold Mind 6257901 (Sausal)	6.98		7.98	7.98		
129	133	13	AVERAGE WHITE BAND & BEN E KING Benny And Us Atlantic SD 19185	7.98		7.98	7.98		
130	134	42	ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century T 539	7.98		7.98	7.98		
131	111	13	WAR Platinum Jazz Blue Note BN-LA896 G (United Artists)	6.98	8.98	8.98	8.98		
132	115	15	GEILS Monkey Island Atlantic SD 19193	7.98		7.98	7.98		
133	122	24	RONNIE LAWS Friends & Strangers Blue Note BN-LA730 H (United Artists)	7.98		7.98	7.98		
145	2	2	THE BABYS Broken Heart Chrysalis HR 1150	7.98		7.98	7.98		
135	135	12	LOVE & KISSES Casablanca NBLP 7063	6.98		7.98	7.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
136	139	5	MOTHER'S FINEST Another Mother Further Epic PE 34489	6.98		7.98	7.98		
137	128	11	CAROLE KING Simple Things Capitol SMAS 11567	7.98		7.98	7.98		
154	3	3	HERBIE MANN & FIRE ISLAND Fire Island Atlantic SD 19112	7.98		7.98	7.98		
139	129	8	ISLEY BROTHERS Forever Gold T-Neck (Epic) PE 34452	6.98		7.98	7.98		
140	120	5	IGGY POP Lust For Life RCA NP 1-2488	7.98		7.98	7.98		
151	2	2	AUTOMATIC MAN Visitors Island ILPS 8429 (RSD)	6.98		7.98	7.98		
142	150	73	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	7.98		7.98	7.98	7.98	
143	146	90	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	5.98		5.98	5.98		
155	3	3	ROBERT GORDON WITH LINK RAY Private Stock PS 2030	7.98		7.98	7.98		
183	3	3	VILLAGE PEOPLE Casablanca NBLP 7064	7.98		7.98	7.98		
146	86	6	DAVID SOUL Playing To An Audience Of One Private Stock PS 2081	7.98		7.98	7.98		
147	101	8	MASS PRODUCTION Believe Atlantic SD 9918	6.98		7.98	7.98		
			NEW ENTRY JEAN MICHEL JARRE Oxygene Polydor PD 1 6112	5.98		7.98	7.98		
149	100	47	LED ZEPPELIN Endless Flight Warner Bros. BS 2962	7.98		7.97	7.97		
150	140	55	BEE GEES Children Of The World RSD RS 1 3091 (Polydor)	6.98		7.95	7.95		
164	2	2	SEALS & CROFTS Songs The Songs From One On One Warner Bros. BS 3075 (Warner Bros.)	7.98		7.98	7.98		
152	132	33	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA883 G	7.98		7.98	7.98		
153	156	22	CAT STEVENS Love A&M SP 4702	7.98		7.98	7.98		
154	157	10	AC/DC Let There Be Rock Arista SD 38 151	6.98		7.98	7.98		
155	113	21	THE OUTLAWS Hurry Sundown Arista AL 4125	7.98		7.98	7.98		
156	114	8	B.J. THOMAS MCA 2286	6.98		7.98	7.98		
167	4	4	TOM PETTY & THE HEARTBREAKERS Dunhill ABC SWS 52066	6.98		7.95	7.95		
158	141	9	CAMEO Cardiac Arrest Chocolate City CCLP 2803 (Casablanca)	7.98		7.98	7.98		
			NEW ENTRY TAVARES Best Of Tavares Capitol ST 11701	7.98		7.98	7.98		
160	159	34	MARSHALL TUCKER BAND Carolina Dreams Capricorn CPN 0180 (Warner Bros.)	7.98		7.98	7.98		
173	3	3	CALDERA Sky Islands Capitol ST 11658	6.98		7.98	7.98		
162	171	5	LED ZEPPELIN The Song Remains The Same/ Soundtrack Swiss Song (Atlantic) Atlantic SS 2 201	11.98	11.97	11.97	11.97		
163	130	15	OLIVIA NEWTON-JOHN Making A Good Thing Better MCA 2280	6.98		7.98	7.98		
164	143	106	KISS Alive! Casablanca NBLP 7020	6.98		6.98	6.98		
165	144	10	THE RUMOUR Max Mercury SRM 11174	6.98		7.98	7.98		
166	102	12	PETER McCANN 20th Century T 544	7.98		7.98	7.98		
167	107	39	ABBA Arrival Arista SD 18207	7.98		7.97	7.97		
			NEW ENTRY KRAFTWERK Trans-Europe Express Capitol ST 11601	7.98		7.98	7.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
169	158	10	JIMMY BUFFETT AIA ABC OS 50183	6.98		7.95	7.95		
180	3	3	PRISM Arista America ST 50020	6.98		7.98	7.98		
171	152	12	STUFF More Stuff Warner Bros. BS 3061	6.98		7.97	7.97		
172	161	11	KEITH JARRETT Staircase ECM 2 1090 (Polydor)	11.98		11.98	11.98		
173	160	14	NEW YORK, NEW YORK/ ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA750-G	11.98		11.98	11.98		
174	174	31	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	6.98		7.98	7.98		
185	2	2	TED NUGENT Free For All Epic PE 34121	6.98		7.98	7.98		
176	165	27	JOHNNY GUITAR WATSON A Real Mother For Ya Dunhill BILPA 7 (Arista)	6.98		7.98	7.98		
177	176	152	AEROSMITH Toys In The Attic Columbia JC 33179	7.98	7.98	7.98	7.98	7.98	
178	184	48	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	7.98		7.97	7.97	7.97	9.95
			NEW ENTRY RINGO STARR Ringo The 4th Atlantic SD 19108	7.98		7.97	7.97		
180	170	36	SUPERTRAMP Crime Of The Century A&M SP 3647	7.98		7.98	7.98		
181	172	12	RITCHIE FAMILY African Queens Mercury 2296 (TK)	6.98		7.98	7.98		
			NEW ENTRY MANCHILD Power And Love United Artists DRLA 763	6.98		7.98	7.98		
183	175	18	IDRIS MUHAMMAD Turn This Mutha Out Arista AR 34 (Epic)	7.98		7.98	7.98		
184	136	9	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	7.98		7.97	7.97		
185	137	12	ENCHANTMENT Roadshow BS-LA882-G (United Artists)	6.98		7.98	7.98		
			NEW ENTRY CON FUNK SHUN Secrets Mercury SRM 1180 (Phonogram)	6.98		7.98	7.98		
187	195	2	THE TALKING HEADS Talking Heads: 77 Sire FR 6036 (Warner Bros.)	6.98		7.98	7.98		
188	168	28	SLAVE Capitol SD 9914 (Atlantic)	7.98		7.97	7.97		
189	169	7	DAVID MATHEWS Dune CTI T 5005 (Greed Taylor)	7.98		8.98	8.98		
			NEW ENTRY STOMU YAMASHITA Go Too Arista AR 4138	7.98		7.98	7.98		
191	192	3	RARE EARTH Prodigal/Mutown PG 20019	6.98		7.98	7.98		
192	187	79	BARRY MANILOW Trying To Get The Feelin' Arista AR 4060	7.98	7.98	7.98	7.98	7.98	
193	162	7	STARLAND VOCAL BAND Rear View Mirror Waldsong BML 1 2229 (RCA)	6.98		7.95	7.95		
194	190	176	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98	7.98	7.98	
195	193	126	BEACH BOYS Endless Summer Capitol SVBE 11307	7.98		8.98	8.98		
			NEW ENTRY ELCOCO Cocomotion AVI 6012	7.98		7.98	7.98		
197	163	21	JERRY JEFF WALKER A Man Must Carry On MCA 2 6203	7.98		8.98	8.98		
198	147	18	ARETHA FRANKLIN Sweet Passion Atlantic SD 19182	7.98		7.98	7.98		
199	200	43	WINGS OVER AMERICA Capitol SWCO 11593	14.98		14.98	14.98		
200	182	7	CROSBY, STILLS & NASH Arista SD 8329	7.98		7.98	7.98		

TOP LPs & TAPE

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THE TIME:

March 4 and March 5, 1977

THE PLACE:

The El Mocambo Tavern, Toronto, Canada

THE EVENT:

April Wine shared the stage with the Rolling Stones, on their historic club appearance, both groups recording tracks for their respective live albums.

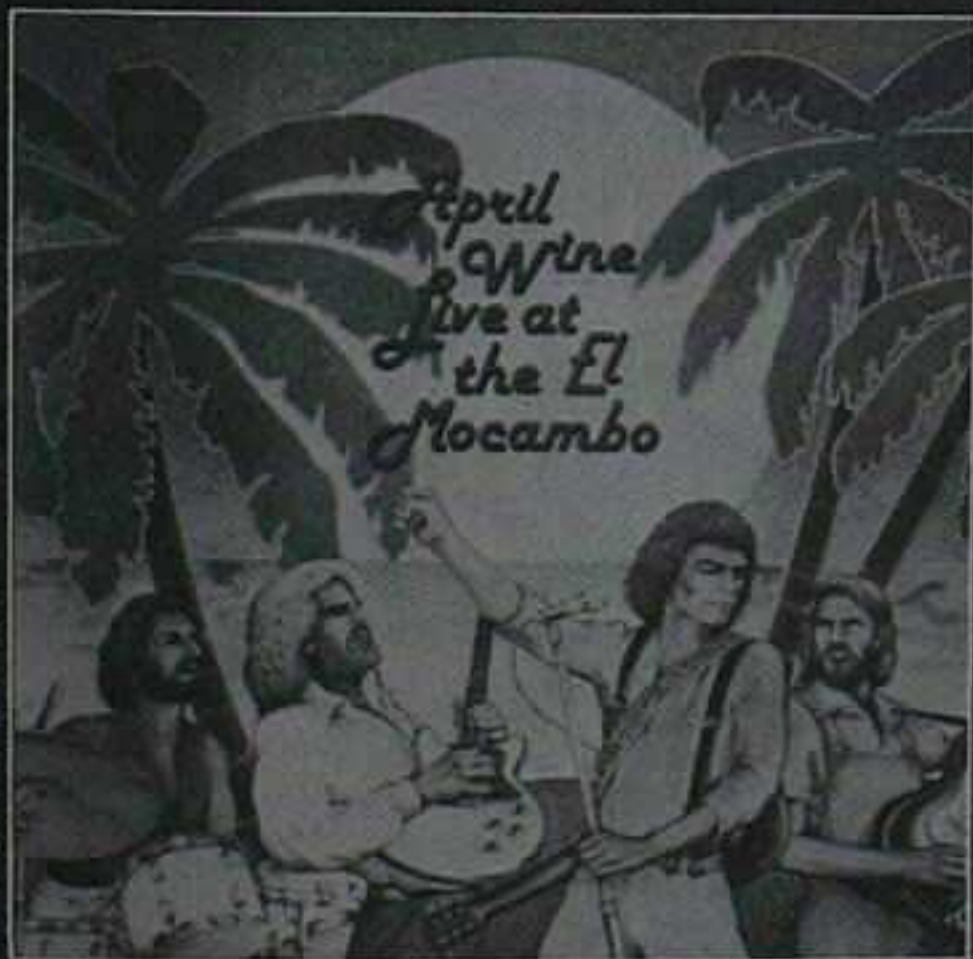
THE PRODUCER:

Eddie Kramer, of Led Zeppelin and "Frampton Comes Alive" fame.

THE PRODUCT:

**"April Wine Live
at the
El Mocambo"**

PS 699



A great performance, inspired by the excitement and electricity of the event itself.

April Wine, soon to be "LIVE" at a club near you!

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GREEK HEARING

Noise, Traffic Top Council Meet Items

By PAUL GREIN

LOS ANGELES—Noise, parking and traffic control at the Greek Theatre were the chief issues discussed at the third meeting of the police, fire and civil defense committee of the Los Angeles City Council here Thursday (6).

It was revealed that Barney Feldman, representing the concerned Citizens Committee for the Preservation of Griffith Park, reported 20 violations of city and state ordinances in connection with the operation of the theatre to the police department, which investigated the matter.

A police spokesman reported that four or five of the charges held up, and that the Nederlander organization, which operates the theatre, was notified of the hazards and deficiencies on April 12. Feldman's complaint has since been transferred from the police department to the District Attorney's office.

In the matter of noise control, the parties announced that it was agreed that folk/rock concerts would now begin at 7:30 p.m. instead of 8:30, with a mandatory curfew of 10:30. Previously, it was charged, encores would keep a concert going until 11:30 or midnight.

Furthermore, a penalty will be put on performers who exceed a specified noise limit. Offending acts will be forced to forfeit part of their earnings.

In the matter of parking, a representative of the Dept. of Traffic reported that the use of an island at the

theatre for parking during performances was deemed sensible, valid and legal if done under the direction of proper attendants.

It was revealed that there is room for 920 cars to park at the 4,600-capacity theatre, which conforms exactly with the city regulations requiring off-street parking space for every five seats within 750 feet of the theatre. Previously the requirement was one space for every 10 seats.

The issue of traffic was stressed with a fire department official insisting that even during the heaviest traffic at a sellout concert, at least one lane is left open for emergency vehicles that might need to get through.

Councilwoman Peggy Stevenson, who chaired the committee, did request, though, that police officers be posted on Vermont Ave. to give citations to any theatregoers who speed on their way out of the park. And the department of parks and recreation was instructed to open another exit from the park on an experimental basis beginning next season to divert some of the traffic from Vermont Ave.

The Greek Theatre's current three-year contract expires in December 1978, and the council requested another environmental assessment prior to the issuance of another contract. The council will meet again on the matter two months before the start of the new theatre season.

Roulette Records set to pick up Bobby Shad's Mainstream label for distribution. Morris Levy expects to complete the deal by next week. . . . Godfrey Dickey, who has been Phonodisc branch manager in San Francisco, hinted ready to rejoin Lee Hartstone, his one-time boss when Dickey operated distribution points in Boston, Cleveland and San Francisco in the 60s. Dickey would become vice president, working out of the Gardena base of Integrity Entertainment Co., parent of the burgeoning Wherehouse. Hits For All and Big Ben stores in California.

Agreement for Arista to distribute and market Buddah Records, announced during the Arista convention (Billboard, Sept. 10, 1977), was signed late Thursday (6) in New York. Meanwhile, Buddah closed its Los Angeles office.

Record/tape industryites topped the Reiss-Davis Child Study Center's benefit in Beverly Hills Sunday (2). Jane Morgan Weintraub was honored with "Mother Of The Year." Frank Sinatra and John Denver headlined the event, chaired by Mrs. Lew Wasserman, which netted \$450,000. . . . We were wrong. Radio sheet pioneer Bill Gavin hosted a group of his New York friends at his own birthday party Thursday (6). . . . London Records was inadvertently left out of the list of indie labels who fill distributors' coffers. . . . Alan Dulberger, Milwaukee's chain retailer/concert promoter, will be profiled on WITV Oct. 22 at 6:30 p.m. . . . Is Peaches opening a store right in the heart of Pickwick's home base, Minneapolis, or better, Bloomington, the Twin Cities' suburb?

Mary Megan Iverson is the first child born to the Peer/Southern's Ralph Peers Thursday, Sept. 15, in Los Angeles. It's the first grandchild for Monique Iverson Peer, too. . . . Paul Smith, CBS Records' sales executive, says "there is nothing more to the plan (see separate story on CBS price restructuring in this issue). There are no other phases built into this program. Prices at CBS are always under review due to such factors as cost," he concludes in answer to rumor that more would be forthcoming soon. . . . Popular Library pacted Dick Clark to put out the soft cover edition of his tome, "Rock 'n Remember." . . . ABC-TV has set an Elton John special for early 1978. . . . Randy Meisner left the Eagles, with former Poco leader Tim Schmit replacing. . . . "The Richard Pryor Show" has been dropped by NBC-TV. Last show will be Oct. 20.

London Records moved its Hollywood offices to 7430 Sunset Blvd. . . . Kenny Rogers married Marianne Gordon of tv's "Hee Haw" Oct. 2 in Los Angeles. . . . By mid-November, fans will be able to visit Elvis' gravesite at his Graceland mansion. . . . Mike Post and Pete Carpenter set to co-write the movie score for Joan Rivers' "Rabbit Test," the story of the first pregnant man. . . . Ralph Tavares and wife, Karen, are parents of Amber Ellen born Sept. 10 in Providence, R.I. . . . MCA shelled out a rumored \$50,000 for the War bash thrown last week on a Universal Studios set.

CBS Records and Mrs. Coretta King have announced a \$100-a-plate dinner in honor of Dr. Martin Luther King Sr., with proceeds going to the Martin Luther King Jr. Center For Social Change. U.N. ambassador Andrew

Inside Track

Young will serve as M.C. with Vice President Walter Mondale as featured speaker at the event to be held Wednesday (12) at the New York Hilton. Columbia artists the Emotions and Broadway star Stephanie Mills will be among the evening's entertainers. . . . "The Barber Bridegroom" and "Chapeau," two Broadway musicals, are now set for national tours through the spring of 1978. Macmillan Performing Arts publishes both shows which were penned by Robert Waldman and Alfred Uhry.

Disc-O-Mat, the New York retailer whose expansion plans were nipped in the bud by Jimmy's Music World too-quick debut, says it will open two new stores next month now that the price wars have leveled off. Disc-O-Mat plans to take half of Jimmy's defunct Times Square location as well as another store in the Grand Central area. That will give them a total of four. . . . King Kame, in the meantime, is in final stages of negotiating a lease on yet another store in mid-town Manhattan. Deal will bring chain string to seven.

Charles T. Winant, former financial vice president and treasurer of Pickwick International, has opened an office in New York where he'll offer consulting services on accounting procedures, among other things, to the record industry. . . . Disco owner Regine, a former club thrush, returns to the boards Nov. 16-20 at Las Vegas' Caesar's Palace. She's on the bill with Paul Anka. . . . Elton John makes a rare in-store appearance at Sam Goody's Radio City store Wednesday (12) to promote his latest MCA release, a twin pocket greatest hits package. . . . Soul shouter James Brown's former personal manager, Charles Bobbit, is now special adviser to Alton Bongo, president of the African Republic of Gabon. Bongo's son, Alain, was recently signed to UA, with LP, "A Brand New Man," due soon.

Eagles' new bass player is Timothy B. Schmit, formerly with Poco. He replaces Randy Meisner and goes to the studio immediately to begin work on a new LP with the group for Asylum. . . . After 45 albums with CBS and RCA, singers Earl Wrightson and Lois Hunt now have double LP anthology out on Ben Arrigo's GP Records. . . . Rod Stewart and the Babys now featured on giant boards overlooking Times Square. . . . Ex-Rascals Gene Cornish and Dino Danelli teaming with ex-Raspberries Wally Bryson to form a group called Fotomaker. They wanted to call it Dancer first, then Player, but both names were already listed by BMI and ASCAP. Arista's original soundtrack version of "You Light Up My Life" score, Kasey Cisyk singing, being called for title tune by some radio stations over Warner's version with Debbie Boone on vocals. Arista has no single scheduled yet.

Mark Vorman and Howard Kaylan, aka Flo and Eddie, write and perform the soundtrack to the X-rated film "Dirty Duck." . . . K-Tel, Anchor Records and Chas Hopper Productions teaming for an LP by the London Symphony Orchestra comprised of rock tunes. Targets any listener who may appreciate the symphonic version of "Paint It Black," "Whole Lotta Love" and other. Recording was done at Abbey Road Studios.

Albert King LP Highlight Of 1st Tomato-GRT Meet

By GERRY WOOD

NEW ORLEANS—Product presentations, rap sessions and a live show highlighted Tomato Music's first convention held Thursday-Friday (6-7) in New Orleans.

Tomato, a New York-based independent label, co-hosted the two-day meet with GRT Tapes. Tomato's independent distributors from across the nation were treated to a product presentation and hospitality at the Maison Dupuy Hotel and a dinner climaxed by an Albert King show at Rosy's Club.

The fete was headed by Kevin Eggers, a music veteran who previously ran Poppy Records and Utopia Records. Eggers brought his executive staff, including Phil Lawrence, secretary-treasurer; and Milton Glaser, graphic artist who has conceived some dramatic graphic achievements for the fledgling label.

Herb Goldfarb Associates has been directing the independent distribution and coordination of sales and marketing, and Goldfarb will soon become general manager and senior vice president of Tomato. Several GRT Tape officials also attended, along with Tomato's regional force.

The events began with dinner at Rosy's Club and a strong performance from King, whose LP "King Albert" was highlighted at the Tomato conclave. King, who plays a mean and bluesy guitar led his six-man blues band through a torrid run of songs before the full house that was brought down with "Laundromat Blues."

Then the 91 attendees—indoctrinated with Tomato's theme "Grow With Us"—gathered for the Friday

product presentation as Eggers and Goldfarb praised the role of the independent distributors and unveiled some new King product.

Both King and his producer, Don Davis, took part in the presentation.

Eggers announced that Townes Van Zandt, a former Poppy artist is signing as an exclusive artist with Tomato. The label's first seven LPs are by such artists as Lightnin' Hopkins, Dick Gregory, Clifton Chenier and Van Zandt.

Tomato's distribution lineup includes Tara, Atlanta; Acquarius, Boston; MS, Chicago; Action, Cleveland; Big State, Dallas; Record Merchandising, Denver and Los Angeles; Music Trend, Detroit; Pickwick, in Fla.; Minneapolis and St. Louis; Nylan, Honolulu; Daily, Houston; Hot Line, Memphis; All South, New Orleans; Beta, New York; Schwartz, Philadelphia and Washington; Alta, Phoenix; Pacific, San Francisco; and Sound Record Distributing, Seattle.

Timely Springboard

NEW YORK—Springboard International Records has launched a new program calling for monthly releases of what it considers timely product directed toward the budget buyer.

Four of its 14 October releases are film oriented, in keeping with the recent success of "Star Wars" and other movie scores. In addition, Springboard is releasing a two volume "Hits Of Elvis Presley" by Bucky Dee James. A similar approach to the November product schedule is expected.

AIMP Grows Strong, Begins Flexing

• Continued from page 4

have been even bigger if it had licensed print to a major instead of trying to do it itself.

Print music, according to Carlton, once a label topper, is cleaner than the record/tape industry. There are no freebies, no discounting and he said that print licensors are wary of letting such practices enter in.

Almo has a single formula pretty much for doing business with licensees, Carlton stated. The firm pays 12.5% on mix, 10% to 12.5% on educational, 35 cents per copy of sheet music and 5% to personalities.

When queried about advances, Carlton and his fellow panelists warned that the higher the advance, the better must be the music's potential.

Reiner said it's easier for the jobber and retailer in sheet and folios to deal with one publisher. Tony Stetcheson, Hollywood sheet/folio retailer, pointed out that on "Annie," where there are two publishers issuing print, he plays one against the other to get the best price for what he needs.

Carlton explained that if he pays top dollar at Almo for tunes, he expects complete exclusivity, so he can get his money back. Reiner noted

that WB Music now has 105 employees, capable of operating a totally self-sustaining print house, doing everything from creating arrangements to making good graphic print material.

He said his staff has the expertise to advise the client where his music should go into the various classifications of print.

Carlton discounted the claim that a song can be overexposed in print. He said that "Moon River" appeared in 4,000 different print releases in a four-year period. During that same period, mechanicals increased 400%, he added.

Kahn, who works for Leonard, a house specializing in the education field, favored greater specialization and non-exclusivity. He and Reiner and members of their staffs attend the state and regional music educator conventions yearly.

Typically, more than 3,500 Midwest music educators attend the pre-Christmas Chicago annual conventions, where literally hundreds of these influential educators hear seven band concerts yearly where the top school marching, and stage bands and choruses perform.

Schiff pointed out that the child playing a school music organization

is the best record/tape buyer in an adult. "They never forget the music they played in school," Reiner said, too, that major print licensors can help encourage greater expenditures from school budgets for music departments by doing as he and other firms on the panel do in supplying record demos to individual educators.

Kahn said educators favor current pop material arranged for the school music organization. Reiner said good band arrangements cost 10,000 to 15,000 at from \$15 to \$20 each. Reiner and Schiff encouraged lyric writers to lay off using clichés and obscenities, because they slashed into the possibility of school using the song.

Panelists agreed that sheet music should remain at a \$1.50 suggested list, when Stetcheson mentioned he had heard there was a 50% raise imminent. Carlton said that 80% of his print department's income comes from folios and the sheet music are found dollars.

Almo collects an average of 60 cents with a payout of 35 cents. There is not much room for a change right now, he added. Stetcheson warned that if prices rise, "we are in for much Xeroxing and copying."

Go to the movies with Mavis!

The lady who offered the irresistible invitation *Let's Do It Again* and sang loud and clear through such Staples classics as "Respect Yourself," "I'll Take You There" and "(If You're Ready) Come Go With Me," is ready again...

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